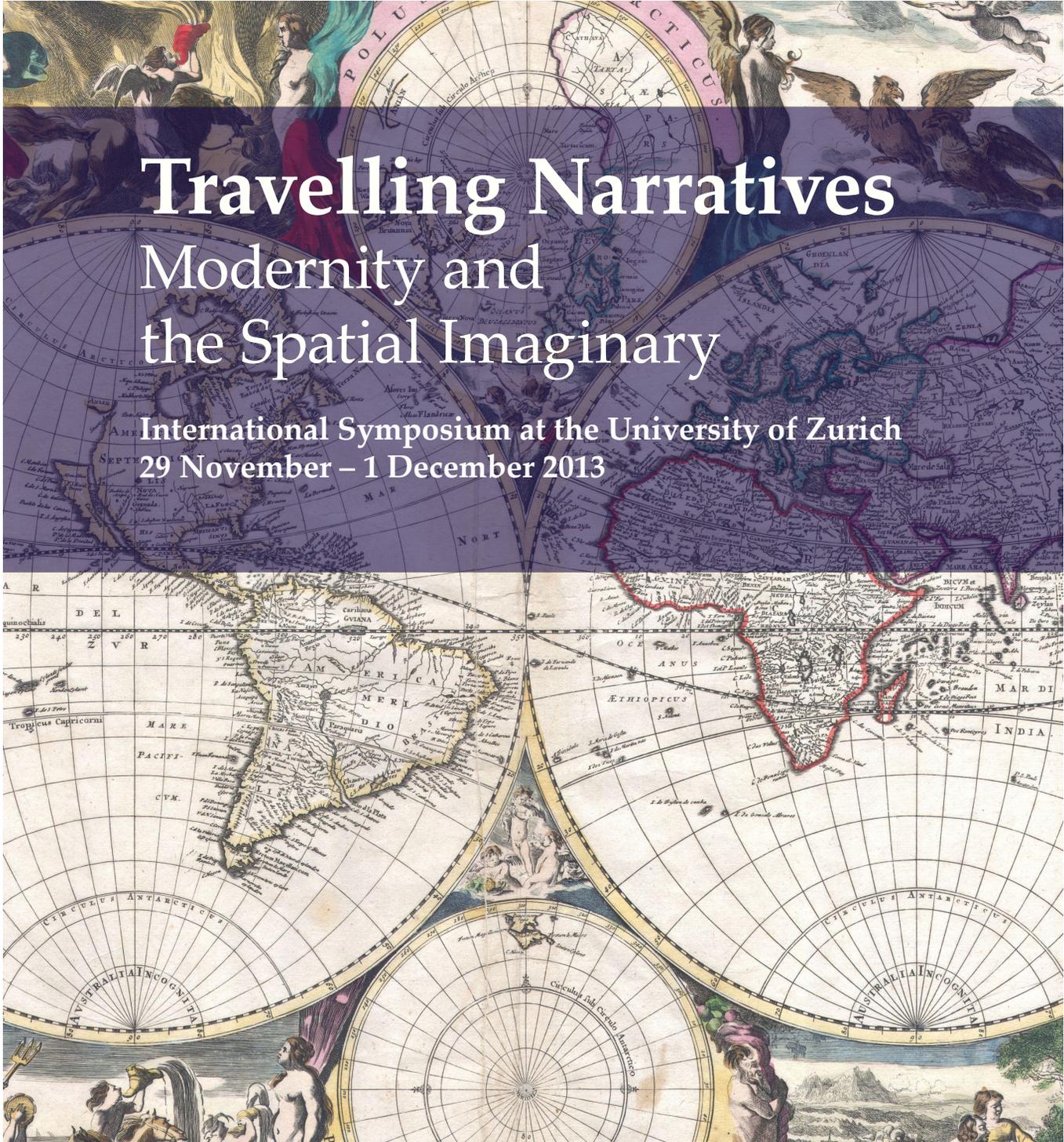




University of  
Zurich <sup>UZH</sup>

English Department

A detailed historical world map, likely from the 17th or 18th century, featuring a circular projection. The map is overlaid with a dark purple semi-transparent banner. The banner contains the title and event information in white text. The map itself shows continents like America, Africa, and Asia, with various allegorical figures and decorative elements. The title 'Travelling Narratives' is in a large, bold, serif font. Below it, 'Modernity and the Spatial Imaginary' is in a slightly smaller serif font. The event information 'International Symposium at the University of Zurich' and '29 November – 1 December 2013' is in a smaller serif font. The map background includes labels for 'POLUS ARCTICUS', 'POLUS ANTARCTICUS', 'AMERICA', 'AFRICA', 'ASIA', 'EUROPA', 'MARE PACIFICUM', 'MARE INDICUM', and 'MARE ARABICUM'. There are also various allegorical figures, including a woman in a red dress holding a globe, and a man in a blue robe holding a staff. The map is framed by a decorative border with various symbols and text.

International Symposium at the University of Zurich  
29 November – 1 December 2013



# **Programme and Abstracts**

## **Travelling Narratives: Modernity and the Spatial Imaginary**

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**International Symposium at the University of Zurich  
29 November – 1 December 2013**

## Travelling Narratives

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*Travelling Narratives: Modernity and the Spatial Imaginary*. International Symposium, 29 November to 1 December. University of Zurich, Switzerland.  
Book of Abstracts.

The conference is hosted by the English Department at the University of Zurich.

The organising team would like to thank the Doctoral Programme in English and American Literary Studies and the English Department for their generous financial support.

The conference is held in cooperation with the international Border Aesthetics group based at the University of Tromsø (Norway) and the research group Spaces of Language and Literature from the University of Tampere (Finland).

### **Organisation**

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## Conference Programme

### Thursday, 28 November 2013

18.00-20.00 Reception (RAK)

### Friday, 29 November 2013

9.00-9.30 **Conference Opening (KO2-F-152)**

9.30-11.00 **Liminal Spaces (KO2-F-174)**

**Chair:** Gerd Bjørhovde

[Michelle Dreiding • Toni Morrison: Beginnings as an American Dramatization of Liminality](#)

[Stefanie Hundt • Liminal Trickster Journeys in Quentin Tarantino's \*Django Unchained\* \(2012\)](#)

[Alina Oboza • Liminal Spaces in Virginia Woolf's \*Between the Acts\*](#)

9.30-11.00 **Vision and Place in Nineteenth-Century Travel Writing (KO2-F-152)**

[Charles Forsdick • Sensory Geographies: Travel Writing and Visual Impairment](#)

[Zoe Kinsley • "A very agreeable species of landscape": Coastal Journeys and William Gilpin's Picturesque Vision](#)

[Kathryn Walchester • 'In real life': The Visual Text and Imagined Norway in Nineteenth-Century British Travelogues](#)

11.00-11.30 **Coffee Break**

**11.30-13.00 Spatial Modes of Seeing (KO2-F-174)****Chair:** Jean-Paul Forster[Mike Frangos • William Morris's Stereoscopic Vision: Space, Time, Utopia](#)[Sanae Tokizane • What Postcards Want to Say](#)[Vance Byrd • A Domestic Spectacle: Germany's First Panoramas and Fashion Journals](#)**11.30-13.00 Theories of Place and Space (KO2-F-152)****Chair:** Tom Conley[Fabian Schambron • The World as Movement: Philipp Mainländer's Journey into Nothingness](#)[Robert King • The Construction of Space in Flow-Analysis of the Capital System: A Molecular View of the Political Economy](#)[Verita Sritatana • "The wall was to be a protection for centuries": The Problem of Spatialisation of Time in Franz Kafka's "The Great Wall of China"](#)**13.00-14.30 Lunch (Lichthof, KOL)****14.30-15.30 [Keynote Address \(RAK-E-8\)](#)**[Prof. Dr. Andrew Thacker \(Nottingham Trent University\) • Urban Modernism and Geographical Emotions: Bryher and Berlin](#)**Chair:** Christina Ljungberg**15.30-16.00 Coffee Break**

16.00-18.00 **Literary Islands (RAK-E-8)**

**Chair:** Markku Salmela

[Ian Kinane • Travel and \*Travail\*: The Scatological Route to Paradise](#)

[Barney Samson • Crossing the Sand: The Arrival on the Desert Island](#)

[Britta Hartmann • Island Imaginings: Spatial Assumptions Throughout Two Centuries of \*The Swiss Family Robinson\*](#)

[Johannes Riquet • Eye-Land on the Horizon: Eroding the Image and the Island Paradise in \*White Shadows of the South Seas\* \(1928\)](#)

16.00-18.00 **Filmic Mapping of the Self (RAK-E-6)**

**Chair:** Elizabeth Kollmann

[Frank Verano • “Are We Ready to Move On?”: Dislocating the Utopian in \*Eat the Document’s\* Spaces of Performance](#)

[Deirdre Russell • From Life as a Journey to Life as a Map? An Analysis of \*The Beaches of Agnès\* \(Varda, 2008\)](#)

[Florian Alix • Varieties of Exile: Christopher Isherwood and the Austrian filmmaker Berthold Viertel](#)

[Helena Wu • From the Body of Place to the Place of Body: Topographical Narratives of Hong Kong in the Millennium](#)

19.30 **Conference Dinner**

## Saturday, 30 November 2013

8.30-10.00 **Borders and Shores (SOC-1-106)**

**Chair:** Johannes Riquet

[Jenna Schultz • Defining England: English Identity and the Scottish “Other”, 1586-1660](#)

[Maarja Ojamaa • Words and Images of Flight: Representation of Seashore in the Texts about the Overseas Flight of Estonians during the Autumn of 1944](#)

[Markku Salmela • The Littoral and the Literary: The Seashore as an Epistemological Boundary](#)

8.30-10.00 **Utopia/Dystopia and Memory (SOC-1-101)**

**Chair:** Daniel Schäbler

[Randi Lise Davenport • Early Modern Spatial Imaginary: Narrating Utopia in America](#)

[Maren Conrad • Imagining the End – Facing the Horror Vacui: Narrative and Spatial Strategies of Re-forming Borders in Modern Post-apocalyptic Film and Literature](#)

[Allison Wise • “The Land Now Being Lost Forever”: Spaces of Oblivion in Sebald’s \*The Rings of Saturn\* and Ballard’s \*The Drowned World\*](#)

10.10-11.10 [Keynote Address \(SOC-1-106\)](#)

[Prof. Tom Conley \(Harvard University\) • Montaigne on the Road](#)

**Chair:** Elisabeth Bronfen

11.10-11.40 **Coffee Break**

11.40-13.10 **Border Crossing (SOC-1-106)**

**Chair:** Christina Ljungberg

[Gerd Bjørhovde • Three Women – Three Voices – One Vision? Virginia Woolf, Rebecca West and Stevie Smith: Border-Crossing Writing in a Europe on the Brink of War](#)

[Valentina Castagna • Border Crossings in Margaret Cavendish's \*Blazing World\* \(1666\): The Narrative Space as a Site of Multiple Trespassing Between Genre and Gender](#)

[Paul Sanders • Meta-narrative and its Impact on Western Intellectual Frameworks of Russian Historical Development](#)

11.40-13.10 **The Sea as a Space of Exchange (SOC-1-101)**

**Chair:** Ina Habermann

[Martin Mühlheim • If Travel Doesn't Work: Emerson and the Ethics of Labor in Herman Melville's \*Moby-Dick: or, The Whale\*](#)

[Joshua Parker • "The air of some enchanted island": Seaside Berlin in American Fiction](#)

13.10-14.10 **Lunch (SOC)**

14.10-16.10 **Mapping Space (SOC-1-106)**

**Chair:** Robert Tally

[Christina Ljungberg • Mapping \*Utopia\*](#)

[Sarah Krotz • Mapping With Words: The Spaces of Colonial Canada](#)

[Jean-Paul Forster • The Mapper's Bird's Eye View in Eighteenth-Century Geography and Literature](#)

[David Shim • Remote Sensing Place – Satellite Images as Visual Spatial Imaginaries](#)

14.10-16.10 **Travel Narrative and Re-vision / Revisiting (SOC-1-101)**

**Chair:** Mark Ittensohn

[Rahel Rivera Godoy-Benesch • Pellegrina's Resurrection: Resisting Closure in the Face of Death](#)

[Chloe Chard • Joking and Laughing in Foreign Places and Spaces](#)

[Meenakshi Sharma • Indian Writing in English and a Space Called England: Creating and Re-creating Through Textual Representation](#)

[Lisa Colletta • Ripley's Tour: The Trope of Travel in Patricia Highsmith's \*The Talented Mr. Ripley\*](#)

16.10-16.40 **Coffee Break**

16.40-18.10 **The Atlantic Imaginary (SOC-1-106)**

**Chair:** Joshua Parker

[Tomasz Surdykowski • A Greek Island on the Caribbean Sea](#)

[Andrew Armstrong • The Novel as a Travelling Genre: The Novel and early Atlantic Modernity](#)

[Tomás Monterrey • Border, Gate, and Paradise: The Canary Islands as a Literary Space in English and American Literatures](#)

16.40-18.10 **Imagining Hawai'i (SOC-1-101)**

**Chair:** Charles Forsdick

[Maarit Piipponen • Interracial Friendship in a Colony? Hawai'i in Juanita Sheridan's Wu and Cameron Detective Series](#)

[Jens Temmen • Overwriting and Disavowing Hawaii: Liliuokalani's \*Hawaii's Story by Hawaii's Queen\* and the \*Morgan Report\*](#)

[Kelema Lee Moses • Disrupting Honolulu: Cityscapes, Landscapes, and Indigenous Identity in the Pacific](#)

19.30 **Conference Dinner and Literary Walk**

## Sunday, 1 December 2013

### 8.30-10.00 Fluidity, Dissolution of Borders (SOC-1-106)

**Chair:** Andrew Thacker

[Shigeo Kikuchi • James Joyce's Creation of Free Flowing Thoughts and His Deracinated Life across Cities](#)

[Christos Angelis • The Ambiguous Borders and Morphing Spaces of a New Nation: Gothic Liminalities in John Richardson's \*Wacousta\*](#)

[Caroline Rabourdin • The Expanding Space of the Train Carriage: A Phenomenological Reading of Michel Butor's \*Second Thoughts\*](#)

### 8.30-10.00 Exile and Life Writing (SOC-1-101)

**Chair:** Deirdre Russel

[Robin Vogelzang • \*Savage Coast and Mediterranean: Muriel Rukeyser's Moving Horizons\*](#)

[Anne Krier • Rebels, Criminals and Writers: Constituting Subjectivity through Travel Narratives in Russian Pre-Revolutionary Banishment Literature](#)

[Elizabeth Kollmann • The Reader, the Writer, the Text: Traversing Spaces in Frank McCourt's \*Angela's Ashes\*](#)

### 10.00-10.30 Coffee Break

### 10.30-12.00 Island Poetics (SOC-1-106)

**Chair:** Ian Kinane

[Daniel Schäbler • The Island as Frontier: Digital Insular Visions, Genre Innovations, and Border Crossings](#)

[Ina Habermann • The Literary Channel – Identity and Liminal Space in Island Fictions](#)

[Dora Imhof • Malaparte/Godard: The Myths of the Island-House](#)

10.30-12.00 **Transnational Spaces, Migrant Selves, Deracination (SOC-1-101)**

**Chair:** Mike Maupin

[Sostene Zangari • Richard Wright's \*Black Power: A New Narrative Pact for the Col\*](#)

[Michael Ra-shon Hall • Scenes of Black Masculinity and Wanderlust: Travel, Gendered Mobility and Film Diaspora in \*Emperor Jones\*](#)

12.00-13.00 **Lunch (SOC)**

13.00-14.00 [\*\*Keynote Address \(SOC-1-106\)\*\*](#)

[Assoc. Prof. Robert T. Tally Jr. \(Texas State University\) • In the Suburbs of Amaurotum: Spatiality, Fantasy, Modernity](#)

**Chair:** Johannes Riquet

14.00-14.30 **Closing Remarks (SOC-1-106)**

15.00 **Excursion (Üetliberg)**

## Social Programme

Reception on Thursday The reception will be held in the RAK building from 18.00 to 20.00.

Dinner on Friday Meeting point: Zunfthaus Linde Oberstrass at 19.30

Address:  
Universitätstrasse 91  
8006 Zürich

Cost: CHF 45

Dinner on Saturday Meeting point: Bellevue at 19.30

We will begin the evening in a historical tram which will take us on a one-hour tour of the inner city of Zurich. Appetizers and drinks will be served on the tram. The tram ride will end at the Zunfthaus zur Schneidern, where we will enjoy a traditional Swiss cheese fondue in a cozy atmosphere.

Cost: CHF 55

After dinner, you are welcome to join us for a short literary walk through the old town of Zurich, which will take us to the Cabaret Voltaire, the birthplace of Dadaism and now a relaxed bar.

Excursion on Sunday Meeting point: in front of the university building (SOC) at 15.00

We will take the steep train to the Üetliberg, the local mountain of Zurich. A short walk will allow us to enjoy the view from the top of the mountain. We will conclude the trip in the café located on the top of the Üetliberg.

Cost: CHF 15 (train ride)



## Abstracts Keynote Speakers

### **Prof. Tom Conley (Harvard University) Montaigne on the Road**

A traveling narrative par excellence, Montaigne's « De la vanité » (*Essais*, III, ix), literally and figuratively alike, goes « all over the map. » It travels every which way as it writes of travel. For the ends of this conference we can speculate that the writing of the essay establishes a model for what *Traveling Narratives* sets out to study. Built in part from the impressions recorded in Montaigne's posthumous *Journal de voyage en Italie*, the chapter engages motion and displacement both in the errant aspect of its form and in its reflection on how we gain a sense of ourselves—our subjectivity—through shifts and rifts in time and space. Mixing its printed discourse with the spatial character of descriptive cartography, « De la vanité » unsettles its viewing reader at every point along the path of its itinerary. In this presentation, using the digitized copy of the *Exemplaire de Bordeaux* (available on line via the Montaigne Project at the University of Chicago) I should like to see exactly how, shaped as a moving map bearing uncommon cinematic latency, the essay sets forward reflections that speak to us, creatures of a digital age, about the nature of global positioning.

