1. CONFERENCE PAPERS

Megha Agarwhal, ‘Scrounging and Salvaging: Literary Guidance and the Descent into the Underworld in the Inferno, Paradise Lost, Frankenstein, and Heart of Darkness’

Socrates, in ‘Phaedo’, posits that the route to Hades is far from ‘straightforward’, and that it is riddled with ‘crossroads’ that command the presence of a vigilant guide. The possibility of multiple routes culminating in the underworld, and the necessity of guidance, form the bedrock of the interwoven analysis of the Inferno, Paradise Lost, Frankenstein, and Heart of Darkness. Amidst the profusion of pathways, the Inferno and Paradise Lost gesture towards a direction that is replicated and repudiated in Mary Shelley and Joseph Conrad’s versions of the descent voyage in Frankenstein and Heart of Darkness.

Dante and Milton’s ‘prototype’ narratives exemplify the descent—or the fall—into hell, and shape the two novels through ‘literary guidance’. Heart of Darkness emerges as an inversion of the meticulously structured Dantean universe. The Pilgrim’s progress in the Inferno is a consistent counterpart to Conradian chaos and Marlow’s wilful yet meandering descent into colonial Africa. Dante’s Pilgrim emerges from the underworld to progress onwards, while Marlow remains entrenched in the inescapably infernal condition of twentieth-century imperialism. The Inferno is an unacknowledged spectre that haunts the proceedings of the novella, but Milton’s poetic re-telling of Genesis is a recognised presence in Frankenstein. Paradise Lost is re-viewed through the perspective of the hapless Monster, who oscillates between identifying with Satan and Adam. Both poets thus dabble in the attainment (or the elusiveness) of salvation, while the novelists struggle to salvage a semblance of significance with which they can imbue their characters’ journeys.

While 2016 will see several literary anniversaries, a strand that the organisers envision intertwining with ‘salvaging’, the year 2015 marked the 750th birth anniversary of Dante, sparking speculation about the present-day pertinence of the afterlife. The interplay between the theme of Salvage and these four narratives ought to provide unexpected insights that complement BCLA’s emphasis on renewing critical perspectives.

Sanja Bahun, ‘Scavenging / salvaging: Mina Loy, the Homeless, and the Economy of Refuse’

This paper examines the intimate rapports and limits of representation of the abject homeless in relation to the practice of using refuse. From 1937 to 1953, Mina Loy, the femme terrible of modernism, lived and worked in increasing obscurity in the Bowery, Lower East Side Manhattan, New York City. She scavenged the back-streets of the area, accumulated trash in her rented room, and made it into collages-assemblages or transformed into poetry. Bowery artwork and prosodic poetry recycling refuse engages, almost compulsively, the subjects at the margin of what the ideologically habituated eye sees: the homeless, dilapidated housing, rags, and heaps of trash. Combining her interest in ekphrasis, ‘sculptural’ portrait poetry and layered artistic compositions, with a quasi-ethnographic, quasi-biographic method and a tone of both unapologetic proximity and reinforced exteriority, Loy creates artworks that foreground the questions of the gaze and touch, and the (possibilities, or limits of) intersubjective intimacy. Poems such as those contained in the sequence ‘Compensations of Poverty’ (1942-1949) and the long poem ‘Hot Cross Bum’ (1949), assemblages like ‘No Parking’ (early 1950s), ‘Communal Cot’ (1950), and ‘Christ on a Clothesline’ (1955-59), just like Loy’s essayistic production of the late 1930s and early 1940s, explore not only their liminal subjects and the ideological narratives eclipsing them but also our intimate responses to them. Linguistically and visually exuberant, they navigate the terrain of conflicting emotions, emotional postures, and bodily reactions that appear in relation to ‘refuse’ and ‘the refused’: interest, empathy, attraction, uncanniness, disgust, contempt, shame, sorrow.
Anne-Marie Beaumont, ‘Salvaging Lichfield’s Musical Heritage: Birchensha’s Te Deum and Cathedral Music in Restoration Staffordshire’

Lichfield Cathedral library contains the most complete surviving set of John Barnard’s Part-Books. Originally published in 1641, the collection was gifted as a complete set of ten to the library at Lichfield Cathedral by Elias Ashmole in 1662. The Lichfield Library collection is unique in that it also contains a number of additional compositions added in a late seventeenth-century hand, including a Te Deum by Jon Birchensha, Samuel Pepys’ composition tutor.