### **Biographical Note**

Tom Conley is the Abbot Lawrence Lowell Professor of Romance Languages and Literatures in the Department of Visual and Environmental Studies at Harvard University. He works along the edges of early modern studies, with emphasis on the history of cartography, French literature and culture, and film studies (where stress is placed on visual theory). Recent work along these lines includes *An Errant Eye: Poetry and Topography in Early Modern France* (University of Minnesota Press, 2011) and *Cartographic Cinema* (University of Minnesota Press, 2007). Conley is the author of *The Self-Made Map: Cartographic Writing in Early Modern France* (University of Minnesota Press, 1996, 2010), *The Graphic Unconscious in Early Modern French Writing* (Cambridge University Press, 1992; French translation, 2000), and *Film Hieroglyphs:*

*Ruptures in Classical Cinema* (University of Minnesota Press, 1991, 2006). He also contributed to *Cartography in the European Renaissance* (University of Chicago Press, 2007), edited by David Woodward, and has translated works by Michel de Certeau, Gilles Deleuze, Jacques Derrida, and others, most recently Marc Augé's *Casablanca: Movies and Memory* (University of Minnesota Press, 2009).

**Assoc. Prof. Robert T. Tally Jr. (Texas State University)**  
**In the Suburbs of Amaurotum: Spatiality, Fantasy, Modernity**

If, as Phillip Wegner has convincingly argued, utopia is inextricably tied to the spatial histories of modernity, then we might see Thomas More's literary cartography of the ideal insula as a prototype for the imaginary maps of modern societies. In this fantastic account, we find the seeds of a modernism that would be emerging in another utopian moment, in the late nineteenth- and early twentieth centuries. Although scholars continue to differ as to the merits of fantasy as a genre, there is little question that, as Tom Shippey has put it, "[t]he dominant literary mode of the twentieth century has been the fantastic." In my own recent work, notably in *Spatiality and Utopia in the Age of Globalization*, I have suggested that the fantastic mode is a necessary element of literary cartography, a process by which writers and readers project imaginary maps of their world. Drawing upon Fredric Jameson's call for a "cognitive mapping on a global scale," I argue that the utopian imagination in the age of globalization is not concerned with discovering a hidden island or future ideal state in the world, but involves rather a figurative projection of the world itself. Utopia provides a map in which the system's other spaces—those liminal and hybrid zones in which the strange, seemingly fantastic, but possibly liberating elements of this world make themselves visible—may be discerned. In these otherworldly spaces, *hic sunt dracones* ("Here, there be dragons"), and utopian spaces emerge in the form of Herbert Marcuse's "scandal of qualitative difference," a radical alterity that establishes a profound break with the present state of things. This is the vocation of fantasy, in fact, to produce imaginative cartographies of a world—an otherworld—that can allow us to conceptually grapple

with our own world system. The capital city of More's Utopia was called Amaurotum, suggestive of shadows or dreams, and in the shadowy, mist-enveloped realms of fantasy, we may discover a powerful tool for mapping the spaces of modernity.

### **Biographical Note**

Robert T. Tally Jr. is an associate professor of English at Texas State University. His books include *Utopia in the Age of Globalization: Space, Representation, and the World System; Spatiality (The New Critical Idiom); Kurt Vonnegut and the American Novel: A Postmodern Iconography; Melville, Mapping and Globalization: Literary Cartography in the American Baroque Writer*; and, as editor, *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*. Two other studies, *Poe and the Subversion of American Literature: Satire, Fantasy, Critique and Fredric Jameson: The Project of Dialectical Criticism*, are forthcoming in 2014. Tally is the editor of the Palgrave Macmillan book series *Geocriticism and Spatial Literary Studies*.

### **Prof. Dr. Andrew Thacker (Nottingham Trent University) Urban Modernism and Geographical Emotions: Bryher and Berlin**

This paper is part of a larger project on modernism, space, and the city, with a particular spotlight on how 'outsiders' represent particular modern cities. The paper focuses upon how the British writer Bryher experienced a set of 'geographical emotions' when visiting the city of Berlin in the 1920s and 30s, analysing her memoir *The Heart to Artemis* (1962). Theoretically, the paper develops from my earlier work on space and geography in modernism – what I have called a 'critical literary geography' of modernism – and attempts to link the spatial history of that earlier project with some recent work on affect and emotion. The paper consists of three parts: the first considers affect, spatiality, and urban modernism; the second part analyses Berlin as an important cultural imaginary in modernism; while the final part offers an analysis of *Heart to Artemis*, demonstrating how interior psychic space interacts with the external physical space of the city to produce what Bryher called 'geographical emotions'.

**Biographical Note**

Andrew Thacker is Professor of English at Nottingham Trent University. He is the author of *Moving Through Modernity: Space and Geography in Modernism* (MUP, 2003) and co-editor of *Geographies of Modernism: Literature, Cultures, Spaces* (with Peter Brooker), (Routledge, 2005), and of *The Impact of Michel Foucault on the Social Sciences and Humanities* (with Moya Lloyd) (Macmillan, 1997).

## Abstracts A-Z

**Florian Alix (Queen Mary University, UK)**

**Varieties of Exile: Christopher Isherwood and the Austrian Filmmaker Berthold Viertel**

E-mail: [alixflorian@hotmail.com](mailto:alixflorian@hotmail.com)

Christopher Isherwood has placed his autobiographical novel *Prater Violet*, which fictionalises his collaboration with the émigré filmmaker Berthold Viertel on the script of *Little Friend* (1934), under the sign of displacement. The novelist moves the film's story from contemporary London to pre-1914 Vienna, turning the narrative into an escapist, clichéd musical reminiscent of British productions directed by German-speaking émigrés like Erik Charell or Paul L. Stein. The change of locale enables Isherwood to highlight the contrast between this celluloid city and 1934 Vienna torn by the February Uprising. *Prater Violet*, though dramatically effective, oversimplifies the complex exchanges between Britain and the German world during the thirties. Directors, cinematographers, screenwriters and technicians moved between London, Berlin and Vienna, sometimes blurring the line that separates business trips from emigration and exile. The relationship was anything but one-sided: while British studios had a high regard for the craftsmanship of German or Austrian filmmakers and cinematographers, the latter often praised the advanced sound recording devices used in London's teeming film industry. Viertel's trajectory exemplifies these productive border-crossings. Beginning his career in Berlin, he then worked in Hollywood and went back to Germany before settling in London after the Reichstag fire, where he shot three movies for Gaumont-British. Far from making a Viennese operetta, he ended up directing *Rhodes of Africa*, an ambiguous celebration of the British Empire. In fact, *Prater Violet*, transforming Viertel's life into a narrative of exile, enables Isherwood to confront his own emigration to America, where he found it difficult to gain a footing.

### **Biographical Note**

An alumnus of the École Normale Supérieure, Florian Alix is currently preparing a PhD dissertation in English and German literature, supervised by Prof Jean-Pierre Naugrette (Sorbonne Nouvelle) and Prof Rüdiger Görner (Queen Mary, University of London). His work deals with the cultural exchanges between the 1930s generation of British writers – Auden, Isherwood and Spender in particular – and the German world. He also holds a MPhil degree in Film Studies from the University of Paris VII.

### **Christos Angelis (University of Tampere, Finland)**

#### **The Ambiguous Borders and Morphing Spaces of a New Nation: Gothic Liminalities in John Richardson's *Wacousta***

E-mail: [christos.angelis@uta.fi](mailto:christos.angelis@uta.fi)

John Richardson's *Wacousta* (1832) is rightfully considered a very important work for the Canadian literary tradition. The novel is set in the historical context of the 1763 native uprising against British fortifications, and is framed in the Gothic setting of impenetrable forests, savagery, terror and revenge. The key notion, however, is ambiguity, expressed both in spatio-temporal and interpersonal terms. Boundaries between locations and people alike become fluid, and spaces morph into hybrid forms – in direct opposition with the normative expectations of British stability.

In my paper, I argue that the spaces of *Wacousta*, affected by distortion both textual and metatextual, are presented as metaphysically charged, becoming a dreamscape of sorts – or what Faye Hammill calls “a psychic terrain” – where the established distinctions break. As such, they function as a metaphor for something much larger than what is explicitly mentioned in the plot of the novel. Ultimately, personal becomes colonial and the characters of *Wacousta* signify the emergence of a new identity that is arguably hidden in the very ambiguity that permeates the text.

In a novel that is, on the one hand, overwhelmingly spatialized, and on the other hand filled with a multitude of oppositions, the realization that what is emphasized is the vague in-between buffer, leads to intriguing associations in regard to the emerging Canadian identity. In a typically

Gothic way of voicing the unspeakable (indeed, one would dare call it 'the taboo'), *Wacousta* seems to insinuate that the birth of something new can only occur with the death of something old – perhaps a problematic realization in the field of sociocultural research.

### **Publications**

Savolainen, Matti & Angelis, Christos. „The ‚New World‘ Gothic Monster: Spatio-Temporal Ambiguities, Male Bonding, and Nation in John Richardson’s *Wacousta*“. Savolainen, Matti & Mehtonen, Päivi (ed & intr.). *Gothic Topographies - Language, Nation Building and Race*. Farnham, UK: Ashgate Publishing, 2013

### **Andrew Armstrong (University of the West Indies, Barbados ) The Novel as a Travelling Genre: The Novel and Early Atlantic Modernity**

E-mail: [ahpa44@hotmail.com](mailto:ahpa44@hotmail.com)

Scholars involved in Atlantic studies have long recognised the making of an Anglo-Atlantic world as the outcome of multi-directional transactions across time and space – with the Atlantic Ocean figuring as a bridge or arc rather than a barrier. In his text, *Theorizing a Colonial Caribbean-Atlantic Imaginary* (2011), Keith Sandiford argues that through the work of early historians such as Richard Ligon and diarists/writers such as Monk Lewis, an “English imaginary enters the flow or ontological stream of the Caribbean” (Sandiford 3-4). He then points out that this imaginary was made to serve the hegemonic interests of empire. However, having entered the Caribbean “ontological stream”, or should I say onto-epistemological stream, it played a significant role in what he has termed a colonial Caribbean-Atlantic imaginary. This latter imaginary is the product of bi-directional oceanic flows – that interaction between England and her Atlantic colonies symbolized by “sugar, slaves and the ocean” (Sandiford 8) within the context of early European imperialism. In this paper, I will examine briefly the role that the English novel of the eighteenth and nineteenth centuries played in ‘narrating’ this interaction. I argue that while the novel thematised English domesticity and class formation, an

empirical epistemology that was decidedly English and an examination of an English individual consciousness, it also wrote empire and imperial possessions large, both within its margins and its pages. It both narrated and participated in what may be termed an Anglo-Atlantic modernity through its creation of Anglo-Atlantic subjects from shipwreck captains to exported criminals to escaped slaves to intrepid naval captains, and their financial backers in London, Liverpool and other cities. From Daniel Defoe to Jane Austen and beyond, the novel not only contained Atlantic references and allusions but also represented England's involvement in Atlantic modernity.

### **Biographical Note**

Andrew Armstrong is a Lecturer in Literatures in English at the University of the West Indies, Cave Hill Campus, Barbados. His research interests are in the history of the novel and Black Atlanticism; contemporary African Literature and Film and the Caribbean short story. His PhD dissertation was on contemporary African narratives (literature and film).

### **Gerd Bjørhovde (University of Tromsø, Norway)**

**Three Women – Three Voices – One Vision? Virginia Woolf, Rebecca West and Stevie Smith: Border-crossing Writing in a Europe on the Brink of War**

E-mail: [gerd.bjorhovde@uit.no](mailto:gerd.bjorhovde@uit.no)

In the late 1930s, as signs were pointing more and more towards the breakout of another major war, many British writers were increasingly preoccupied with politics – political writing as well as the politics of writing. The three writers to be discussed in this paper, Virginia Woolf, Stevie Smith and Rebecca West, were active in various ways – for instance travelling quite extensively through Europe in the 1930s, but above all by writing books which focus on the threat to European democratic culture by totalitarian regimes and ideologies.

This paper will focus on three of their books, written more or less at the same time: Virginia Woolf's *Three Guineas* (1938), Stevie Smith's *Over the Frontier* (1938) and Rebecca West's *Black Lamb and Grey Falcon* (published

1941, but mostly written before the outbreak of World War II). Each of these texts crosses borders in various ways, but in my view most strikingly and interestingly in terms of genre. *Three Guineas* is a philosophical essay as much as an extended (series of) letter(s), distinctly Woolfian in tone. *Black Lamb* and *Grey Falcon* is usually characterized as a travelogue, a huge volume depicting West's journey from Germany through the Balkans on two separate occasions in the late 1930s. But at the same time this book may be said to be an extended essay, mixing autobiography, geography, history and philosophy. *Over the Frontier*, finally, is the only one of these three texts that may quite clearly be classified as belonging to one genre, i.e. a novel. However, it is a highly unconventional novel, an intriguing text which breaks its own rules as it were on several occasions, and quite consciously too.

It is as if these writers find traditional genres unfitting or insufficient in a time of crisis. The paper will focus on the three texts and how their border-crossing writing strategies are worked out, in terms of structure, point of view, voice, argument and metaphorical language.

### **Biographical Note**

Gerd Bjørhovde is a member of the Borders Culture/Border Aesthetics group at the University of Tromsø. She has been a professor of English literature at this university for a number of years, but retired this spring.

### **Vance Byrd (Grinnell College, US)**

#### **A Domestic Spectacle: Germany's First Panoramas and Fashion Journals**

E-mail: byrdvl@grinnell.edu

The panorama was the nineteenth century's signature mass entertainment and helped set the stage for modern life. However, few panoramas were shown in early nineteenth-century Germany and large-scale panoramas were accessible only to limited audiences and in a very different form than elsewhere in Europe. Most people experienced these new media through the act of reading. I am interested in how the distant places depicted in early nineteenth-century panoramas—landscapes,

archaeological attractions, historical battles, catastrophes, and regional architecture—were understood in local terms. In my presentation, I examine the phantasmagoric presence of panoramas in Friedrich Justin Bertuch's "Journal des Luxus und der Moden" (1786-1827) and "London und Paris" (1798-1815). These journal articles point to a 'not there yet' that reflects more than the medium's material absence. These influential Weimar periodicals made reports of British and French panoramas a subtext for a debate on innovation and modern life. I argue that these serials helped audiences imagine carefully constructed counterpoints to contemporary society in which reading audiences could confront history, social change, industrial expansion, and urban space. More than a manifestation of modernity, reading about panoramas became a way for Germans to think of themselves as a potentially bourgeois modern nation while permitting the critique of such transformations.

### **Biographical Note**

Vance Byrd earned his doctorate from the University of Pennsylvania and is currently an Assistant Professor of German at Grinnell College. His research focuses on nineteenth-century German and Austrian literature, media studies, and memory. His recent publications investigate the modernity of E.T.A. Hoffmann; pre-cinematic media, feuilleton, and commemoration in Stifter; and the figure of Alexander von Humboldt in *Achim von Arnim*. He is at work on his first book, *A Domesticated Spectacle: Early Nineteenth-Century Entertainments and German Literature*.

### **Valentina Castagna (University of Palermo, Italy)**

#### **Border Crossings in Margaret Cavendish's *Blazing World* (1666): the Narrative Space as a site of Multiple Trespassing between Genre and Gender**

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In 1667, Margaret Cavendish, Duchess of Newcastle, was among the first women to challenge social conventions and cross the threshold of the Royal Society, which had always been forbidden to the female sex. Her demonstrative act (she was merely a visitor) confirmed what her utopian

romance *The Description of a New World, Called the Blazing World* (published the previous year, once the Duchess had returned from her exile in France) overtly stated in its preface: that women should put an end to their absence from the intellectual and scientific fields.

This paper shall be analysing both thematic and formal aspects of Cavendish's text in order to show how the author consciously created, within the empowering utopian frame, narrative spaces of self-representation as a new female subject, opposing traditional literary representations, and at the same time as a writer, in spite of the accusations of folly which discredited Cavendish's literary production. By means of the significant tools offered by the utopian form, which Cavendish not only mastered but even modified to her own use, *The Blazing World* continuously crosses the borders of literary genres (travel writing, scientific treatise, romance, and autobiography) and gender roles (with reference to emperors, scientists, writers, scribes). The same features of utopian literature are innovated through 17th-century inclusion of science and anticipate science fiction in a utopia-science fiction semi-transparent pattern which will characterize not only contemporary utopian works such as Bacon's *New Atlantis* but will also influence the cultural imaginary of later authors such as the Victorian novelist Edward Bulwer-Lytton with his *The Coming Race*.

### **Biographical Note**

Valentina Castagna, lecturer of English Literature at the University of Palermo, was awarded her PhD at the University of Salerno (Italy) in 2007. She is the author of *Re-Reading Margery Kempe in the 21st Century* (Peter Lang, 2011), *Shape-Shifting Tales* (Peter Lang, 2010) and of *Corpi a pezzi* (Tufani, 2007). She has published several articles in the field of Women's Studies and Gender Studies, popular literature and myths, and autobiography. With D. Corona and S. D'Alessandro she has edited *Narrativa storica e riscrittura. Saggi e interviste*, *Annali della Facoltà di Lettere*, vol. 50, 2007.

**Chloe Chard (London)**

**Joking and Laughing in Foreign Places and Spaces**

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Jokes often hinge upon cross-cultural encounters or set their comic narratives within foreign places, or on forms of transport – even, in some cases, sketching out an exotic *mise-en-scène* that then turns out to have little direct relevance to the play of wit. Travel writings are full of comic anecdotes, which often include elements common in jokes – as in the story, recounted by a late eighteenth-century traveller, of visiting St Peter's with an Englishman, a Frenchman and a Pole. My paper considers whether particular places and spaces encountered in the course of travelling are defined as especially conducive to laughter. It examines material of all kinds, mainly from the seventeenth century to the present day.

Joke narratives sometimes run their course in spaces such as forms of transport and hotels, in which different and potentially incongruous people meet, and are forced to interpret each other's behaviour and remarks. Such spaces may also be defined, by virtue of their liminal and equivocal character, as locations in which the task of matching up word and world becomes more difficult.

Spaces of sightseeing, too (including works of art, and the galleries and other buildings in which they are viewed), supply an occasion for laughter: viewing sights and wonders and commenting on them are defined as activities that can easily go wrong, as in the recurrent story of the traveller to Rome (English, in Stendhal's version; American, in Henry James's) who proclaims that the Coliseum will be a fine building when it is finished. Spectators such as this traveller, who display some striking oddity, are often used to deflect a sense of unease, generated in part by the need to translate art and architecture into fluent and confident forms of language – jokes and anecdotes often suggest reassuringly that it might simply be some eccentricity on the part of a particular traveller that is the cause of difficulty.

Sightseeing, with its formalized progression through an itinerary on which particular points demand a rhetoric of elevated responsiveness, is also seen, in many contexts, as highly conventionalized and constraining; travellers present such constraint as prompting and endorsing irreverent

digressions, and sudden plunges into bathos, as in Henry Matthews's story (in his *Diary of an Invalid*; 1820), of an Italian woman in the Belvedere Courtyard at the Vatican: when the traveller-narrator laments the addition of fig leaves to the male sculptures there, the woman whispers in his ear that he must come back in the Autumn.

As my examples suggest, the paper touches on the uses of levity and laughter in places that are defined as 'serious', such as Rome.

In considering joking and laughing, the paper adopts a range of diverse theoretical points of reference, including writings by Hazlitt, Bergson, Freud, Bataille, and Mary Douglas.

### **Biographical Note**

Chloe Chard is a freelance writer and historian of comparative literature based in London; she has published widely on travel writing, imaginative geography and art criticism, and also (less widely) on the Gothic novel. Chard's current project is a book on travel and laughter, for which the working title is *Rising and Sinking in Foreign Places*.

### **Lisa Colletta (American University of Rome, Italy)**

#### **Ripley's Tour: The Trope of Travel in Patricia Highsmith's *The Talented Mr. Ripley***

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It has been claimed that there are really only three basic plots in all of literature, boy meets girl (or variations thereof), a stranger comes to town, and someone goes on journey. The topos of the journey is one of the oldest in literature, and even in this age of packaged tours and mediated experience, it still remains one of the most compelling. From its aristocratic origins and the permutations of sentimental and romantic travel to the age of tourism and globalization, the Grand Tour still influences the destinations tourists choose and shapes the ideas of culture and sophistication that surround the act of travel. The legacy of the grand tour tradition shows up in the literature of the twentieth century in complicated forms, but this paper will explore the ways Patricia Highsmith in *The Talented Mr. Ripley*, uses the places of the Grand Tour, particularly

Italy and France, to reveal an increasingly degraded culture based on consumption. Highsmith sends Ripley on a twisted version of the Grand Tour, one in which the outsider con man is the only one who appreciates the high traditions of Western culture. Ripley is able to convincingly “fake” his education and sophistication, playing the role of sophisticated tourist better than the wealthy characters who take their privileged position for granted. Dickie Greenleaf and Marge represent a decadent culture, which inevitably ends in death, and Ripley suggests the ascendancy of a new kind of “cultured” protagonist—the con man who merely needs to perform culture.

### **Biographical Note**

Since 2009, Lisa Colletta has been Associate Professor of English Language and Literature and director of the writing program at the American University of Rome. Before, she was associate Professor of English and director of the Rhetoric Program at Babson College, Wellesley, MA.

### **Maren Conrad (University of Münster, Germany)**

#### **Imagining the End – Facing the Horror Vacui: Narrative and Spatial Strategies of Re-forming Borders in Modern Post-apocalyptic Film and Literature**

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Even if the apocalypse is there, the catastrophe has happened and the world has come to an end, paradoxically, there is still one man who lives to tell the tale. Narrations which deal with a post-apocalyptic world therefore also offer a paradoxical and always seemingly improbable concept of space and identity, where national borders and social spaces and limitations have vanished, civilization is destroyed, and there seems to be no more concept of home: for there are only few, if not only one person left on earth.

Nevertheless, in order to form a narrative structure, borders have to be crossed, identity has to be reconstructed, and thereby a narrative island is formed somewhere in the middle of destruction, between subjective perceptions of individual space and place, the self and the other.

The proposed paper focuses on narrative and spatial strategies in stories of the “last man” in a postapocalyptic sujet. It aims to show how, by the act of traveling through and narrating within the destroyed world, the self and its place in space and time is reconstructed within a post-catastrophic horror vacui. By taking a comparatistic look at recent books and films (e.g. *I am Legend*, *The Road*, *Die Arbeit der Nacht*) within the post-catastrophic genre, it aims to show how – in a world that is seemingly devoid of all structure and borders – the re-building of artificial borders by a narrating and traveling self is used as a narrative strategy in order to re-create meaning, a structure and an identity in a radically changed world.

### **Biographical Note**

Maren Conrad studied German Literature and Media, Scandinavian Culture and Psychology from 2004 to 2008 at Kiel University. In July 2008 she received an M.A. for her thesis on narrative and semiotic strategies in the presentation of audiovisual advertising. Since October 2013 she has been the coordinator of the Graduate School ‘Practices of Literature’ and the Promotionskolleg ‘Literaturtheorie als Theorie der Gesellschaft’ at Münster University. Her recent research deals with a project on post-catastrophic narration in 21st century literature, film and other media.

### **Michelle Dreiding (University Zurich, Switzerland)**

#### **Toni Morrison: Beginnings as an American Dramatization of Liminality**

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Beginnings in Toni Morrison’s novels enact an uncanny moment of disorientation. They are beginnings in medias res, and, more importantly, beginnings of spatial deictic uncertainties that leave a reader with the absence of a stable system of reference. They enact the predicament of a beginning that precludes the fantasy of an absolute point of origin. Morrison’s beginnings self-consciously advocate an imperative to engage in a continual process of re-reading, of revisiting the initial disorientation so as to avoid a “conclusion to living.” I want to argue that it is in

these liminal moments of beginnings of novels that Morrison actualizes the particularly American discourse of the frontier; the privileged locus of “perennial rebirth.” It is within this discursive American space of potentiality, and of a compulsive return to the border, that Toni Morrison sets out to a revisionist project, rewriting the American myth of the frontier and moving to the center a narrative that has been culturally marginalized.

I want to present a reading of the incipit of Morrison’s novel *Paradise* (1997); incipit that dramatizes a structural and geographical liminality, that establishes a spatial poetics necessary for the political project, and that opens up the dialogical possibility to “draw a map [...] without the mandate for conquest.”

### **Biographical Note**

Michelle Dreiding is a research and teaching assistant at the English Department of the University of Zurich. She holds a Lizentiats degree in French and English Literature from the University of Zurich. Her research interests include narratives of trauma, psychoanalytical theory, theories of repetition, postmodern literature, and film. Michelle Dreiding is currently working on her PhD thesis on Toni Morrison’s rewritings of American subjectivity.

### **Randi Lise Davenport (University of Tromsø, Norway)**

#### **Early Modern Spatial Imaginary: Narrating Utopia in America**

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As is well known, the European invention of utopia in many ways also led to the “invention of America” modeled on Old World legends and fables. These inventions all play a part in Alejo Carpentier’s novel *Los pasos perdidos* (1953)(*The Lost Steps*), where a composer of Latin American origin leaves the modern metropolis New York and his work within publicity in search of a primitive musical instrument to be found in the heart of the Amazonian jungle. His journey through space and time to the origins of music, language and self is a modernist utopian enterprise, in contrast to, but also closely related to the first utopian enterprises in

the New World.

This paper will retrace a few steps in the representation and textual production of the utopian space in the early modern New World in comparison to Carpentier's novel. Thomas More's *Utopia* was read and "put into practice" by bishop and judge Vasco de Quiroga in his foundation of indigenous "village-hospitals" in the 1530s for which he wrote a set of rules and regulations (*Reglas y Ordenanzas*). While Quiroga's millenary mission was to put utopia into space, the mestizo Inca Garcilaso de la Vega, son of a conqueror and an Incan princess, conceived his mission as to incorporate the history of the Incan empire into "universal history" through his writing. The early modern "spatial imaginary" of the first part of Garcilaso's chronicles, *Comentarios Reales* (1609) produced decidedly utopian elements. In what ways is this early modern spatial imaginary reflected in Carpentier's modernist novel? Does Garcilaso's incorporation of the Incan culture into the Western cultural canon culminate in Carpentier's novelistic incorporation—or rather transculturation—of the Western cultural canon into Latin American fiction?

### **Biographical Note**

Randi Lise Davenport is associate professor in Hispanic culture and literature at the University of Tromsø. She specializes in Spanish Golden Age literature and early modern European intellectual history, and is currently establishing a research project on the Utopia in America. She is co-author of "The Spanish translations: humanism and politics" in *Thomas More's Utopia in Early Modern Europe. Paratexts and Contexts*, edited by Terence Cave, Manchester: Manchester University Press, 2008.

**Charles Forsdick (University of Liverpool, UK)**

**Sensory Geographies: Travel Writing and Visual Impairment**

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The paper, part of a larger project on travel writing and the senses, develops recent work in the field of the sensory humanities in order: (i) to move beyond the now conventional criticism of the dominance of the gaze in travel literature; and (ii) to analyse the role of additional senses

in the genre in the recognition of soundscapes, smellscapes and other re-configurations of space. Taking as its focus a small corpus of travelogues in French produced by blind and visually impaired travellers in the later nineteenth century, the paper will explore the wider critical implications of exploring this material. The aim is to highlight a residual discursive normativity in travel literature associated with the experience of the sighted traveller, but it will at the same time suggest the ways in which the travelogues produced by the blind and visually impaired often reveal sensory dimensions of the travel experience, and provide reflections on alternative modes of engagement with other places and their inhabitants, that are absent from the majority of narratives that privilege the visual. Attention will be paid to questions of class and genre, as well as of the political and historico-technological niche in which these journeys occurs. The French-language corpus will also be supplemented by reference to a number of English-language texts. The paper will accordingly constitute a preliminary attempt to outline the wider implications for studies in travel writing more generally of increased critical attention to visual impairment and/in the travelogue.

### **Biographical Note**

Charles Forsdick is James Barrow Professor of French at the University of Liverpool, and the Arts and Humanities Research Council theme leadership fellow for 'translating cultures'. He is a specialist in the fields of travel writing, postcolonial literature and slavery studies. His publications include: *Victor Segalen and the Aesthetics of Diversity* (Oxford University Press, 2000), and *Travel in Twentieth-Century French and Francophone Cultures* (Oxford University Press, 2005); he recently co-edited two collections: *Travel Writing: Critical Concepts in Literary and Cultural Studies* (Routledge, 2012) and *Travel Writing and Ethics: Theory and Practice* (Routledge, 2013). He is currently president of the Society for French Studies of UK and Ireland.

**Jean-Paul Forster (University of Nancy II, France)**  
**The Mapper's Bird's Eye View in Eighteenth-Century Geography and Literature**

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What happens when geographers or writers adopt a 90-degree angle of vision or an angle approaching ninety degrees in the construction of a representation of geographical space? The question was not new for eighteenth-century geographers but it definitely was for writers of fiction as Swift's *Gulliver's Travels*, Defoe's, Fielding's and Smollett's novels show. These works of fiction were written at a time when geography had become very popular with the public, and these writers make a show of representing the world and/or large portions of the national space in ways strongly reminiscent of contemporary cartography. Swift and Defoe can be said to have introduced the cartographer's bird's eye angle of vision in literature and thus influenced its development. This is the phenomenon that will interest us.

After pointing out the newness of the use of this angle of vision, I shall examine the different kinds of bird's eye views presented by Swift, Defoe and Fielding and the consequences that the use of the ninety-degree angle of vision had on the nature of their descriptions of space. One consequence that I shall emphasize is what has been described as the eye's loss of its power to visualize a prospect when the viewer adopts this angle of vision. I shall try to demonstrate what the flattening of topography and the geometrizing of the cartographic representation involve in each case in terms of simplification, distortions and (self-)deception. This will give us the opportunity to draw attention to the "mathematisation" of space, a mathematisation that finds many other expressions in the century.

**Biographical Note**

Jean-Paul Forster has taught English and English and American literature in Lausanne as well as at the Centre de Télé-enseignement, University of Nancy II, of which he is an honorary professor. He is the author of *Jonathan Swift: The Fictions of the Satirist*, of *A First Approach to English Literatures: From Beowulf to Salman Rushdie*, a short introduction to English, American and Commonwealth literatures.

**Mike Frangos (Umeå University, Sweden)**  
**William Morris's Stereoscopic Vision: Space, Time, Utopia**

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Two of the most influential Utopian texts of the late-Victorian period, Edward Bellamy's *Looking Backward* and William Morris's *News From Nowhere*, share references to the vocabulary of visibility: "looking" in the title of Bellamy's novel, and the frame of the dream "vision" in Morris's. In this paper, I explore the way the Utopian novel as a genre of popular fiction participates in the 19th century's discourse on visibility inasmuch as it quite literally attempts to visualize the future in the present. In this sense, the Utopian novel can be understood as an apparatus for organizing individuals' relations to space and time through visibility—not unlike the great 19th century shopping arcades, train stations, museums and, above all, the Universal Expositions. Perhaps no other genre aside from the Utopian novel could coherently express the convergence of modern space-time into an intensive span of personal vision.

In this paper, I focus on William Morris's Utopian novel *News From Nowhere* in relation to the technology of stereoscopic photography, drawing on theoretical work by Paul Virilio, Jonathan Crary and Susan Buck-Morss. The stereoscope and accompanying 3-d home viewers allowed spectators to experience realistic, virtual images of exotic or foreign locations—an effect of both the scientific description of binocular vision and the popularity of immersive panorama exhibitions. Stereoscopic photography emerged from a regime of the automation and mechanization of vision, as its properties were described in increasingly deterritorialized, autonomous terms. In comparison, Morris's Utopian vision in *News From Nowhere* involves the mediation of a personalized and intensive capacity for pre-vision, which is to say, a capacity for seeing the rapidly approaching horizon alongside the immediately available present. My paper proceeds through a close reading of a number of stereoscopic moments in Morris's text: the view of Hammersmith Bridge from Kelmscott Manner, Trafalgar Square, and the Houses of Parliament. At all of these moments, the Utopian vision of the future is stereoscopically juxtaposed with the present through a kind of rupture in the perceptual field. Modernity, at these moments, is critiqued above all for its vulgarity, a vulgarity that reveals

itself in the perceptual field of the present organized by the “great space” of the public, national monuments and the accelerated movements of crowds.

### **Biographical Note**

Mike Frangos is currently a postdoctoral researcher in literary studies at Umeå University, Sweden, and received his Ph.D. in English literature at the University of California, Santa Barbara in 2010, where he wrote his dissertation on literary futurity from the late-19th century to the postcolonial novel, which he is currently revising into a book manuscript. He has published articles in *The Journal of Commonwealth Literature*, *Digital Humanities Quarterly*, and *Adaptation*.

### **Ina Habermann (University of Basel, Switzerland)**

#### **The Literary Channel – Identity and Liminal Space in Island Fictions**

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This paper will focus on the English Channel as a topological feature and a liminal space. Both dividing and connecting Britain/England and the mainland, the Channel serves as a contact zone, a space of Anglo-French exchange which has been crucial in shaping English history and identity. In his influential short story collection *Cross Channel* (1996), Julian Barnes has explored the various reasons why English people have crossed the Channel, and how this is inscribed in the cultural memory. After a brief discussion of the Channel as a liminal space with reference to Barnes' stories, I will focus on two island fictions which negotiate the connection between space, memory and identity.

First, I will discuss Julian Barnes's dystopian novel *England, England* (1998) which is set on the Isle of Wight. The island serves as an artificial miniature version of England where England is reconstructed as a heritage theme park. Legitimated by a warped version of postmodern philosophy, this process of compression and displacement foregrounds issues of national identity, memory, the relation of space and place, and authenticity. Barnes's inquiry into (insular) Englishness will then be contrasted with G.B. Edwards's *The Book of Ebenezer Le Page* (1981), a fictional

autobiography set in Guernsey. Due to their geographical location, the Channel Islands are hybrid, neither English nor French, significantly the only part of Britain occupied by German troops during World War II, and now, due to their special status as possession of the Crown, a popular off-shore finance centre. In his novel, Edwards explores the insular mentality of the community in Guernsey which combines hybridity with a fierce independence. The Channel emerges as a multi-faceted topographical and cultural formation which merits close attention in any inquiry into English and British identity.

### **Biographical Note**

Ina Habermann is Professor of English Literature since the Renaissance at the University of Basel. She studied English and German literature and Sociology at Frankfurt and Exeter and was a member of the Graduate Seminar ‚Geschlechterdifferenz & Literatur‘ at the University of Munich. Current research interests are literature and space, Shakespeare, middlebrow literature, and constructions of Englishness.