Pepys and Birchensha later parted ways but Birchensha had clearly made a mark on wider London society and established a reputation as a tutor of composition. From 1663-64 he taught composition to the Duke of Buckingham, philanderer, satirist, member of the Privy Council and Fellow of the Bed Chamber of Charles II. Buckingham himself, may have been referring to Birchensha’s rules for composition when he referred to ‘the rule of Transversion’ in The Rehearsal (1663-65). Thomas Shadwell also satirises Birchensha’s teaching method in his 1670 comedy The Humorists where we are told that he ‘can teach men to compose that are deaf, dumb and blind’.

Birchensha’s Te Deum in the Lichfield part-books is incomplete although a partial restoration of this piece can be salvaged through reference to Birchensha’s written treatises of music, some of which were presented before the Royal Academy in 1662 by Viscount Brouncker. Birchensha has largely disappeared from history as a composer and his reputation instead, has been preserved in fragments of text from plays, royal society reports and private diaries. The Te Deum in the Lichfield part-books provides us with the opportunity to salvage and reassess his reputation through an examination of the surviving music.

Ana Lúcia Beck, ‘Albrecht Dürer’s Salvaged Words

In 1522, the first German version of the New Testament, translated by Luther, was published. Four years later, Albrecht Dürer, prominent painter of German Renascence, salvaged it by adding passages of the so known September Bible to a life-size painting called The Four Apostles. Luther’s salvaging of the word of God and Dürer’s salvaging of Luther’s work, are both significant productions of the Renascence. Nevertheless, the relations between these two acts have hardly been scrutinized, neither has Dürer’s salvaging act been considered as eliciting a critical positioning of the artist during the troubled political and social times he and the theologian witnessed. On the one hand, Dürer’s painting, and its rescuing of the Gospel, might be considered within a wider number of works done by the artist with inter-media characteristics. On the other hand, a closer reading of September Bible’s salvaged verses reveals the artist might have had a particular idea in mind when choosing to create a cross-reference between the visual and biblical elements in the painting. Alongside the images of John, Peter, Paul and Mark, passages of the texts attributed to these apostles are rewritten in readable form. Thus, it is our purpose to investigate how the selection and depiction of John’s verses on ‘the word of God’, alongside passages of the Book of Revelations and the letters by Peter and Paul are reinforced by their transcription in the painting. Dürer’s salvaging act reveals a strong bond with Luther’s position on the importance of the Bible as primary source for the knowledge of Jesus’ message. It also reinforces Luther’s view about the importance of the apostles in spreading such message. Finally, this salvage act enlightens a strong critical position by the visual artist, one far more compelling and intriguing than history of art addressed so far.
Emily Bolton, ‘Salvaging Enlightenment from the ruins of epic: Anna Barbauld rewrites Joel Barlow’

This paper presents Anna Barbauld’s controversial ‘Eighteen Hundred and Eleven’ (1812) as a radical, revisionary compression of Joel Barlow’s early American epic, *The Columbiad* (1807), arguing that hints of the atheist, nationalist *Columbiad* in the background of Barbauld’s social satire may help clarify critics’ surprisingly vituperative response to a well-respected, elder female poet. Eric Wertheimer’s brief reading of the *Columbiad* as revising Barlow’s own earlier *Vision of Columbus* criticizes the epic’s dismissal of indigeneity, its ‘visual fetishizing’ as a means of transforming ‘historiographic processes’ into spatial fixities. But Steven Blakemore’s full analysis presents the nine-book epic more hopefully as a commercial, republican revision of early imperial history. I show that Barbauld follows Barlow in privileging the march of scientific progress over that of armies, even as she modernizes his epic machinery, replacing the god Hesper with a more abstract cultural ‘Genius.’ Barlow’s mingling of republicanism with commercial interests helps explicate Barbauld’s commitment to figures such as Roscoe the enlightened ‘pig farmer’