### **Michael Ra-shon Hall (Emory University, US)**

#### **Scenes of Black Masculinity and Wanderlust: Travel, Gendered Mobility and Film Diaspora in *Emperor Jones***

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*The Emperor Jones* is a 1933 film adaptation of the 1920 Eugene O’Neill play of the same title, directed by Dudley Murphy, featuring Paul Robeson, Ruby Elzy, Dudley Digges, Frank H. Wilson, and Fredi Washington. Very loosely based on the O’Neill drama, the film follows Brutus Jones (Robeson) a newly hired Pullman Porter from a rural town who leaves his wife Dolly (Elzy) to travel for work, quickly succumbs to vices of the big city, accidentally stabs and kills friend-turned-rival Jeff (Wilson) landing him a stint on a southern chain gang and finally escapes the chain gang to return home to his wife, only to take a job stoking coal on a steamer headed to the Caribbean where he jumps ship to a remote island whose crude leader he deposes and replaces with the partnership of a colonial white merchant Smithers. In the paper I propose for the Travel Narrati-

ves conference, I employ cultural historical criticism and visual analysis to examine the various diasporic scenes the film's protagonist navigates in his dramatic travels and development as a man. I argue the film can be seen as an African American male coming-of-age tale in which aspects of African American culture and history, such as gendered paradigmatic restrictions on mobility, African cultural continuities in the African American (or black) church and continuities in antebellum, plantation-style servitude a la post bellum chain gangs are situated within a broader diasporic framework including the African continent, the Caribbean and the Americas. The result is a filmic coming-of-age tale in which ideals of escape, refashioning and becoming converge uneasily with those of roots, belonging and homecoming on screen.

### **Biographical Note**

Michael Hall is an interdisciplinary scholar and Ph. D. candidate. His areas of research include 20th century and contemporary American and African American literature, visual culture, cultural histories of travel and travel, tourism and imagination in addition to African American and African Diaspora mobility more broadly.

### **Britta Hartmann (University of Tasmania, Australia)**

#### **Island Imaginings: Spatial Assumptions Throughout Two Centuries of The Swiss Family Robinson**

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Textual islands are complex spaces of travel, home, cartography, displacement and liminality that often become utopias, dystopias and/or heterotopias; as such, they offer rich ground for the insightful analysis of cultural constructs of space and place. Their complexity is increased through assumptions and stereotypes: island imaginings and representations are often governed by generic expectations. A key example of this is the island on which the Swiss Family Robinson is shipwrecked. This paper will chart the evolution of Johann D. Wyss's *The Swiss Family Robinson* (1812) over the last two centuries, paying particular attention to representations of setting. Wyss's novel, unlike other nineteenth-cen-

ture Robinsonades, does not offer a clearly bounded island setting: the family's belief that they are on an island is absolute, but they never undertake sufficient exploration to prove this point. They simply imagine themselves to be on an island, and we have done the same: few scholars and authors (Jules Verne being a notable exception) have engaged with this lack of textual island evidence.

This paper will explore that island imagining and the accompanying assumptions, seeking to discover, understand and challenge generic island expectations. Key texts will include editions of the novel based on William and Mary Godwin's nineteenth-century translation and those based on Isabelle de Montolieu's nineteenth-century translation and revision, as well as Verne's sequel *The Castaways of the Flag* (1900) and filmic/televisual adaptations like *Swiss Family Robinson* (1960) and *Stranded* (2002). Overall, *Island Imaginings* will chart the island's journey from the unbounded space of Wyss's novel to the bounded stereotype of contemporary representations: central to its aim will be the question of how this journey impacts on concepts of home, displacement, spatial borders, connection and isolation.

### **Biographical Note**

Britta Hartmann is currently writing her doctoral thesis in the English department at the University of Tasmania. Her thesis, which will be submitted in January 2014, focuses on island representations in Daniel Defoe's *Robinson Crusoe* (1719) and its textual aftermath. She hopes to continue her research into the textual representations of islands, oceans, piracy and cartography through postdoctoral fellowships once she has completed her doctoral thesis.

**Stefanie Hundt (Hildesheim University, Germany)**

**Liminal Trickster Journeys in Quentin Tarantino's *Django Unchained* (2012)**

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Liminality may perhaps be regarded [...] as a realm of pure possibility whence novel configurations of ideas and relations may arise. (Victor

Turner *The Forest of Symbols*, 1967, 97)

In recent decades, our lives have become more liminal: people constantly move from one stage in their lives and one identity to another. Indeed, many people spent more time in a liminal space than elsewhere. Developments in technology, in particular in the computer and Internet sector, and changing concepts of time are major contributors to this phenomenon. By now, even Hollywood has recognized the importance of liminality and reacted by creating a number of trickster figures that help the lead to humorously and safely transition from one state in his or her life to the next; majorly portraying liminality as a space for the leading character's growth.

This presentation wants to show how liminality, via trickster figures, has entered mainstream Hollywood film genres. Based on Arnold van Gennep's and Victor Turner's theories of the liminal, the presentation will focus on Quentin Tarantino's *Django Unchained* (2012) to explore Dr. King Schultz's trickster characteristics and the liminal space he occupies. King Schultz and his protégé Django are, in Turner's words, "neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremony" (*The Ritual Process*, 1969, 95). Since the German immigrant King Schultz has separated his ties with his old life but not yet adopted values of the American South (actually, he never wants to because he detests slavery), he occupies a betwixt-and-between space that he offers Django to join as an equal (after his "apprenticeship" in bounty hunting). This space of their journey is used as a "contact zone" (Marie Louise Pratt) where values are negotiated and finally "novel configurations of ideas and relations [...] arise" (Turner), thus enabling Django to enter the liminal as a dependent slave and leave as an independent hero, while, at the same time, King Schultz's trickster characteristics expose the workings and system of slavery.

### **Biographical Note**

Stefanie Hundt received her M.A. in American literature from the University of Augsburg, Germany, her Ph.D. in English from Lehigh University, PA, USA, and is currently teaching and working on her habilitation about tricksters, film, and ESL at Hildesheim University, Germany. Her special interests are 20th/21st century American literature, African American literature, Native American literature, and film.

**Dora Imhof (ETH Zurich, Switzerland)**  
**Malaparte/Godard: The Myths of the Island-House**

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„Volevo andare a casa, volevo andare a Capri, nella mia casa solitaria a picco sul mare.“ Cuzio Malaparte, *Kaputt*, 1944

Myth and myth-making have been at the core of Curzio Malaparte's life (1898-1957). When he fell out of favor with the Italian Fascist government and was briefly exiled on the island Lipari 1933, he compared his fate to that of Homer's Ulysses. A few years later, he commissioned the architect Adalberto Libera to build a villa for him on the cliff of Punto Masullo in Capri. How much of the villa is a design by the modernist architect and how much Malaparte designed himself is still a matter of dispute. In any case, Malaparte made the house the center of his life and called it „casa come me“. It became a place of self-representation and of creating the myth of an autonomous and elevated island-existence.

In 1963, the Casa Malaparte became the setting of Jean-Luc Godard's film *Le Mépris*. In and around the house and its iconic roof-terrace the Odyssey is filmed, its meaning discussed and it becomes the backdrop of the unravelling of the relationship of the scriptwriter Paul and his wife Camille. Godard made significant changes to Alberto Moravia's book of the same title to show both a „romantic and nordic conception“ of the Odyssey and its persistent influence on our history.

Discussing these different references and adaptations of the Odyssey I aim to show how closely islands and myths are linked. Islands have become the loci of two conflicting equally „strong“ myths: the independent (male) self on the one hand, and the loving couple on the other hand. My paper is a chapter of a study which analyzes island myths in the visual arts starting in the 18th century with Antoine Watteau's Pilgrimage to Cythera. In five chapters/case studies the planned book will explore how artists as „receivers and senders“ were both adapting and transforming island-myths. It also shows the close connections and interdependences between art, architecture, film, and literature.

**Biographical Note**

Dora Imhof has worked as a freelance art historian for *Art in America*, *Art*

on *Paper* and the *Neue Zürcher Zeitung*, among others. She also acted as a scientific assistant at the museum of contemporary art in Basel. Since 2011, Dora Imhof has been a postdoctoral fellow at the Institute for History and Theory of Architecture at the ETH Zurich.

**Shigeo Kikuchi (Kansai Gaidai University, Japan)**

**James Joyce's Creation of Free Flowing Thoughts and His Deracinated Life across Cities**

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The language of James Joyce's *Ulysses* well reflects the author's deracinated life across the boundaries of cities and countries. In this study, I focus on how one speaker's thought flows into another person's lines, an aspect that has been left unexamined.

Episode 2 in his *Ulysses* begins with a scene in which Stephen Dedalus is teaching history to a class. Dedalus asks a student named Armstrong about the death of King Pyrrhus who fought against the Romans. The student answers and his classmates laugh:

—Pyrrhus, sir? Pyrrhus, a pier.

All laughed. Mirthless high malicious laughter. Armstrong looked round at his classmates, silly glee in profile.

There is no semantic connection whatsoever between 'Pyrrhus' and 'a pier'. What was transmitted to Armstrong's classmates and Stephen was not, contrary to the reader's expectation, the concept 'a pier', though the word is spelled out on the page, but only a group of sounds, /ə p<sup>ə</sup>ə/, or /ə p<sup>ə</sup>ər/ with the rhotic r. It is almost impossible to expect the pupils to take these sounds as the words 'a pier' because 'Pyrrhus' is no way related to the word 'pier' except for a small similarity in the head sound /p<sup>ə</sup>/. What appears on the page in the form of words is just a verbal transcription of the thought in Armstrong's mind. That the concept 'pier' has not been transmitted is certain because Armstrong's answer is followed by a detailed explanation of the word he uttered:

—Tell me now, Stephen said, poking the boy's shoulder with the book, what is a pier.

—A pier, sir, Armstrong said. A thing out in the waves. A kind of bridge. Kingstown pier, sir.

The word 'pier' in Stephen's line 'what is a pier' was also what was in Armstrong's mind. Armstrong's thought was mixed up with Stephen's thought. Though Stephen's question is spelled out as 'what is a pier', it should more reasonably be 'what is /ə pɪə/'. The words spelled out as 'a pier' in this line are words in Armstrong's mind. What was in the student's mind was inserted into Stephen's line.

Reflecting his life crossing boundaries between cities and countries, and influenced by Ireland's situation at that time —his home country had been politically partitioned under the British empire—, he created his own unique technique of writing in which a character's thought freely flows across the boundaries between demarcations of characters.

### **Biographical Note**

Shigeo Kikuchi, Professor of English Linguistics at Kansai Gaidai University, Osaka, Japan, is the author of *Essays on English Literary Discourse: Medieval and Modern* (The Philologia Association (Serbia), 2007). As a Fulbright Visiting Scholar 1998-1999, he studied discourse grammar at the Department of Linguistics, Harvard University, USA. He is a co-author of *Taishukan's Unabridged Genius English-Japanese Dictionary of Present-day English* and has written various essays and articles on stylistics. He is also a co-editor of *Philologia*, journal of the Philologia Association, University of Belgrade, Serbia.

### **Ian Kinane (Trinity College Dublin, Ireland)**

***Travel and Travail: The Scatological Route to Paradise'***

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Paradise is paradox. Both a real and an unreal space, a space that is sought for but one that has also long been lost to human discovery, the hidden garden of Eden has been an enduring source of fascination for early Pa-

cific explorers and armchair adventurers alike. Western cultural obsession with the Pacific and its many tropical islands exploded following Captain Cook's exploration of Tahiti in the late-18th century, as the Pacific was believed to be the last possible location for the earthly paradise. Travellers' journals and accounts of the region tended to blend both fact and fiction, the physical and the imaginary qualities of these ostensible island 'paradises'. The desert island is structured upon certain Cartesian dualities of 'mind' and 'body' (it is a space of both symbolic and literal isolation), and it is this conflation of the imaginary and the physical, the fantastical and the real, I argue, that allows us access to the mythology of paradise.

In this paper, I suggest that it is through the sheer physical travail - pain or injury - of the body that the traveller/adventurer is able to imaginatively recreate the landscape of paradise within certain 20th century Robinsonade narratives. Looking specifically at Victor Sage's short story 'Crusoe' (1984), Alex Garland's *The Beach* (1996), and Yann Martel's *Life of Pi* (2001), I argue that it is through certain motifs of ingestion, digestion, and excretion that the desert island is transformed into a simulacra or image of paradise. In so doing, I will posit the notion that our cultural conception of paradise is a 'product' of our own processes of excretion and waste, and that the route to paradise may be traced back to - and through - the body.

### **Biographical Note**

Ian Kinane read for a degree in English Studies in Trinity College, Dublin, where he also completed his M.Phil in Popular Literature, examining the representations of Pacific Islands through the works of Julia Kristeva. He is now half way through his PhD, which extrapolates on some of his M.Phil work, and is provisionally entitled, "Why is the Tropical Topical?": *The Desert Island in Popular 20th and 21st Century Robinsonade Fictions*. Ian currently lectures and teaches in the School of English, Trinity College, and is the founder of the research collective '(Pop) Cultural Exchange'.

**Robert King (Robert Drury King, Sierra Nevada College, USA)**  
**The Construction of Space in Flow-Analysis of the Capital System: A Molecular View of the Political Economy**

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My paper will be poised at the intersections of political economy and systems-theoretical analysis of capital and will thus be a contribution to your CFP's call for papers on 'theories of space and place.'

My paper will address the construction of space by capital. Versus a Marxian-structuralist lens of the construction of space and system within capital, I outline a flow theory of capital, and the space it creates, using in particular the theoretical frameworks of Deleuze and Guattari (on flows; Capitalism and Schizophrenia) and David Harvey (space-time compressions; History of Neoliberalism, etc.). Where structuralist-spatial theories of capital presuppose a sedentary and passive notion of space and its construction, flow theory underscores thermo-dynamic processes of space and its construction (via dissipative systems theory), thus accounting for structure—and its systemic, territorial offshoots—as after-effects.

In order to remain accessible to a wide, if theoretically informed, audience, the paper will begin by reviewing economic flow concepts in the history of political economy, showing how it behooves us to view capital in its contemporary lights through a flow concept perspective (from Marx to Keynes—who seminally deploys the notion of flow—to Georgescu-Roegen's ecological economics and finally, to post-structuralist analyses of capital (esp. late and finance varieties). Flow concepts are especially useful in that they illuminate the (thermo-) dynamics of capital's construction, as a system, and thus capture the critical dimensions of environmental and ecological thought.

The upshot of the paper will be to refine concepts of space by breaking with more conventional, structuralist understandings of these notions (such as we see in the Marxian theory of agents and stages), substituting concepts capable of grasping the complexities (vis-à-vis finance capital, for instance, with its unique libidinal economy of desire) of spatiality in a world based on what both Deleuze and Guattari (cf, ATP, quantum flows) and Harvey (cf., Theory Talk #20) view as molecular. The paper will help to re-envision a theory of the dynamics of the capital system

and its modes of spatial construction.

### **Biographical Note**

Robert Drury King is an assistant professor in the Department of Humanities and Social Sciences at Sierra Nevada College (NV, USA) and a research fellow with the Centre Leo Apostel at the Free University of Brussels. His doctoral dissertation, *System Individuation in Differential and Dialectical Ontology: Deleuze, Hegel, and Systematic Thought*, received the 2011 College of Liberal Arts Distinguished Dissertation Award at Purdue University where he received his Ph.D. in philosophy. Among others, Robert has studied in the School of Criticism and Theory at Cornell University and within the Unseld Lecture Series at the University of Tübingen, Germany.

### **Zoe Kinsley (Liverpool Hope University, UK)**

#### **“A very agreeable species of landscape”: Coastal Journeys and William Gilpin’s Picturesque Vision**

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The turn of the nineteenth century saw coastal scenery emerging as a popular theme for European landscape painters, and the vogue for pictorial representation of the strand was embraced by a number of British home tour travellers who produced accounts combining pictorial with textual depiction of place. This paper considers the work of travel writer and aesthetician William Gilpin, who situates coastal scenery within his wider discourse on the picturesque aesthetics of landscape, a discourse which echoed the writings of earlier commentators such as Joseph Addison by privileging the eye as the ultimate perceptual frame through which to make sense of the external world “we cannot indeed have a single Image in the Fancy that did not make its first Entrance through the Sight” (Addison, *Spectator* 411). Focusing upon two travelogues published in the first decade of the nineteenth century – *Observations on the Coasts of Hampshire, Sussex, and Kent* (1804), and *Observations on the Western Parts of England* (1808) – it will be argued that whilst Gilpin’s ostensible aim is to elucidate the merits of British coastal landscape in terms of visual aest-

hetics, that ambition is repeatedly complicated by the emphasis he places on the potential for imaginative enhancement of observed place. The fogs and “vapours” which Gilpin encounters on the seashore create lacunae in his visual representation of landscape which open up the possibility for other forms of narrative and other ways of experiencing the sites of travel to come into play. One of the principal aims of the paper is to demonstrate that the liminal nature of the shoreline as spatially and socially uncertain terrain poses moral questions for the traveller when faced with the human stories (historical, psychological, emotional) born out of the “natural” “evil” pursued by the “picturesque eye” (Gilpin, *Western Parts of England*, 228).

### **Biographical Note**

Dr. Zoë Kinsley is a senior lecturer in English literature at Liverpool Hope University and works primarily on eighteenth-century literature. Research interests include travel writing, the representation of place and space, manuscript culture, and landscape poetry. She is author of *Women Writing the Home Tour, 1682-1812* (Ashgate, 2008). Her current research focuses upon representations of the British coastline in the literature of travel, and forthcoming publications include “‘Ever restless waters’: Female Identity and Coastal Space in Charlotte Smith’s *The Young Philosopher*”, in *Gender and Space in Britain, 1660-1820*, ed. Karen Gevirtz and Mona Narain (Ashgate, forthcoming February 2014).

### **Elizabeth Kollmann (University of Zurich, Switzerland)**

**The Reader, the Writer, the Text: Traversing Spaces in Frank McCourt’s *Angela’s Ashes***

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Frank McCourt’s *Angela’s Ashes* might be designated a “travelling narrative” on more account than one: besides crossing and recrossing the Atlantic and moving back and forth between America and Ireland, it looks at how being ill at ease in one’s surroundings can induce the subject to leave home, and how the promise of a better life elsewhere can drive the (life) narrative forward. While this paper will take due account of the

way in which spatiality impacts on the subject and his or her sense of self as set out above, it will also consider how the space created in/by the text is passed on to and affects the reader. To this end, it will examine—and try to account for—the hefty reaction *Angela's Ashes* produced when it was first published. In this respect, it will be posited that the torrent of protest the memoir unleashed is indicative of the way in which the hybrid space created in the narrative makes readers feel dislocated and discontent. As these feelings will be said to reflect the narrator-protagonist's dissatisfaction with his own geographical space and social surroundings, the writer will be argued to use the text as a site which allows the effects of spatiality to travel, as it were, from the subject to the reader.

### **Biographical Note**

Elizabeth Kollmann works as a Lecturer in English at the University of Applied Sciences in Zurich (ZHAW). She completed her MA degree in English Literature at the University of Port Elizabeth, South Africa, and is currently working on her doctoral dissertation at the University of Zurich. Her research focuses on the inherently exilic nature of the life writing genre and on the way in which autobiographers appropriate literary devices to underscore the subject's sense of displacement in their work.

### **Anne Krier (University of Zurich, Switzerland)**

#### **Rebels, Criminals and Writers: Constituting Subjectivity through Travel Narratives in Russian Pre-Revolutionary Banishment Literature**

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This paper analyzes the connection between travel narratives and the representation of banishment and imprisonment in Russian 19th century writing. In order to narrate the experience of displacement and exclusion, accounts of banishment and imprisonment often rely on the conventions of travel writing established in western and Russian 18th century literature.

In a first step, I analyze a selection of autobiographical texts produced in the 1840-1860s by the banished participants of the failed Decembrist uprising of 1825 and the „Siberian“ parts of Alexander Herzen's autobio-

graphy *My Past and Thoughts* (1868). Autobiographical accounts make use of narratives typical of sentimentalist travel writing, in order to structure narration and to constitute subjectivity while at the same time reflecting the limitations of this procedure: While Herzen's first person narrator is built on the model of the observing traveler and rendering his impressions using devices known from sentimentalist travel accounts, the memoirs of the Decembrist Bestuzhev narrate the exiles' failing attempts to stage themselves as discoverers of unknown Siberian landscapes. Travel appears not as a means of self-affirmation, but as a punishment, aiming at the destruction of the rebels' personalities.

The second part analyzes Chekhov's investigation of the Katorga (,Sakhalin Island', 1893): as the possibility of reeducation of criminals by means of exclusion and forced labor becomes a topic of sociopolitical discussions, a practice of free travel to the sites of banishment starts to develop. Russia sets out to discover its criminals: ethnographical texts strive to reintegrate the sites of exclusion into imperial space. As the criminal replaces the poor peasant discovered by earlier travel accounts as a victim of an unjust social system, the writer fashions his persona according to the model of the traveling scientist engaging in field work. Thus, just as the earlier texts, Chekhov's ,Sakhalin' relies on various topoi and figures typical of travel writing.

### **Biographical Note**

Anne Krier is a research assistant at the Slavic Department of the University of Zurich. She holds an M.A. in Early Modern and Modern History and Russian Literature from the Université Marc Bloch (Strasbourg) and the Humboldt-University (Berlin). She is currently working on a dissertation on the experience of exclusion in Russian literature

### **Sarah Krotz (University of Alberta, Canada)**

#### **Mapping With Words: The Spaces of Colonial Canada**

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In *Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction* (1994), Graham Huggan notes "the relative

infrequency of the map topos in early Canadian writing,” and locates the study of literary cartography primarily in contemporary postcolonial, postmodern, and feminist fiction. To restrict the study of literary cartography to those “texts that challenge or revise established literary canons and self-acknowledging cultural mainstreams” (Huggan) is, however, to overlook the myriad ways in which colonial writers shaped, expanded, and reflected upon the very maps that these later writers challenge. In this paper, I follow Robert T. Tally and others in positing a model of literary cartography that traces not just the literary treatment of maps as icons, metaphors, or illustrations – the maps in texts – but the ways in which maps emerge as products of writing itself – the maps of texts, or what Lisa Brooks in another context has called “text-maps.” Pulling together argumentative threads from my book project on early Canadian literature in English, I will focus my talk on the diverse ways in which writers mapped with words the spaces of colonial settlement, extending the work of cartographers in charting and negotiating habitable landscapes in the complex colonial terrain of what is now Canada.

Drawing examples from the topographical poems and non-fiction prose of writers such as Thomas Cary (1789), Catharine Parr Traill (1836), and George Monro Grant (1873), this paper will explore the power and limits of discursive mapping vis à vis the challenges of charting colonial space. Asking what it means to read early Canadian texts as maps, I will explore how doing so helps us to avoid the reductive pitfalls of a “generic colonialism” (Harris), and to elucidate instead what historian Adele Perry calls “the messy practice of actual colonial space” and its attendant narratives.

### **Biographical Note**

Sarah Krotz is an assistant professor of Canadian literature at the University of Alberta in Edmonton, Canada. Her work has appeared in journals such as *Canadian Literature*, *Studies in Canadian Literature*, and *Canadian Poetry*, and she is currently working on a monograph tentatively titled “Mapping Settler Space: English-Canadian Literary Cartographies, 1789-1916.”

**Christina Ljungberg (University of Zurich, Switzerland)**  
**Mapping *Utopia***

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Topographic mapping and fiction writing have often been closely connected since both forms of representation involve exploration of space. Humans have most likely always attempted not only to plot the landscape they perceive but also to make diagrams of their own vision and interpretation of the known, the unknown, and the merely imaginary world. But maps also often appear in literary texts as visual devices which, among other things, supply readers with a referential guide to the text facilitating movement within its fictional space by drawing them into the space-time continuum of the narrative. In addition, by juxtaposing writing and cartography, maps call attention to the constructed nature of both fictional and cartographic space, since both maps and fiction involve, if not downright distortion, at least some tweaking of reality. Like fiction, maps constitute a system of communication that involves transaction between map maker and map reader similar to those between writer and reader since both practices require complex cognitive transformative processes. Texts and maps both call for – at least unconsciously – diagrammatization of spatial relations and transformations on different levels.

From very early on, writers seem to have known how to exploit this tension between discourse and space in an extremely sophisticated fashion. This is especially true of narratives on imaginary spaces whose projections of potential worlds are always at least to some extent rooted in empirical experience and therefore offer fascinating insights into the mindsets of both makers and readers. As an example, my contribution will focus on Thomas More's speculative essay *Utopia* in which the maps added to the 1516 and 1518 editions are used as narrative instruments and incitements to change by mirroring and commenting on the narrative organization in intricate ways.

**Biographical Note**

Christina Ljungberg studied first at Lund University and later at the University of Zurich, where she received her PhD in 1998 and her Habilitation in 2008. She has been teaching English literature at the University of

Zurich since 1995. She has just completed a book project on maps in fiction and is currently preparing a collection of essays on the interrelations between verbal and visual media.

**Tomás Monterrey (University of La Laguna, Spain)**  
**Border, Gate, and Paradise: The Canary Islands as a Literary Space in English and American Literatures**

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Due to its exceptional geographical location and historical circumstances, the Canary Islands participate of the cultures that have forged what we call the 'Western' world. They have been identified with several classical myths including the Islands of the Blessed or the Garden of Hesperides; the Celtic tradition of the Atlantic ghost islands determines the most powerful myth of the Canaries: the ghost island of St Brandan (San Borondón); the discovery of the islands at the end of the 14th century opened the path to the Atlantic explorations and the Modern Age; the extinction of the Guanches, the mythic pre-Hispanic people and their ancestral paradise. The Canaries –though by accident– became the Eastern spot from which Christopher Columbus departed to the New World, thus establishing the archipelago and the Peak of Tenerife (its most visible banner) as a border or a gate of departure to discovery, new worlds, colonization, and adventures of every kind including scientific enquiry and literary experimentation. This paper will particularly be focused on texts which explore the Canary Islands as an Edenic paradise, unaffected by current conflicts and personal problems. The discussion will be centered on how the Canaries, especially Tenerife and Gomera, are depicted as still possessing a utopian, neutral, border zone. Being also the gate to and from the New World, and a border between the western European civilization and its other, the Canaries emerge –especially in American literary texts– as a space of inquiry and investigation about the elemental rhythms of human life, about recapturing the values that did not cross over the sea, and about factors, forces and impulses that –on the contrary – seem to travel freely in any direction across any border and even have their effects felt in the paradisiacal border zone of the Canaries.

### **Biographical Note**

Tomas Monterrey (Universidad de La Laguna) is tenured senior lecturer of English Literature at the University of La Laguna (Tenerife, Spain). He has published extensively on British fiction and poetry. In 2005 he edited a collection of articles about Literature and Science (RCEI 50, 2005). His fields of research include the relationship between literature and painting, and Tenerife and the Canary Islands in English literature.

### **Kelema Lee Moses (University of California-Santa Cruz, US) Disrupting Honolulu: Cityscapes, Landscapes, and Indigenous Identity in the Pacific**

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In 1931 Marguerite Daniels embarked on a voyage from San Francisco to Honolulu aboard the Matsonia ocean liner. During her journey, Marguerite compiled a scrapbook that documented her time in the Hawaiian Islands. Printed materials including restaurant menus, business advertisements, sports sheets, and event programs accompanied photographs and labeled markings of Honolulu's cityscapes and landscapes. Housed and preserved at the Hawaiian Historical Society, the Daniels scrapbook is a study of space and time. The scrapbook was not only about documenting memories and leisure within a particular middle-class consciousness but also functioned as a cultural marker for its creator. Marguerite's use of traditional Hawaiian tapa (kapa) to bind a scrapbook composed of aerial views of the city of Honolulu, its rural outskirts, and monumental structures framed the islands as a negotiation between ancient Hawaii and Western modernity.

Through this example, architecture, photography and text worked in tandem to record social memory such that they each function as commentary on the rise of U.S. sovereignty, colonialism, and empire in these Pacific Islands. The spatial and built environment reflected in the scrapbook utilized Hawaiian mores as a rhetorical tool for establishing touristic nostalgia while simultaneously framing Hawaii as the new U.S. territory in the Pacific. Thus, this paper will suggest that the travel narrative of Marguerite Daniels participated in the disruption of indigenous iden-

tity. By way of omission, the scrapbook diminished contemporary efforts of indigenous resistance to a large-scale American presence and ignored the continued quest by Hawaiians to assert conceptions of 'āina (land) as an organic relationship with native people based on respect, protection, sustenance, and security. The Daniels scrapbook operates as evidence of a larger U.S. enterprise whereby the land functioned as a juncture for which Hawaiian indigenosity was reconfigured to appear as an American creation with an amended identity.

### **Biographical Note**

Kelema Lee Moses' research focuses on discourses of collective subjectivities, identity, and race within urban environments of the late nineteenth and twentieth centuries. Her current projects investigate American imperialism in the Pacific. Specifically, she looks at ways in which spatial legacies can be interpreted as cognitive tools by which national and indigenous identities are extracted and reformulated across cultural boundaries. Prior to teaching at the University of California-Santa Cruz, she worked as an architectural historian at Mason Architects in Honolulu, HI.

### **Martin Mühlheim (University of Zurich, Switzerland)**

**If Travel Doesn't Work: Emerson and the Ethics of Labor in Herman Melville's *Moby-Dick*: or, *The Whale***

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"Travelling is a fool's paradise," "the wise man stays at home," "the rage of travelling is a symptom of a deeper unsoundness..." It seems fair to say that Emerson – in "Self-Reliance" (1841), at least – is not enamored of forays into the great unknown. And yet, Emerson concedes that "necessities" and "duties" may sometimes call us away from home; after all, a man feels most relieved when "he has put his heart into his work and done his best" – irrespective of where that work was done. Work and travel in Emerson, then: an intriguing conceptual pair.

This paper will address the relation between travel and work in Herman Melville's *Moby-Dick* – a text that is, among other things, a sustained cri-

tique of Emersonian ideas. How, for instance, can we interpret the ship as a literary space characterized by the tension between travel and “the narrative dramatization of human labor” (Cohen 665)? How, more generally, can we employ Frederic Jameson’s observation that the sea is a contradictory topos: a route of escape from the world of business and work, but at the same time a trading highway and capitalist work-place par excellence (198)? And what, finally, about a key chapter in *Moby-Dick*, entitled “Loomings”: a word that is both a nautical term referring to something ‘coming distinctly into view’ (OED), as well as a reference to weaving and, albeit indirectly, to mechanical looms (one of the key sites of conflict in the industrial revolution)? Using Emerson as a starting point, I will argue that *Moby-Dick* reexamines the – etymologically close, but often neglected – link between travel and travail (cf. Seshadri-Crooks 71) and, in doing so, attempts to found a radically new ethics of work.

### **Biographical Note**

Martin Mühlheim teaches English Literature at the University of Zurich. His current project is a PhD thesis entitled “Fictions of Home: Narratives of Alienation and Belonging, 1850–2000,” which he aims to complete by the end of 2013. His research interests include: narratology, intertextuality and genre; collective memory and identity; and the question how gender, ethnicity, and class intersect in fictional texts.

### **Alina Oboza (University of Tromsø, Norway) Liminal Spaces in Virginia Woolf’s *Between the Acts***

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*Between the Acts* (1941) is Virginia Woolf’s last novel which she started working on in 1938 but most of which she wrote in the turmoil of the Second World War when the Battle of Britain raged in the English skies, and when Britain urgently prepared for Hitler’s invasion across the English Channel. Set in June 1939, right before the outbreak of the war, the novel portrays space as liminal in many ways. Architectural thresholds and other liminal spaces are foregrounded at Pointz Hall, the country house in which the action takes place. The novel is structured around numerous

binary oppositions, such as those of public and private, past and present, reality and imagination, and the constant oscillation between them seems to heighten the space in-between. The village pageant featured in the novel forms a liminal space marked with the possibility of change and manages at times to hold the audience together, „suspended, without being, in limbo“, „neither one thing nor the other“, which evokes Victor Turner’s concept of liminality, the transitional state of being „betwixt and between“. This paper sets out to examine Woolf’s representation of liminal spaces in *Between the Acts* in view of among other Victor Turner’s ideas of liminality, and focusing especially on the interaction between the different liminal spaces and states represented in the novel. I would suggest that Woolf operates with distinctly liminal poetics in *Between the Acts* not only to depict a world on the threshold of a crisis, but also to experiment with the ways in which the limen can help reorganize and redefine the space it delimits, and change the characters that inhabit it.

### **Biographical Note**

Alina Oboza is a PhD candidate in the Department of Culture and Literature at the University of Tromsø, Norway. She holds a Master’s degree in English literature from the University of Tromsø and a Bachelor’s degree in English language and literature from the University of Poznan, Poland. She is affiliated with the Border Culture Research Group at the University of Tromsø and her PhD research focuses on border aesthetics in Virginia Woolf’s novels published between 1931 and 1941.

### **Maarja Ojamaa (University of Tartu, Estonia)**

#### **Words and Images of Flight: Representation of Seashore in the Texts about the Overseas Flight of Estonians during the Autumn of 1944**

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Before World War II, seashore was associated with openness, contact and dialogue in Estonian cultural memory. During the Soviet occupation, it acquired a diametrically different identity as a closed and prohibited border zone. The paper addresses the representations of seashore in three artistic texts that more or less directly retell the story of the flight of tens

of thousands of Estonians across the Baltic Sea in the autumn of 1944. The paper takes a transmedial approach as the empirical material belongs to three different media – a novel by August Gailit (*Across the Restless Sea*, 1951), a film by Sulev Keedus (*Somnambulance*, 2003) and a painting by Eerik Haamer (*Family in the Water*, 1941). Although they comprise a limited number of characters, these texts are regarded in Estonian culture as generalizations of the story of the whole nation. The topos or the chronotope of seashore is at first sight not paramount in these texts. However, on a closer look the particular devices that each author has chosen for the depiction of the shore also mediate the central meaningful core of these texts, thus modelling nonspatial meanings as well. Already intuitively, the motif of seashore possesses strong semantic and poetic potential as a borderland, a liminal space that both separates and unites land and sea, the own and the other, past and future, hope and despair. Thus, in the texts studied, seashore is both a narrative space where the people depart from or stay at, and a symbolic space of boundaries. The paper will first extrapolate the invariant aspects of the represented seashores, the most important of which is the association of the seashore with the loss of identity. Secondly, it brings out the variations stemming from the authorial poetics, medium-specific devices and dynamics of the cultural-historical context.

### **Biographical Note**

Maarja Ojamaa is a PhD student at the department of Semiotics in the University of Tartu, Estonia. Her topic of research is cultural semiotic approach to transmediality.

### **Joshua Parker (University of Salzburg, Austria)**

**“The air of some enchanted island”: Seaside Berlin in American Fiction**

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“A wide sea voyage severs us at once,” wrote Washington Irving, interposing “a gulf not imaginary, but real, between us and our homes – rendering distance palpable, and return precarious.” Early American writing

on Germany, like Irving's, often focused heavily on the Rhine, with its legend of the Lorelei's rock drawing men from either bank to a phantasmic central point of contact. It is perhaps no wonder then that in American literature's descriptions of Berlin, a city some hundred kilometers from the sea, arrival is recurrently metaphorically described via water. In the first American novel set in Berlin (1840), the Brandenburg plains stretch "off into azure distance like the ocean," making an approach to the city seem "like nearing land after a sea-voyage." More modern writers likewise set Berlin apart from the rest of Europe with images of its surrounding lakes, cutting the twentieth-century "island of democracy," off from its surroundings as effectively as its Wall, or a "natural" boundary allowing writers to insulate themselves from American culture's prohibitions.