While offering a different view on Francesco Crocco’s colonialist reading of the ‘Eighteen Hundred and Eleven’ (2010). Like Barlow’s epic, Barbauld’s revision struggles with tensions between imperial and republican epic (Quint 1993) without achieving full resolution. Reading ‘Eighteen Hundred and Eleven’ as a compressed response to the *Columbiad* clarifies Barbauld’s decentering national skepticism (her scandalous imagining of London’s future as ruins) and her mysterious concluding turn to Columbus; it also allows me to explicate Barbauld’s embrace of elegiac nationalism as part and parcel of a broader cosmopolitanism, a reaching beyond national boundaries to explore both the power and the moral hazard of an imperial age. Barbauld’s verse satire works to salvage a republican Enlightenment ethos from the baggy monster of Barlow’s epic, but that ethos itself was unacceptable to her British critics.

Penelope Brown, ‘Manga Shakespeare and Cervantes: Trash or Reclamation?’

Both plays by Shakespeare and Cervantes’ *Don Quijote* have been published in abridged and illustrated forms, to make them accessible to young readers. The English *Classics Illustrated* series sought to salvage and revive an appreciation of the classics by recreating literary works in graphic form. Although the application of the style and conventions of the comic strip to Shakespeare’s plays breached the boundaries between high and popular culture in a medium appropriate to the visual dimension of drama, the language remained a problem. More recently, there have been versions of works by both Shakespeare and Cervantes in Manga style for a wider range of Western readers which employ the expressionistic techniques of the popular Japanese graphic novel format to (re)create new dynamic, and, arguably, controversial texts in modern, even futuristic settings, while emulating the intensity and visual theatricality of the originals and preserving the energy of the language. This paper considers aspects of a Manga *Hamlet* (in English) and a Manga *Don Quijote* (in Spanish) to assess the ways in which genre conventions such as panel shape and size, characterisation, the deployment of speech bubbles and symbols and cinematic techniques such as shifts of focus, rapid zooms and close-ups, succeed (or fail) in communicating not just plot and character, but thought, emotion, point of view, pace and drama through an energetic visual medium. Is the cultural authority of the originals debased by such retellings, or is it reclaimed for a new audience who, increasingly, have acquired different experience of ways of reading?
Iris Julia Bührle, ‘Salvage and Salvation in Nineteenth-Century Ballets’

In my paper, I will cast a spotlight on different cases of salvage and salvation in nineteenth-century ballets, from the period immediately preceding the rise of the Romantic ballet to the blossoming of Russian ‘classical’ ballet in the late nineteenth century. In the early nineteenth century, many ballets were based on comic operas. Their plots were often melodramatic and included last-minute rescue scenes, for example the deliverance of a child by a monkey in Filippo Taglioni’s ballet ‘Danina or Joko, the Brazilian Ape’ (Stuttgart, 1826). In 1830, Eugène Scribe infringed the custom of happy endings for ballets in his libretto for ‘Manon Lescaut’ (after Abbé Prévost), which ends with the heroine’s physical death after her soul is saved through repentance. A few years later, the so-called Romantic ballet placed more emphasis on a metaphysical, theological concept of salvation. It reached a peak with ‘Giselle’ (Paris, 1841, libretto by Théophile Gautier after Heinrich Heine), which became a prototype for ballets on women who died of a man’s betrayal and forgave, and sometimes saved, their lovers. This scheme was frequently reproduced, for instance in late nineteenth-century Russian ballets, such as Marius Petipa’s ‘Swan Lake’ or ‘La Bayadère’. Ballet protagonists were saved from physical and spiritual peril throughout the nineteenth century, from Jean Coralli’s and Jules Barbier’s adaptations of Shakespeare’s ‘Tempest’ (Paris, 1834 and 1889) to Jules Perrot’s and Marius Petipa’s ballets based on Victor Hugo’s novel ‘Notre-Dame de Paris’ (London, 1844, and Saint Petersburg, 1886). The choreographers sometimes modified the literary sources and added salvage scenes, thus adapting their ballets to familiar dramaturgic structures and conventional representations of gender.