As N.J. Lowe describes islands in the *Odyssey*: "the further Odysseus's men advance inland, the further they move from the security of their ships into the ambivalent power of the natives." Yet images of this liquid boundary also allow connections between two otherwise opposing cultures, as fictions repeatedly show Americans in Berlin (the "Prussian Venice," with more bridges than Amsterdam or Venice) crossing bridges to reunite with estranged family members and their own pasts, images of water become metaphorical of a return to America.

This paper discusses metaphorical literary discourses insisting on long-standing divisions between German and American history, yet also offering images of a watery "smooth" space between them, both uniting and separating. It suggests recurrent images of Berlin as an island imply ambiguous borders between German and American history and culture.

### **Biographical Note**

Joshua Parker is a postdoctoral fellow at the University of Salzburg and a researcher in narrative theory with the CNRS. His doctoral thesis (University of Paris VII, 2005) examined the history of second-person fiction from a narratological viewpoint. He is a member of the European Narratology Network and the International Society for the Study of Narrative. In 2008 he was awarded a research grant from the Freie Universität, Berlin for his current project, a monograph on images of European cities in American fiction.

**Maarit Piipponen (University of Tampere, Finland)**  
**Interracial Friendship in a Colony? Hawai'i in Juanita Sheridan's Wu and Cameron Detective Series**

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The paper examines how Juanita Sheridan's detective series from the early Cold War era imagines friendship between three different "races" (white, Asian and Native Hawaiian) in the colonized territory of Hawai'i; this interracial friendship is astonishing against the history of American prejudice against the Chinese in particular. Further, in American geopolitical imaginary and the tradition of American Pacificism, images related to Hawai'i have been polarized: Hawai'i has signified not only a place of racial harmony and an exotic paradise free of worldly worries but also a locus of racial problems connected to American self-definition. While Sheridan's series exhibits ambivalence regarding white racial superiority and white presence in Hawai'i, it appears to suggest that friendship between the races cannot exist in the U.S. because of lack of equality, which in itself is caused by racism and imperial desire.

The paper argues that, in her series, Sheridan turns to friendship's potential: as an affectional relationship, it can alter racial relations and the hierarchy of domination in America. Thus, to some extent, Sheridan projects an alternative future and domestic arrangement for the atomic age – a future in which Hawai'i signifies a space where racial, gender and sexual categories and social relations can be redefined. This is not the same idea of racial paradise as was offered in earlier decades, but an image of Hawai'i that acknowledges the injustice of white domination and the need for change. Sheridan's series has been ignored in critical discussions, but reading forgotten fictions from a feminist and postcolonial perspective is an important part of today's literary criticism: such rediscoveries force us to reconsider generic traditions, conventions and frameworks from new angles.

**Biographical Note**

Maarit Piipponen is a lecturer in English Language, Literature and Translation at the University of Tampere, Finland. Her research and teaching interests include genre, gender and ethnic studies, cultural studies, Ame-

rican Orientalism and imperialism, and popular literature, especially detective fiction.

**Caroline Raboutdin (Chelsea College of Art and Design, UK)**  
**The Expanding Space of the Train Carriage: A Phenomenological Reading of Michel Butor's *Second Thoughts***

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Back in your first class compartment where you were alone, with an occasional glimpse of the sea, you took up once more the Letters of Julian the Apostate, which you had left on the shelf, but you held the book in your hands without opening it, looking out through the open window which sometimes let in a whiff of sand or the cool breeze, and watching the station of Tarquinia go by and the town in the distance with its grey towers outlined against the arid mountains, then staring at the wedge-shaped patch of sunlight that was gradually spreading over one of the cushions.

Michel Butor, besides being one of the key figures of the Nouveau Roman, is a keen traveller who enjoyed the privilege of free travels granted to family members of SNCF employees in France. For his 3rd novel 'La modification', he chose the train journey to tell the story of, and link two cities: Paris and Roma. He was, in his own words 'fascinated by cities' but could only write about one city when he had distanced himself from it: he would write about a city from another one.

Butor is not only interested in the genius loci of a place but also in its relations to other places. He writes from experience and measures both the distances and the links between things. In the extract above, he gives us the immensity of the sea, the empire of Julian the Apostate, Tarquinia's train station, the grey town in the distance and the cushion of the seat in front of us, all in the space of a single sentence, as if to eventually flatten all distances into a single picture, a single plane.

Butor's description of space corresponds to the 'lived' space of 'Phenomenology of Perception' and in this paper I will show how he makes use of both physical and 'lived' distances described by Merleau Ponty: Besides the physical and geometrical distance which stands between myself

and all things, a 'lived' distance binds me to things which count and exist for me, and links them to each other.

### **Biographical Note**

Caroline Rabourdin graduated from the ENSAIS in Strasbourg, and holds a Master in Architectural Design with distinction from the Bartlett, UCL. She is currently a Visiting Lecturer at Greenwich University, School of Architecture, Design and Construction and a PhD candidate at Chelsea College of Art and Design, London.

Her practice-based and multidisciplinary research is concerned with the relationship between space and language, where language is considered as an embodied and spatial practice. In pulling together theories and practices about Space, Language and the Body, she is developing a notion of Embodied Bilingualism.

### **Johannes Riquet (University of Zurich, Switzerland) *Eye-Land on the Horizon: Eroding the Image and the Island Paradise in *White Shadows of the South Seas* (1928)***

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This paper will take the resilient image of Pitcairn Island as "the realisation of Arcadia, or what we had been accustomed to suppose had existence only in poetic imagination" (Walter Brodie, 1851) and its recent shattering after the uncovering of a massive sexual abuse scandal on the island as a starting point for an examination of the Pacific island as an aestheticised object of desire in the Western cultural imaginary.

The theoretical framework for my analysis will be K. R. Howe's work on Pacific islands as allegorical sites for the negotiation of Western fears and desires and Dennis Porter's claim travel narratives are haunted by previous writings. Accordingly, I will trace the way the image of the Pacific island has itself travelled through time and across genres from its origin in the journals of the early explorers (Robertson, Cook, Banks) to the wave of Hollywood island films in the 1920s and 1930s.

In the journals, the most spectacular visions are those that describe the island as an image seen from the water, apprehended in its entirety. The-

se visions will be discussed in relation to the (almost) still island vistas at the beginning of Hollywood's island fantasies. As I will argue, the island image could travel so readily from the journals into film because in their intense visuality, the former were already cinematic *avant la lettre*.

The purpose of this paper will thereby be twofold: while it aims to demonstrate the persistence of the island-image and its associated fantasies, it will focus especially on the moments when the image disintegrates. In *White Shadows of the South Seas*, my main object of analysis, it is eroded on various levels that are linked to the struggles of a young medium to freeze the island into an image, and its failures to keep this image in place.

### **Biographical Note**

Johannes Riquet is a lecturer and research assistant at the English Department of the University of Zurich. He is also the coordinator of the Doctoral Program in English and American Literary Studies. He graduated from the University of Zurich in English, Film Studies and Geography in April 2009 and is currently completing his doctoral dissertation on island fictions in British and American culture, supervised by Prof. Elisabeth Bronfen.

### **Rahel Rivera Godoy-Benesch (University of Zurich, Switzerland) Pellegrina's Resurrection: Resisting Closure in the Face of Death**

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With the creation of the character of Pellegrina Leoni in her short story "The Dreamers" (1934), Karen Blixen raises questions of female identity, creativity, and art. Despite its complex narrative structure, the tale offers closure through the death of its protagonist, a former opera singer who has lost her voice and – after many years of travelling Europe and taking on different identities – throws herself into an abyss in the Swiss Alps. However, more than twenty years later and shortly before her own death, Blixen breaks up this closure in "Echoes" (1957) and takes up Pellegrina as a character. This time, the former diva is portrayed as an old woman who suspends her voyage in order to teach a young boy in a vil-

lage, whom she has found to sing with “her voice.” The project fails, and Pellegrina returns to her endless wandering.

Why is Pellegrina Leoni unable to settle down? Why cannot even death put an end to her travelling? And finally: What makes an elderly author break up the closure of one of her early stories?

These are questions I will address, and I will discuss Pellegrina Leoni with regard to theories of creativity, the Bildungsroman / Künstlerroman, and late style (Altersstil / Spätstil). I will argue that Blixen, like many other authors in the 20th century, self-consciously revises her earlier work and thereby inscribes herself into a critical tradition whose origin goes back to the German Romantic period – the idea that old age and the proximity of death exert a decisive influence on an artist’s creativity and style. Hence, Pellegrina’s wandering encompasses the search for artistic identity, and Pellegrina cannot rest as long as her creator continues writing.

### **Biographical Note**

Rahel Rivera Godoy-Benesch is a PhD student and research assistant at the University of Zurich. She received her Lizentiat in English and Spanish literature and linguistics in November 2010. In her current research project, she connects narratives that portray aged artists with theories of late style, creativity, and autobiography.

### **Deirdre Russell (The University of South Wales, UK)**

**From Life as a Journey to Life as a Map? An Analysis of *The Beaches of Agnès* (Varda, 2008)**

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The late 20th century saw the emergence of what the philosopher Galen Strawson (2004) has called the ‘narrative orthodoxy’ in the humanities and social sciences concerning how we make sense of ourselves (and the world) through stories. The simultaneous postmodern ‘spatial turn’ heralding a shift from history to geography, however, has gained ground with the growth of computer-based cultures which, according to the leading new media theorist Lev Manovich (2001), privilege space over time. Recalling Foucault’s claims that ‘We are now in the epoch of simultaneity

[...] our experience of the world is less of a long life developing through time than that of a network that connects points and intersects with its own skein' (1997), we might anticipate the displacement of the dominant model of 'narrative identity' – evoking life as a journey – by, say, the concept of 'network identity' – evoking life as a map.

To explore these contentions, this paper will examine Agnès Varda's autobiographical film *The Beaches of Agnès* (2008) as a key transitional text straddling time-based 'old' media of cinema and space-based new media. Travelling between Belgium, France and the US via China and Cuba, Varda eschews conventional narrative patterns in favour of the possibilities and principles of digital technologies, including layering, collage and other forms of spatial arrangement. The film, whose title connotes autobiography-as-geography, suggests that space, rather than time, may be the governing dimension of self-exploration and -representation. By examining an autobiography – a genre traditionally associated with time and narrative – this paper considers whether notions of lives and selves as stories and journeys are threatened by, or can be reconciled with, notions of lives and selves as networks and maps.

### **Biographical Note**

Deirdre Russel is a lecturer in Film Studies at the University of South Wales. Having completed her PhD in 2008 on Narrative Identities in Contemporary French Autobiographical Literature and Film at the University of Manchester, she published articles devoted to personal film.

### **Markku Salmela (University of Tampere, Finland)**

#### **The Littoral and the Literary: The Seashore as an Epistemological Boundary**

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How one perceives the shore is greatly dependent on the body of water itself. Robert Pogue Harrison's theorization, in simplified form, argues that the sea is defined in human terms by the fact that one cannot erect a monument on its surface. For Harrison, culture is gradually structured from such near-permanent markings, and the sea, in its ability to erase,

thus stands for the antithesis of human world-making – of history, narrative, and community. Seen like this, the shore is a strict boundary indeed, as the Old English etymology suggests (*sceran*, ‘to cut’).

The shore has been a recurrent topos of English literature at least from Wordsworth onwards. Often the topographical feature comes to represent what could be called the shores of culture and language. The Russian literary critic Victor Skhlovski, whose Formalist concern was literature’s ability to “make strange” language and regular experience, once used the seashore as an example of the opposite effect: living by the sea, one grows too accustomed to its sound to hear it. This is comparable with the way constant exposure to speech blocks awareness of the linguistic medium. In this perspective, the liminal space of the shore may even represent the permanence of unaltered experience, in which familiarity with the powerful non-human element translates into a loss of sensitivity.

However, reflecting on Harrison’s ideas, this paper focuses on instances where the flow of the familiar is interrupted, and the clash between the human and the non-human at the shore becomes a true conflict of perception. The paper uses brief examples from literary texts to illustrate how the border zone between land and sea poses challenges to standard epistemology, particularly when the act of perception takes place across that boundary.

### **Biographical Note**

Markku Salmela is University Lecturer in English Literature at the University of Tampere (acting Professor in 2013-14). His research and publications have centred on American literature, literary spaces and landscapes, and the grotesque.

### **Barney Samson (Essex University, UK)**

#### **Crossing the Sand: The Arrival on the Desert Island**

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The desert island is held in the cultural imagination as a body of land - perhaps with a forbidding interior - surrounded by a beach and then by open ocean. As such it is a richly fertile metaphor for a protagonist’s

inner life, while at the same time acting as a microcosm of the world he has left behind (it usually is a 'he'). This double-function is mirrored in the peculiar dualities presented by the desert island: it is unfamiliar, yet presents an easily apprehended unity; the protagonist is stranded, imprisoned, and forced to confront the island's challenges, yet the island also provides for him, often being figured as mother and/or lover. These paradoxical qualities of the desert island may be revealed over time, but the arrival of the protagonist on the shore is a single moment at which his world becomes inverted. In the crossing of the border between 'the world' and 'the island', the certainties of home are left behind and are replaced by a space of otherness and unfamiliarity.

In this paper I will explore representations of the arrival on a desert island in text and on screen. Considering various examples from literature, film and television, I will consider how this pivotal moment, which establishes the relationship between the protagonist and the island, has been figured. Specifically, I will focus on the themes of agency, the voice, and the gaze; how does the protagonist encounter the body of the island, and what does this tell us about ideas of 'home' and 'the world'?

### **Biographical Note**

Barney is writing a PhD on the Desert Island in Literature at Essex University. For his Cultural Studies MRes at the London Consortium he examined superheroes as sufferers of psychological trauma, and the Harry Potter novels as sites of Foucauldian Heterotopia. He previously studied Music and continues to work in music education alongside his academic work.

### **Paul Sanders (Reims Management School, France)**

#### **Meta-narrative and its Impact on Western Intellectual Frameworks of Russian Historical Development**

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The paper outlines my recent contribution on the impact of cognition (and social construction) on Western interpretations of Russian historical development. The starting point is the tenacity of particular Russia memes;

the empirical basis for the article is provided by the output of influential thinkers, scientists and practitioners that dominates discourse. Since the nineteenth century this ideological output has situated Western-Russian relations within a meta-narrative of freedom and democratization. This meta-narrative has alternated between two operating modes: an Orientalist search for a Russian civilizational “black box”, on the one hand, and a missionary vision, driven by an aspiration to recreate Russia in the Western image, on the other. During the Cold War era the meta-narrative was enriched by new scientific narratives, “path dependency” and “patrimonialism”. The paper stresses the need for “competing narratives” and concludes with suggestions as to what agenda might replace superseded Russia narratives, as well as the wider “super-story”.

### **Biographical Note**

Paul Sanders PhD (Cambridge) DEA (Sciences Po, Paris) is a historian and management scholar. He is a full-time professor at Reims Management School in Reims, France. He has published across the disciplines of history, international relations and leadership.

### **Daniel Schäbler (University of Kiel, Germany)**

#### **The Island as Frontier: Digital Insular Visions, Genre Innovations, and Border Crossings**

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It is probably no coincidence that one of the first novels takes place on an island: Ever since Defoe’s *Robinson Crusoe*, the island has served as a privileged test-bed for genre-innovations within the cultural imaginary. Its confined space offers a condensed stage on which to experiment with form and genre. My talk aims to show that this is still the case in the emerging genre of the computer game: One of the first point-and-click adventures, *Monkey Island*, has an insular setting. Later, graphically more sophisticated open-world games like *Far Cry* also use an island as setting which provides a confined scenario from which the protagonist tries to escape. One reason for the digital insular confinement could be found in the limits of programming and hardware resources. But I want to argue

that the island also serves a multitude of functions, which often are closely connected with one of its defining features: liminality. Because they are engulfed by the sea, islands have an omnipresent border all around, and are often compartmentalized into sub-spaces. Using an innovative first-person game, *Dear Esther* (2011), as an example, I will show that the depicted island-space acquires the role of a protagonist and, in the absence of any characters except for the player's avatar, its places of remembering shape and even constitutes the patchy narrative of the overall game. *Dear Esther* has no driving plot, no puzzles, and no conflicts, so the player rather wanders about its ever-changing landscapes haunted by ghostly visions, and tries to piece the story together from fragmented voice-over narrations, which emanate from his memory. After the character has traversed the stormy north-sea island, he finally transcends the ultimate border, and, floating over the sea, dissolves into this element. The game is thus an innovative example of how sea, island, and the border dividing the two provide the digital setting for an innovative interactive flight of fantasy.

### **Biographical Note**

Daniel Schäbler (\*1978), studied German and English at Kiel University, from which he received his PhD in 2013. After teaching at Graz University from 2011 to 2013, he is currently back teaching in Kiel again and developing a post-doctoral project on neo-realism in literature. He is co-editor of the anthology *Navigating Cultural Spaces: Maritime Places*, which will be published in 2013.

### **Fabian Schambron (University of Zurich, Switzerland)**

#### **The World as Movement: Philipp Mainländer's Journey into Nothingness**

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The philosophical and literary work of the German writer Philipp Mainländer (1841–1876) arguably constitutes the most radical system of pessimist metaphysics ever posited. It asserts that the universe is the decomposing cadaver of a suicidal God who, in order to die, transformed

Himself from a timeless, infinite, unmoving state of pre-worldly unity into a temporal, finite, fragmented world whose perpetual, inescapably disintegrative movement gradually grinds it into nothingness. Centring on this worldview, my paper analyses the performative strategies by which Mainländer represents spatial and temporal movement. It focuses on his opus magnum *Die Philosophie der Erlösung* (*The Philosophy of Redemption*) and its continual retelling of natural, socio-political, and cultural history. Ranging from the formation of entire galaxies to the invention of the telegraph, this retelling teleologically codes history and presents it as a narrative that simultaneously recounts, theorizes, and – qua narrative – parallels and performs the world's gradual, deadly denouement. Within this teleological frame, socio-political shifts, technological progress, and cultural exchange serve the universe's overarching entropic purpose by giving rise to increasingly efficient means of destruction. Mainländer's text negotiates and performs this accelerative function of civilisation by ceaselessly oscillating between different geographical and historical spheres and their respective spatial, temporal, conceptual, and stylistic parameters. As it narrates the world to death, the text thus constantly moves between oriental and occidental thought, nationalism and cosmopolitanism, and different European literatures and languages. Based on this gesture and the panorama of nineteenth century ideas it opens, my analysis concludes by situating Mainländer's performative impetus within its socio-cultural environment and by drawing attention to its continuing cultural relevance as well as its painfully real culmination: in 1876, Mainländer hangs himself by kicking a stack of newly printed copies of his *Philosophie der Erlösung* from under his own feet, finally actualizing a journey into nothingness that he has already completed in writing.