Margaret-Anne Clarke, ‘Metareciclagem’: A Poetics, Aesthetics and Epistemology of Recycling

The subject of this presentation will be the aesthetics and poetics of recycling, expressed in a concept known as ‘Metareciclagem’, an integrated praxis which has emerged from civil activism in Brazil at the beginning of this millennium and which has become integrated into the practices of many communities since then. This concept is one of the alternative aesthetics which has had a long tradition in Brazil, based on the transformation and redemption of waste and detritus which has been divorced from its functional purposes and re-transformed into an object of beauty and renewed value. These aesthetics can be traced back to the poetics of the influential Brazilian Modernism movement of the early twentieth century, founded on a subversion of received values and an appropriation of the marginal and the popular as a form of resistance to the prevailing colonial and neo-colonial order. In the digital age of the twenty-first century, these poetics have been re-adapted to create a fundamental challenge to power relations in the global technological infrastructure and the material consequences of the Information Age, the demystification of the machine and the discourses associated with it, and a transformative idea of technology as emerging organically, in harmony with the social aspirations, needs and purposes of communities, in order to unite once more the functional use of technology with its aesthetic potential, reversing, returning and recycling at every point.

Matthew Drollette, ‘Animal’s People and the Power of Vulgarity’

This presentation concerns itself with Indra Sinha’s novel Animal’s People, and more particularly, it focuses on the function of vulgarity and profane language as a means of providing a new voice to the marginalized subaltern of India. Using Gayatri Spivak’s much cited ‘Can the Subaltern Speak?’ and a focus on post-colonial theory, I argue that the variations of vulgarity found within Sinha’s text, although written in English, destabilize the linguistic power dynamic in a way that allows for Anglophone Indian writers, like Sinha, to write authentically within the language of the colonizer. This destabilization of power is seen in the use of traditionally profane language, but also in vulgar (ungrammatical) sentence structure, language hybridity (the
use of French and Hindi alongside English), and the use of local idioms that work to draw the reader away from the familiarity of the Anglophone novel and into a narrative that is, arguably, wholly and authentically Indian. In the end, I point to Sinha’s text as a template upon which other Anglophone Indian authors can build in order to maintain an authentic voice while simultaneously reaching a broader global audience.

In terms of the conference theme, ‘Salvage,’ the tensions that underlie this argument have to do with the broader concerns of how to salvage Indian literary authenticity and Indian voice/language while being able to enter into and participate within global literary discourses.

Tomás Espino Barrera, ‘Salvaging the Mother Tongue in Exile’

The dramatic increase in the number of exiles and refugees in the past 100 years has brought about a significant amount of literature written in a second language as well as a heightened sensibility towards the loss of the mother tongue. Some authors chose to cling to their first language in a new linguistic environment, whereas others embraced the language of their new countries for economic, ideological, or prestige reasons. In most of these cases, there is a deep sense of loss and tragedy in the face of linguistic uprootedness as well as a deliberate effort to retrieve what is left from the mother tongue. This effort may be expressed as stylistic refinement and purism in the mother tongue, theoretical reflections on the role of the first language and the trauma of its loss, self-translation, code-switching, or a return to the mother tongue after a period of experimentation with a second (or even third) language.

The present paper will examine the different attitudes towards language change and first language attrition and recovery through the testimonies of several exilic authors and thinkers from different countries (Vladimir Nabokov’s Speak, Memory, Witold Gombrowicz’s Trans-Atlantyk, Hannah Arendt’s interviews, Jorge Semprún’s Quel beau dimanche! and Autobiografía de Federico Sánchez; and Eva Hoffman’s Lost in Translation). Special attention will be paid to the historical and ideological frameworks that encourage most of these salvaging operations by infusing the mother tongue with categories of affect and kinship.

Rachel Falconer, ‘Salvage at the River’s Edge: Heaney, Virgil and the Transfusion of Cultural Memory’

I would like to address the topic of salvaging cultural memory, with reference to Seamus Heaney’s last volume of poetry, Human Chain (2010), and its ‘transfusion’ (Heaney’s term) of Virgil’s Aeneid book 6. I am particularly interested in the way Heaney ‘talks back’ to Virgil in this volume, giving a buoyancy and lightness to the underworld journey, with its unusual emphasis on the final episode concerning the reincarnation (recycling) of souls at the edge of the river of oblivion, Lethe. The heart of the volume is Heaney’s ‘Route 110’ which weaves snapshots of Heaney’s life into the journey of Aeneas through Hades, in a sequence of ‘small, square poems’ (four stanzas of terza rima, a form that consciously retrieves and hybridizes Dante’s Commedia with the sonnet sequence, as well as Heaney’s earlier work in this form, notably ‘Squarings’ in Seeing Things). But the entire volume is, arguably, a loving, argumentative conversation with Virgil. This is, I think, Heaney’s last word on the transmission of cultural memory, a meditation on what can be forwarded from the past (his own rural, Irish past transfused with Virgil’s experience of civil war and empire), and what must be left behind in order for young lives to root and grow. It is also the culmination of three decades of dialogue with the Roman poet, a deeply felt tribute to his ‘hedge-school master’ at the same time as a tentative repair of, or redress to, Virgilian melancholy.
Zlatan Filipovic, ‘The Immigrant and Me: Letting Go or Holding On’

In her 1943 paper ‘We Refugees,’ Arendt addresses what still constitutes the affective torsion in the experience of displacement: the possibility of salvaging one’s shattered sense of identity in a world that denies our ability to locate it. The immigrant is often pressed for air by the stifling embrace of assimilation, and Arendt suggests rather that preserving the integrity of one’s own history opens up the possibilities of real political change. It is precisely this overarching binary dynamic in Arendt’s text between assimilation and resistance, between letting go and holding on that this paper will argue is the prevalent structure that governs the affective experience of displaced and existentially ravaged subjects in V. S. Naipaul’s The Mimic Men and Kiran Desai’s The Inheritance of Loss. In historically and culturally distinct topographies, both novels struggle to trace and negotiate the pain and the abiding shame of lost and unforgiven selves that constitute the diasporic experience.

Suzi Frankl Sperber, ‘Body-Testimony and Redemption (Salvation) – Personal or Collective’

In some Postmodern Anglo-Saxon plays, a character dies in different circumstances. Close to the end of the play, the absent body returns to the scene. The act of revisiting the dead body – a violent and cruel testimony of a truth – is present throughout the post-modernist dramaturgy. The dead scenic-body is a testimony of a murder, of the murderer, of silence, of the deflation of the being. It witnesses the transgressions that are incompatible with the idea of civilization shaped by the same places where the action occurs. It corresponds to the return of the repressed (cf Sigmund Freud), but it also represents an ultimate confidence, a hope for life, for redemption (salvation), for a recovered integrity, for spiritual rescue, a re-purification in a sordid world. This is the recognition of alterity, of difference. It has the potential of kálos-thánatos, a beautiful death, which overcomes the cruelty imposed to the outraged body (Cf. Jean Pierre Vernant). It has the power of the exclamation ‘Zakhor!’ ‘Remember!’ (Deuteronomy 32.7). The disappeared bodies from missing people that return to the city (in Ariel, by Marina Carr) evoke the image and the meaning of the image of the valley full of bones, like found in Ezequiel 37. This paper will cover the plays Buried Child, by Sam Shepard; Blasted, by Sarah Kane and Ariel, by Marina Carr.

Nicholas Gardiner, ‘Salvaging the Grotesque: A Comparative Theoretical Analysis of Boundary Transgression’

This paper examines the troubling conflation of the notions ‘grotesque’ and ‘abject’ that occurs within both critical and popular discourse and provides a comparative analysis of their respective approaches towards alterity as demonstrated through an examination of Poppy Z. Brite’s 1996 novel Exquisite Corpse.