### **Biographical Note**

Fabian Schambron, BA, is an MA candidate at the English Department of the University of Zurich. He wrote his MA thesis on the literary and philosophical figurations of entropy in Cormac McCarthy's *Blood Meridian*. His research interests include the poetics, ethics, and politics of suicide as well as the conceptual and aesthetic overlap between literary and philosophical modes of writing.

**Jenna Schultz (University of Wisconsin-Madison, USA)**  
**Defining England: English Identity and the Scottish “Other”, 1586-1660**

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Through dynastic accident, England and Scotland were united under King James VI and I in 1603. To smooth the transition, the king attempted to create a unified Great Britain by calling for the elimination of the Anglo-Scottish border. Yet his project had a narrow appeal; the majority of the English populace rejected a closer relationship with Scotland. Such a strong reaction against Scotland resulted in a revived sense of Englishness.

In *Defining England*, I examine how the border contributed to the process of English identity formation through the Scottish “Other.” The paper will discuss the effects of the burgeoning fields of travel and cartography. Both genres increased in popularity and importance during the period, providing a unique perspective to the topic of English identity. I argue that evidence in various textual and visual works proves the power of the border as a symbol and demarcation between “us” and “them.” While it is easy to assume that the significance of the border disappeared as England and Scotland became accustomed to union, quite the opposite occurred. The border’s symbolic importance within historical and geographic works remained powerful. The events of 1603, as well as the Wars of the Three Kingdoms, compelled the English to create a more rigid border.

Other historians have examined the border, but have only taken into account the actions of the Tudor government and the effects of its policies in the north. Such works fail to take into account the significance of the Scottish “Other” and ignore the border’s significance as a region and as a symbol of Englishness. When identity is studied away from the center, it can provide important information regarding historical and political interactions. This paper seeks to accomplish an analysis of these complex dynamics and understand the process of early modern nation building.

**Biographical Note**

Jenna Schultz is a PhD candidate studying early modern Britain at the

University of Wisconsin-Madison. Her research focus is cultural and social history, including cartographic history, travel literature, the first British Empire, and borderland studies.

**Meenakshi Sharma (Indian Institute of Management Ahmedabad, India)**

**Indian Writing in English and a Space Called England: Creating and Re-creating Through Textual Representation**

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The power of knowing, defining, describing, and naming of both self and the other, exercised through textual representation was a crucial part of the imperialist enterprise. In the case of the Indian empire, the employment of English education as a tool for colonising the mind, as much as for the administrative expedience of creating an army of clerks, created a physical and cultural space called England for the English-educated class of Indians. English education – chiefly based on English literary texts – went a long way in creating the desired idealisation and willing subjectification by developing deep admiration for England as the pinnacle of civilisation as presented through these texts. Indians also encountered the representations of India and Indian culture and history, in English texts.

A number of texts by Indians writing in English quite consciously sets out to construct different images of Indian history, culture, people, and folklore, as correctives to perceived “misrepresentations” by English writers and by doing this, to reclaim agency in self-representation. At the same time, appropriating the power over representation, Indian writers used the very language of the foreign rulers and the sense of deep acquaintance with England (and, by extension, with Europe) to construct their own representations of the physical and cultural space called England. However, the images of this space in Indian texts in English display the ambivalence of the educated subset of the colonised. While much of the representation – especially in autobiographical works – is coloured by deep Anglophilia, the representation of Anglophile characters in fictional works is often satiric. First-hand accounts of England by travellers

and immigrants often demonstrate the rift between the “real” England and an idealised England that is known and loved vicariously through English literature, and go on to provide their own images of England and critiques of English society. While some of these representations uncritically repeat the images of the place and culture that were acquired solely through English literary texts, others are much more critical in re-presenting the physical and cultural space of England from an avowedly Indian perspective, and finding much to contradict and reinterpret in English self-representation as encountered in English literary texts. Thus the boundary between ruler and ruled and between the starkly contrasting physical and cultural spaces called England and India in English texts, is often traversed by these writers through their representations employed to create, and sometimes correctively re-create, both these spaces. This paper takes up some fictional and autobiographical texts by Indian writers in English from the first half of the twentieth century, to explore the creation and re-creation of the physical and cultural space called England through textual representation by those who had absorbed idealised images from a chiefly literary English education and later encountered it first-hand as traveller or immigrant.

### **Biographical Note**

Meenakshi Sharma is Associate Professor in Communication at the Indian Institute of Management, Ahmedabad. She has a PhD and MA (Research) in English from the University of Queensland, Australia, and an MA (English) from Lucknow University, India. Her current areas of interest are Indian Writing in English, the status of English in India, Corporate Communication, and Intercultural Communication.

### **David Shim (University of Groningen, Netherlands)**

#### **Remote Sensing Place – Satellite Images as Visual Spatial Imaginaries**

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The practice of remote sensing is widespread in contemporary global politics. Literally meaning the acquisition of information about an object, place or phenomenon on the Earth’s surface by means of distant observa-

tion, remote sensing is used by a range of actors including governments, militaries, international organizations, civil society groups, companies, scholars, journalists and artists. Pictures taken from drones, planes and satellites are assumed to provide insights for, for instance, military surveillance and reconnaissance, environmental analysis and humanitarian operations. While these instruments of observation differ in their applicability, they reveal how the production of knowledge – be it military, geographical or environmental knowledge – is connected to, and created by, particular practices of looking. One of the most powerful and widespread tools of remote sensing is satellite imagery, which becomes increasingly available in the public domain. Regularly cited in news media around the world and made popular through geospatial information services such as Google Maps and Google Earth, satellite imagery has entered the realm of our everyday life. These images are, therefore, powerful means of engaging with the world and integral part of the processes of how we come to know spaces, places and sites. Satellite images, hence, are cases of visual spatial imaginaries because they take part in shaping our perceptions of areas, locations and territories. The paper discusses the iconic photograph of the Korean peninsula by night and examines how satellite images participate in constructing North Korea as a site of difference in geopolitics.

### **Biographical Note**

Until September, David Shim was a research fellow at the GIGA Institute of Asian Studies and lecturer in International Relations at the Christian-Albrechts-Universität zu Kiel. He assumed a new position in September as Assistant Professor in International Relations at the University of Groningen.

**Verita Sriratana (Comenius University, Slovakia)**

**“The wall was to be a protection for centuries”: The Problem of Spatialisation of Time in Franz Kafka’s “The Great Wall of China”**

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It is often understood that time can only be perceived in terms of space and that spatialisation of time limits the power of the abstract, or the virtual, by making it strictly dependent on material conditions. Modernist literature, it is often understood, appropriates this conceptual paradigm while hinting at a possibility that space can also be perceived in terms of time and that temporalisation of space deconstructs the façade of fixed and codified spatial meanings. Derrida defines this spatio-temporal (inter)reaction and logical co-signification as spacing (*espacement*). However, analysis of time and temporality, as well as analysis of space/place and spatiality, in modernist writing often falls into the pitfall of the problem of temporal succession and, subsequently, of the misconception that space is fixed. The problem of succession lies in the notion that time passes and ceases to be instant(ly), leaving only a Derridean “trace”, which is spatial. This notion is problematic as it is based on the implications that space is firmly fixed and passive despite temporal “spacing”, or succession, and that space is passively imprinted upon with traces of time. I argue that space is far from fixed and passive. Its dynamism renders spatialisation of time problematic. I propose that Franz Kafka’s “The Great Wall of China” (written in 1917) is a fine example of a modernist writing which not only problematises the concepts of time and temporality as well as of space and spatiality, but also puts on centre stage the problem of spatialisation of time. With its physical and ideological gaps and fragments as well as traces of illusory and unfinished signification, the “piecemeal” construction of the Great Wall of China in Kafka’s short story not only exposes the process of spatialising time, but also reflects the modernist subtle re-evaluation of such a conceptual paradigm.

**Biographical Note**

Verita Sriratana is the 2006 recipient of the Anandamahidol Foundation Scholarship under the Royal Patronage of HM the King of Thailand. She earned her BA degree in English from Chulalongkorn University, her

MA degree in Colonial/Postcolonial Literature in English from the University of Warwick and her PhD degree in English from the University of St Andrews. Verita's main research interests are Modernism, Virginia Woolf, Martin Heidegger and theories of technology, space and place. She has recently been interested in Slovak feminist and postcolonial modernism, particularly in the works of Božena Slančíková "Timrava".

**Tomasz Surdykowski (Jagiellonian University Cracow, Poland)**  
**A Greek Island on the Caribbean Sea**

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In contemporary Caribbean literature, the question of space is of paramount importance. The cartographic representation of Caribbean islands has given rise to the concept of archipelagic thought. It has also encouraged Caribbean authors to draw parallels between the Caribbean Sea and the sea where the word archipelago appeared, the Mediterranean Sea of the Ancient Greeks. The purpose of the presentation is to examine the complicated relation connecting the Caribbean to the Mediterranean.

The themes and images stemming from Latin and Greek literature are omnipresent in the literary works of contemporary Caribbean writers. While these allusions to the Antiquity have been discussed and their sources studied, we propose to re-examine the aforementioned spatial relation in a broader perspective of the reception of the Ancient Mediterranean by American intellectuals. For the purpose of the analysis two diametrically different strategies of rereading Antiquity in the Americas are opposed. On the one hand, late essays by Thomas Stearns Eliot epitomize an assimilation strategy. As Coetzee aptly notes, Eliot's project is that of a cultural Imperium Romanum, stretching across the Atlantic, which becomes the new Mare Nostrum.

On the other hand, the relation to the Antiquity in the late 20th century Caribbean literature is more ambiguous. Walcott and Glissant reject the ambitions of Eliot's vision. They do not believe in a cultural continuity connecting the Caribbean Sea to the Ancient Mediterranean. Between them and the Greeks lies the Atlantic, the ocean, which is grave to thousands of slaves transported to the Caribbean islands. Therefore, the

legacy of Antiquity arrives to them scattered by the storms of history. This is why in literature this legacy often takes the form of an incongruous artefact appearing on the shore: a broken vase or a shade of Helen of Troy, singing a Beatles song. The presentation aims at analyzing different dimensions of these two visions of the Ancient Mediterranean.

### **Biographical Note**

Tomasz Surdykowski (born 1983) has received MA degrees in sociology and French studies from the Jagiellonian University in Cracow. He is currently preparing a PhD thesis on the works of the Martinican writer Edouard Glissant at the Institute of Roman Philology at the Jagiellonian University.

**Jens Temmen (University of Potsdam, Germany)**

**Overwriting and Disavowing Hawaii: Liliuokalani's *Hawaii's Story by Hawaii's Queen* and the *Morgan Report***

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This paper is part of a larger project that analyses the overlapping of legal and narrative texts in the negotiation of the Native American presence in United States territory. The texts analyzed are marked by attempts to either overwrite or carve out spaces of dissent to legal and narrative self-renderings of an U.S. national identity, which, according to Mary Dudziak, considers American identity as the rule of law.

Recent scholarly work in literature has shifted focus to the legal foundations that allowed for the creation of Native American spaces as “spaces of exception,”—from the white settler perspective—designed to both justify the treatment of Native Americans “outside normal U.S. jurisdiction” and simultaneously create a “jurisdictional imaginary” in which the exception does not unsettle the ideal of an American of democracy and rights, but rather emphasizes it. Mark Rifkin has termed this strategy “overriding sovereignty,” which presents this peculiar application of American law as less an exception from the “regular regime of law [but rather exposing] the rooting of law itself in a ‘sovereign’ will that can decide where, how, and to what the formal ‘juridical order’ will apply.”

Scholars like Amy Kaplan, Mark Rifkin, and Cathy Cohen have pointed out the importance of the intricate relationship of legitimacy, landholding, and familial structures, fabricated or emphasized in narratives negotiating the Native American spaces as a legal spaces of exception.

I assume that the strategy cultivated in the legal/narrative rendering of Native spaces that push against the above described U.S. self-perception and are therefore overwritten, is adapted to the respective stage of expansion, therefore matching the spatial trajectory of U.S. westward expansion up to “inception” of an American Empire.

In light of the above outlined theorem, this paper will highlight how the U.S. legal text attempts to negotiate the U.S. interference in the process of annexation of Hawaii. With *Hawaii's Story by Hawaii's Queen* and the U.S. Congress' *Morgan Report*, a legal and a narrative text engage in the negotiation of the territory/space of Hawaii in the aftermath of U.S. annexation, employing the strategies cultivated in the legal/narrative rendering of Native American spaces. The analysis of the Queen's text underlines how the U.S. legal text is matched by a narrative that engages in debunking this strategy.

### **Biographical Note**

Jens Temmen studied American Studies, Political Science, and Medieval and Modern History at Johannes Gutenberg University in Mainz (Germany), and earned his MA in 2012. After having taught at JGU Mainz, he currently holds a teaching appointment at the University of Potsdam (Germany), where he is also working on his PhD project on Native American nationhood.

**Sanae Tokizane (Chiba University and Otsuma Women's University, Japan)**

**What Postcards Want to Say**

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“What does a post card want to say to you?” (Derrida: The back cover of *The Post Card*)

It is unlikely that Annie Proulx was in any way interested in Derrida's

theory of the postal system in *The Post Card* (1980, 1987) when she wrote *Postcards* (1992), but the spatial functions of the postcard in the novel reflect much of the latter's philosophical speculation. The narrative of migration and dispersion explicates the thesis of "adestination" as the loss of home. The hero of the novel, Royal Blood, drives himself to the life of flight and vagrancy after killing his girlfriend. Even though he was the one who loved the New England farm most in the family, Royal is forever exiled from it to roam through the wastelands of the vast country. Only the postcard he sends home once a year ties him to the destination that is already lost. The book, comprised of sundry episodes and accentuated by patch-worked postcards from Royal and others, is not only physically postmodern in its pseud-material insertion of the card, but also metaphysically so in that it projects the fatal inarrivability of letters. Those postcards seem to want to say that the decomposed family is strangely trapped in an imaginary community of both the rapidly changing society and the impossible postal, narrative space. On the front (or the back?) of the card is not a philosopher, but an invisible bear who is roaring to mourn the fate of the people and culture of disintegrating regional America.

### **Biographical Note**

Sanae Tokizane is Professor Emeritus, Chiba University, Chiba, Japan, and Professor of American Literature, Otsuma Women's University, Tokyo, Japan. She published *Faulkner and/or Writing* (1986), *The Politics of Authorship* (1995), and *Tegami no America* [Letters in the American Novel] (2008).

### **Frank Verano (University of Sussex, UK)**

**"Are We Ready to Move On?": Dislocating the Utopian in *Eat the Document's* Spaces of Performance**

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*Eat the Document* (Bob Dylan, 1972), filmed by D.A. Pennebaker and edited by Dylan and Howard Alk, is a radical "anti-documentary" that deconstructs the musician's 1966 British and European tour, which int-

roduced his confrontational and controversial electric, full-band sound to riotous audiences. This paper considers the ways in which the film exposes a crisis of form in prevailing modes of documentary production representation of the 1960s, which, most immediately, implicated the observational practice of Dylan's collaborator, D.A. Pennebaker, and his fellow direct cinema practitioners. Firstly, this paper reconsiders American direct cinema as a set of discourses and discusses *Eat the Document's* dismantlement of the form and ideology of the observational documentary through the levels of its spatial discourse. *Eat the Document* challenges the idea of the space of performance as a utopian space, and, instead, presents it as one of hostility and provocation. Gaps, dislocation and rupture engender disconnection and discontinuity between performer and audience (both Dylan/concertgoer and filmmaker/spectator). The identity of specific profilmic spaces is apparently irrelevant, as Dylan experiments with montage in a way that refuses to orient the viewer. In the film's form and structure, a horizontal restlessness that emphasises movement and displacement, artificiality is foreground and the (re)presentation of reality is made unnatural. In *Eat the Document*, Dylan presents a cinema that examines power, knowledge and representation in a documentary form that so often saw those concepts contested.

### **Biographical Note**

Frank Verano is a doctoral researcher in film studies at the University of Sussex. His research locates spaces of utopia and aspirational politics in the American direct cinema film cycle through an analysis of works by D.A. Pennebaker, David and Albert Maysles, Robert Frank, and Bob Dylan. He has been published in the *International Journal of Comic Art* and the forthcoming Routledge *Encyclopedia of Modernism*.

**Robin Vogelzang (KU Leuven, Belgium)**

***Savage Coast and Mediterranean: Muriel Rukeyser's Moving Horizons***

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Muriel Rukeyser's previously unpublished 1936 novel of the Spanish Civil War, *Savage Coast*, appeared only recently, in April 2013. I had the opportunity to edit the Spanish and Catalan used in the novel, providing a uniquely in-depth view of the linguistic resources with which Rukeyser treated her subject.