‘Salvaging the Grotesque’ argues that the abject perspective to liminality is fundamentally teleological in contrast to the grotesque’s transitional generativity. The paper considers how Exquisite Corpse invokes the different philosophical trajectories and limitations these perspectives through alternating depictions of the body’s fragile malleability as either sites of nihilistic decay or erotic excess. The paper goes on to explore how the text draws on themes of postcolonial and queer identity to narratively intersect issues of bodily and socio-cultural transition. In doing so it reveals how the liminal frameworks established by grotesque and abject approaches extend beyond the boundary confrontation arising from bodily transgression towards that which emerges upon the encounter with the Other.
This differential analysis intends to salvage Bakhtin’s ‘grotesque’ perspective towards the liminal body from its popular over-identification with Kristeva’s ‘abject’. By challenging the abject’s problematic redeployment of Bakhtin’s methodology, this paper illuminates the contemporary relevance of critically re-visiting celebrated ideas within literary history. This is achieved through a new comparative reading of Bakhtin and Kristeva’s theoretical constructs and uses an interdisciplinary lens that deploys philosophical triads to inform critical readings of the body that can foster ethical engagement across physical, social and cultural boundaries.

Elena Gessi, ‘Reciprocal Salvations: Dante, Virgil, Boethius’

In this paper, I will show how Dante salvages the Aeneid in his Divine Comedy. A particular focus will be on the specular translations and reformations of Virgil’s character in the characterisation of Dante. Other modern critics, such as Hollander, have analysed Virgil’s role in the Comedy, but the aspects of this special and reciprocal salvation have been hitherto overlooked. In fact, the lost Pilgrim is rescued by Virgil in Canto I of the Inferno: then Virgil is a guide, a master and a ‘dolcissimo patre’ (Purg. XXX, 50, in the path through the Inferno until the arrival into Eden.) Likewise, I will show how the Inferno is a re-reading of Canto VI of the Aeneid, but told from a Christian perspective. Thus, Virgil saves Dante, and Dante saves the poem of Virgil from its sins. Moreover, I will compare the salvage of Dante’s character with the salvage made by Lady Philosophy in Boethius’ De Consolatione Philosophiae. Dante’s Divine Comedy and Boethius Convivio both deal with the topic of salvage and salvation, however Virgil and Lady Philosophy rescue the main characters in completely different ways. Thus the conference’s aims to explore transformation and literary translation will be at the heart of this paper, in its analysis of how Dante artistically transforms Virgil’s and Boethius’ texts, and engages in cultural translation via a Christian focus.

Ana González-Rivas, ‘Roman Ghosts in Victorian Houses: Bulwer Lytton’s Gothic Reading of Pliny the Younger’s Letter (Ep. 7, 27, 5-11)’

Pliny the Younger’s letter about ghosts (Plin. Ep. 7, 27, 5-11 (1st- 2nd century A.D. has found a wide reception in Gothic literature, where it has been revived in different ways (vid. Felton, 1999; García Jurado, 2002; and González-Rivas and Mircala, 2013, among others). In Bulwer Lytton’s The Haunted and the Haunters (1859 Pliny’s text reappears again in form as well as in content, thanks to a process of literary updating that works at different levels of the narrative scheme (the narrator-narratee dialogue, physical and temporal space, the description of the ghost, the fears of the victims, the protagonist’s reaction, and the resolution of the conflict. As this study will demonstrate, in this example of intertextuality Pliny’s letter ceases to be a mere literary source to become part of a modern literary convention, showing then how intertextuality may function through a complex system of connections and embrace areas that go beyond the text itself. The literary convention, as was defined by scholars such as Harry Levin (1950 or Claudio Guillén (1979), becomes then a salvage of the classics, now read from a modern perspective.

Katya Gosteva, ‘Did I need Girard to teach me about imitative desire?’ [Coetzee in ‘An Interview’ with David Atwell]

This paper aims to revisit the argument between two antagonistic theories – Girard’s mimetic theory and poststructuralism. Both of them emerged over the glorious decade of the 1960s. While the latter has become universally applied and acknowledged, the former has remained marginal for the vast academic community. Interestingly enough, there was no open debate between Girard and poststructuralist representatives. The only
occasion when they met was the famous 1966 conference at John Hopkins University entitled ‘The Languages of Criticism and The Sciences of Man’. In the rapture of interdisciplinary enthusiasm, its participants seemed to come very close to resolving the problem of thinking consciousness: there seemed to be only one step to ground ‘the truth’ of subjective perception.

My approach does not aim to create a theoretical comparison; I intend to ‘salvage’ this debate from the works of the modernist writer J.M. Coetzee whose entire oeuvre, I argue, pivots around Girard’s theory and especially the part that deals with Dostoevsky whose novels Girard treats as a form of phenomenological research. I use the word ‘salvage’ because Coetzee has never acknowledged Girard’s influence on his own work. Instead, he has concealed it so successfully that no existing scholarship has unearthed the connection between him, Girard and Dostoevsky. I believe that by clarifying this concealment one can better understand the actuality of the problem that has constituted the zeitgeist of the twentieth century, known as ‘the search for reality’.

Juliet Gryspeerdt, ‘Salvaging Portugal’s Arab-Islamic Heritage: Late Nineteenth-Century Travel and Regionalist Writing’

This paper will examine the theme of salvage or recuperation of Portugal’s Arab-Islamic heritage through a comparison of the works of two writers of the late nineteenth century. The first, Lady Catherine Charlotte Jackson’s *Fair Lusitania* (1874), is an illustrated travel account which celebrates and defends Portugal as an attractive and culturally rich travel destination. The second, António Maria de Oliveira Parreira’s *The Luso-Arabs*, is a little known historical novel subtitled ‘scenes of Muslim life in our country’, which sets out to reclaim Portugal’s Arab-Islamic literary heritage, through the dramatisation of the life of eleventh-century poet-king Al-Mutamid Ibn Abbad.

Portugal’s Arab-Islamic heritage had suffered centuries of erasure by a dominant Catholic ideology following the expulsion of its remaining Muslim citizens, decreed in 1496, a situation that was compounded by such disastrous events as the destructive Lisbon earthquake of 1755. This paper will argue that late-nineteenth century travel writing about Portugal reflects the absence of narratives concerning the historical Islamic presence in Portugal, together with the relative paucity of surviving Islamic architecture, especially in comparison to its neighbour, Spain. Thus, paradoxically, in a period of Northern European exoticism of the Orient, travel writers in Portugal struggled to engage with the country’s Islamic heritage to the degree that they were able to in Spain. The minor boom in Islamic-themed regionalist writing from the Algarve at the close of the century, of which *The Luso-Arabs* is the paradigmatic case (Vakil, 2004, therefore provides us with an enticing glimpse of what might have been.

Paula Guimarães, ‘Retrieving Fin-de-Siècle Women poets: The Transformative Myths, Fragments and Ruins of Webster, Blind and Levy’

The critical recuperation of late nineteenth-century women poets, most still waiting in the margins of the literary canon, has owed significantly to the renovated interest and study of the poetical works of Augusta Webster, Mathilde Blind and Amy Levy (1860-90) by the postmodern reader. One of the reasons for this ‘salvage’ may be that they represent and embody the profound and extraordinary changes encompassing the British *fin-de-siècle*, in which the transition from the Victorians to the Moderns implied the transformation or reconfiguration of certain myths or (hi)stories and the critical re-use or ‘recycling’ of major literary forms.

If, for Webster and Blind, involvement in radical politics (namely, feminism and socialism) certainly implied a stance as outsiders, Blind and Levy were even more set apart by their foreignness, with Levy’s different
religion and sexuality increasing the distance even further. With recourse to close reading and cultural critique, this paper will analyse how these three women poets re-use fragments (‘verbal ruins’) of national and international history, as well as classic myth, in order to question and transform the images and representations of man and woman in their respective connections with the world. It will demonstrate that while Webster’s poetry (Dramatic Studies of 1866 and Portraits of 1870) is firmly grounded on social demands and the exploration and dramatization of the nature of female experience, Blind’s epic and dramatic verse (The Ascent of Man of 1889 and Dramas in Miniature of 1891) creates new myths of human destiny, redefining the Poet’s role as the singer of the age’s scientific deeds, and Levy’s lyrics (Xantippe of 1881 and A Minor Poet of 1884) signal the New Woman poet’s role as victim of the pressures of emancipation. With the support of critics as Isobel Armstrong, Helen Groth and Angela Leighton, the paper will furthermore discuss the way in which these poets explore the selves that women inherit and create and the languages that re-define them, often through the expansive, public forms of dramatic and narrative verse; through these hybrid and fragmentary forms, Webster, Blind and Levy literally give voice to unspeakable feelings and situations, in which the anomalous and marginal are made central.