In *Savage Coast*, Rukeyser narrates the autobiographical experience of traveling south from France along the Costa Brava, the "savage coast" of the title, and ultimately to Barcelona. The train stalls in a small town upon the outbreak of war, and the liminal spaces of the mobile—then immobile—train compartments make visible the travellers' changing national, social, and political identities. To cite just one example, her heroine, Helen, makes the decision to leave her first class compartment and sit with the Catalan women in second class. Spanish and Catalan linguistic markers echo such spatial interchange.

Rukeyser's long experimental poem "Mediterranean" narrates her evacuation from Barcelona after a short stay, acting as a counterpoint to the novel; where the novel dramatizes her arrival via train into Spain and a spiritual/political awakening, the poem depicts her departure via boat out of Spain and an attendant experience of what she surprisingly, as an American who had been only briefly in Spain, calls "exile".

As their titles indicate, both works rely deeply on the evocation of geographical space to perform their reversals of national categories of identity and belonging. Coast and sea, train and boat, entry and exile, novel and poem: Rukeyser is deeply concerned with the act of passage and its meanings both physical and philosophical. She disturbs national categories that might define terms such as "exile" and "homeland," and presents, in fictional and poetic form, a carefully nuanced case of modernist border crossing.

**Biographical Note**

Dr. Robin Vogelzang is a visiting scholar with the MDRN research group

on modern European literatures at KU Leuven, in Leuven, Belgium. She completed her MA, MFA, and PhD degrees at Indiana University, where she also taught composition and literature. Her research focuses on transnational poetry and media networks in the modernist period.

**Kathryn Walchester (Liverpool John Moores University, UK)  
'In real life'; The Visual Text and Imagined Norway in Nineteenth-Century British Travelogues**

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'Tiedeman [sic] has painted a very pretty picture of a young girl sitting by a fire in one of these huts, engaged in some domestic avocation, whilst her lover is just peeping in through the door. In real life, however, these saetters [sic] are not agreeable places' (*My Norske Note Book*: 1859, 69)

In his essay, 'Visibility', from *Six Memos for the Next Millennium* (Cambridge: Harvard University Press, 1988), Italo Calvino asserts what he refers to as the 'priority of the visual image' in the formulation of ideas which constitute the writing process (87). This paper explores the centrality of the visual image in the construction and understanding of place in the travel text. Addressing the prevalence of references to landscape paintings in mid-nineteenth-century accounts of Norway, it argues that visual images were pivotal in creating a version of Norway for British writers and readers. The paper refers to the way in which three travelogues from the mid-nineteenth century, Emily Lowe's *Unprotected Females in Norway* (London: Routledge, 1857); *My Norske Notebook* by A Lady (Charles Westerton: London, 1859) and Mary Spence's *A Glimpse of Norway* (Certified industrial schools: Manchester, 1868) include reference to the paintings of Alfred Tidemand in order to formulate ideas of what 'Norwegian life' is. Tidemand's representation of Norway, although frequently admired, was not accepted uncritically by British women travel writers. His paintings, which were central to Norway's Romantic Nationalist movement are described, evaluated and often contested by British travellers in their own depictions of Norway's interior. This paper then interrogates the relationship between visual texts and the construction of ideas of place in the travel text and suggests that whilst our notions of space and place do

'lean towards the side of visual representation,' this process is mediated and modified by textual interventions (Calvino, 1988, 87).

### **Biographical Note**

Dr. Kathryn Walchester is a lecturer at the English Department at Liverpool John Moores University. Her main research interest is post-Grand Tour European travel; specifically 19th century women travellers and explorers, representations of the north and the servant in nineteenth-century British travel writing. She has published work on travel writers in Italy including *'Our Own Fair Italy': Women's Travel Writing and Italy 1800-1844* (Peter Lang, 2007) and has recently completed a monograph about women writers in Norway, *Gamle Norge; Nineteenth-Century British Women Travellers in Norway* (Anthem Press; forthcoming 2014).

### **Allison Wise (University of South Florida, US)**

**"The Land Now Being Lost Forever": Spaces of Oblivion in Sebald's *The Rings of Saturn* and Ballard's *The Drowned World***

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Reflecting on how memories are localized, Bachelard comments in his seminal work *The Poetics of Space* that "we think we know ourselves in time, when all we know is a sequence of fixations in . . . spaces." The connection between memory and space has been frequently investigated both by spatial theorists and writers on memory; we remember space, we remember in space, we remember because of space. In this paper, I consider how two writers have pictured what happens to memory when spaces as we know them disappear, or become 'unheimlich', or unrecognizable. Specifically, I examine the representations of vanishing spaces in W.G. Sebald's *The Rings of Saturn* and J.G. Ballard's *The Drowned World*, two works that deal particularly with places in England: in Sebald, England of the recent past and the 20th century, and in Ballard, England of a dystopian future. I explore first how the spaces in these texts, haunted by the past and future, form an external, material memory for both individuals and civilizations, and then discuss how the narrative locus holds the final trace of both space and memory when everything else has fallen

under the shadow of extinction. Yet though the narrative functions as a time capsule for memories and spaces, it also must submit to oblivion; as Sebald notes of Chateaubriand: “in writing he becomes the martyred paradigm of the fate Providence has in store for us, and, though still alive, is already in the tomb that his memoirs represent.” Both texts are aware of writing as a tomb, memorializing while signifying loss, yet both are compelled, elegiacally, to register the decay of physical space with the effacement of narrative space. Maurice Blanchot, in *The Writing of the Disaster*, states that the disaster is the limit of writing, a de-scription, and yet it is not excluded from writing or extratextual. Rather, “there is no silence if not written.” In Sebald and Ballard, the final grieving silence—of all memories and all spaces—is not possible until they allow the disaster to speak through their writing. The last images of both texts—in Sebald, of a mirror covered in mourning, unable to reflect, and in Ballard, of a message scratched on a wall, never to be read—express the concluding amnesia of the spatial void.

### **Biographical Note**

Allison Wise is a 4th year Presidential Doctoral Fellow at the University of South Florida, focusing on 20th century British literature. Her research primarily explores the conjunction of material culture, memory, and the urban spaces of the British Empire.

### **Helena Wu (University of Zurich, Switzerland)**

#### **From the Body of Place to the Place of Body: Topographical Narratives of Hong Kong in the Millennium**

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Topographical narrative is a form of spatial imaginary that transverses time and space in the world of text and the world of readers. Topographical writings feature the traveling of the past and present, words and images, emotion and experience, self and others; at the same time, topographical imagination also invites readers and writers, situated in different time and space, to travel to other places and other times, by projecting different selves, enacting different experiences and so on in the process of

writing and reading. Body and place therefore play an important role in bringing out the act of imagination and representation in topographical narrative.

With regard to all these, the proposed paper sets to explore topographical narratives and their relation to imagination and representation, and the location of different selves in body and place. The paper, in particular, examines how topographical narratives of Hong Kong involves the imagination and representation of body and place, and how body and place, in return, act as an active agent in the imagination and representation of a place in this kind of narrative. By looking into the relationship of a place and the selves, the paper also demonstrates how spatial imaginary provoked by topographical narratives conjures up our way of seeing and perceiving a place and our selves. The texts for analysis includes topographical poems and nostalgic films in Hong Kong in the Millennium, with a view to see how body and place are contextualized in the imagination and representation of different locales of Hong Kong and how all these reflect a new (but entangling) mentality and sentimentality of Hong Kong people In the Millennium.

### **Biographical Note**

Helena Wu is currently a PhD candidate in Sinology at University Research Priority Program (URPP) Asia and Europe, University of Zurich. She earned her Master of Philosophy (M. Phil) in Comparative Literature at The University of Hong Kong. Her research interests include cinema, cultural and literature studies.

### **Sostene Zangari (Politecnico Milano, Italy)**

#### **Richard Wright's Black Power: A New Narrative Pact for the Col**

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The 1950s marked an important stage in the career of African-American writer Richard Wright. Already recognized as international authority on matters related to the condition of Blacks in the US, during his Paris exile Wright got involved with the African diaspora that gathered around Presence Africaine, and opened up to the plight of oppressed people through-

hout the world, developing in particular a keen interest on the liberation movements from European colonialism.

Wright's non-fiction of the period testifies to the extent of his intellectual involvement in Third World politics. In 1953 he undertook an 8-week trip to the Gold Coast to witness Kwame Nkrumah's formal petition for self-government. *Black Power*, the book that chronicles this experience came out soon afterward, puzzling contemporary reviewers as well as those scholars who have attempted to extract a coherent ideological stand.

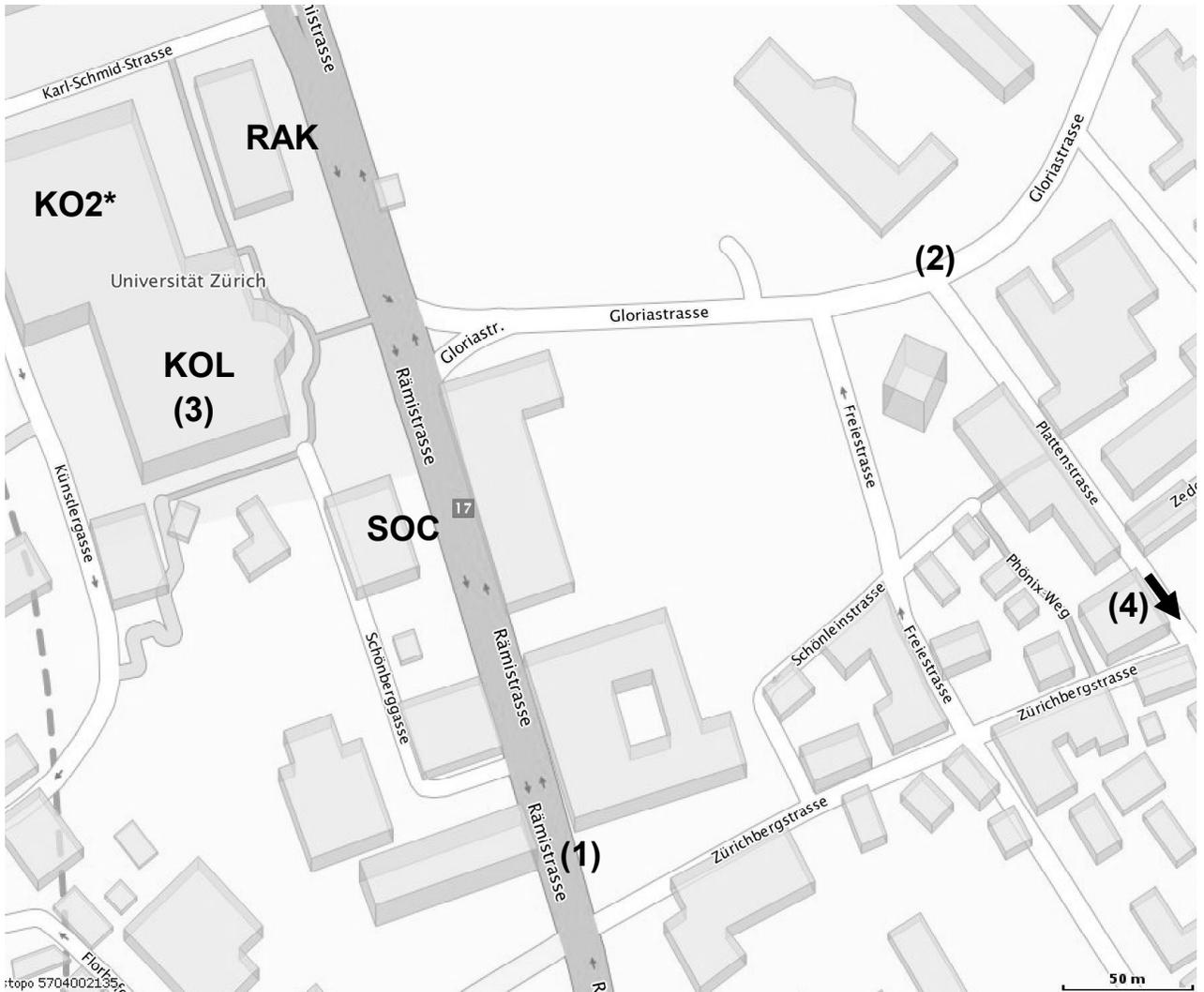
In this presentation I want to look at *Black Power* as a travelogue and not as a political treatise. In particular, I want to stress how Richard Wright negotiates his position as narrator, caught between his marginality as Black American and his privileged status as Western visitor. In his production of the African space Wright rejects the traditional reliance on exoticism and orientalism, staple rhetorical strategies employed by colonial travel writers, in favour of an engagement with the African environment and culture based on a common ground of marginality and oppression. This paper will examine the use of sources, interviews, false starts, moments of doubt that constitute the peculiar 'narrative pact' between Wright and the reader, with the former giving up his privileged position of exclusive authority on the text – whose judgments and interpretations the reader must accept – in order to open up the text to conflicting possibilities, inviting the audience to create the African space from new perspectives. The Gold Coast – soon to become Ghana – its people and political elite create a space that does not lend itself to categorization according to traditional Western standards: Wright's ability, in his reconstruction of the travel experience, is to create a narrative persona that allows a fresh look on the Third World by dramatizing his own voyage through doubts and uncertainties.

### **Biographical Note**

Sostene Massimo Zangari holds a PhD in English from the University of Milan, Italy. He has worked extensively on Herman Melville and ethnic American Literature. He has published articles on Richard Wright and Michael Gold. He is co-author of *Americana. Storie e culture degli Stati Uniti* (2012), a narrative dictionary of American Culture. He belongs to the editorial panel of the journal *Enthymema*. He is currently teaching English at Politecnico University in Milan.

# Mapping the University of Zurich

## University Zurich Zentrum



(1) Tram station “Kantonsschule” (tram line 5 and 9)

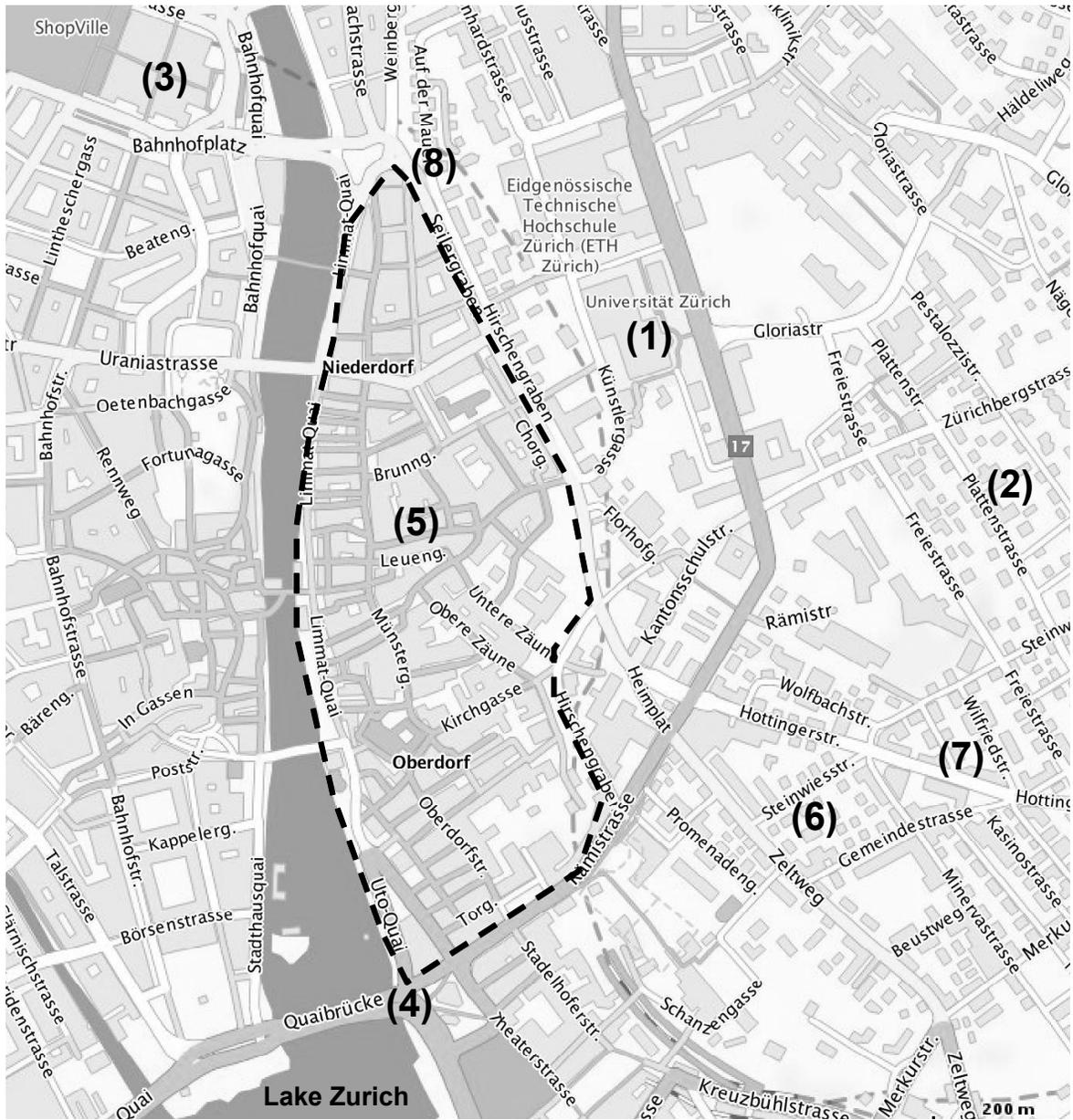
(2) Tram station “Platte” (tram line 5 and 6)

(3) Lichthof (the inner courtyard of KOL)

(4) English Department (Plattenstrasse 47)

\* The buildings KO2 and KOL are connected on floor F

## University and Surroundings



- (1) University Centre
- (2) English Department
- (3) Hauptbahnhof (main station)
- (4) Bellevue

- (5) Old town ("Niederdorf")
- (6) Hotel Claridge
- (7) Hotel Hottingen
- (8) Hotel St. Josef