Glyn Hambrook, ‘Exemplary Novelties: Some Examples of the Hispanic World’s Contribution to the Global Literary Patrimony’

The four-hundredth anniversary in 2016 of Cervantes’s death renders timely a reflection on the Hispanic literary tradition in general. The cultural hegemony of the Anglosphere and its literary satellites, however, requires an act proximate to salvage to rescue Hispanic literature from the position to which it has been assigned by a ‘World Literature’ still largely determined by Anglo-hegemonic needs and priorities.

This paper will begin with a re-contextualisation of Hispanic literature’s place in the literary world order with reference to two Spanish-language texts that are at once amenable to salvage and that explore thematically practical acts of salvage: Rafael de Zamora’s ‘Máquina cerebral’ (Brain machine (1906 , a unjustly overlooked – so critics say – parody of early twentieth-century US commercialism that explores how a fictitiously exaggerated science and technology can ‘save’ decadent culture and long-lost cultural patrimony; and Leopoldo Lugones’s ‘Kábala práctica’ (Practical Kabbala, 1897 ) , a tale of resurrection that exemplifies the Hispanic world’s early participation, widely overlooked, in the domain of a fantastic and speculative fiction in respect of which Anglophone literature has a long but nonetheless questionable claim to precedence.

The paper will then turns its attention exclusively to ‘Máquina cerebral’ to explore further the grounds on which this ‘forgotten’ work merits salvage as an exemplary period piece (modernista, avant garde, science fiction, racial theories of the fin de siècle, Latin versus Anglo-Saxon cultures and how it represents imaginatively-enhanced acts of salvage: saving society from a corrupt decadent art, retrieving and preserving the long-lost cultural and linguistic past of humankind, and creating restorative therapies to redress mental degeneration.

Kirsty Hemsworth, ‘Literary Remnants of September 11th’

2016 sees the fifteenth anniversary of the fall of the twin towers, and with it a dwindling sense of the immediacy and urgency that much 9/11 fiction once sought to capture. Sustained attempts to narrativise and historicise a trauma whose very visual and spectacular nature resists conventional literary means of expression have given way to retrospection, and the question of how we might salvage the authenticity of the event via literary means – if such retrieval is possible – has come to the fore. Moreover, the temporal lag between the
traumatic event and its literary responses is further dilated by the translation of works of 9/11 fiction, as a delayed form of literary reproduction, or re-reading, that further sustains the original trauma.

Works of 9/11 literature are littered with the physical detritus of the attacks – lost suitcases, half-built memorials and organic shrapnel – and this paper will ask how far we might consider these texts and translations as literary remnants of the traumatic event, firmly entrenched in its aftermath. Yet more compelling still is how temporal dislocation and dilation, from event to text to translation, might also allow these literary works to function as textual aftermaths. By foregrounding a comparative reading of two 9/11 novels – Don DeLillo’s *Falling Man* and Amy Waldman’s *The Submission* – and their translations – *L’homme qui tombe* (Marianne Véron) and *Un concours de circonstances* (Laetitia Devaux) as parallel texts, I hope to illustrate how translations might function as recursive works of fiction that self-consciously sustain and extend their original forms. Finally, this paper seeks to test a key hypothesis of my doctoral research: that this literary investment in aftermath has the potential to secure the status of 9/11 literature as a cohesive genre, beyond the single, temporally-specific moment that otherwise binds these works of fiction together.

**Layla Hendow, “’You must salvage the salvageable and learn to ignore the rest”: salvaging as survival in Paul Auster’s *In the Last Country of Things’**

 Salvaging is not always associated with capturing lost treasure, but a necessity on a more urgent scale. Much current literature explores the environmental crises which are leading to the recycling of excess waste. Paul Auster’s *In the Last Country of Things*, however, is unique in exploring a different aspect of the waste epidemic: the scavenging of useful objects as a means of survival, rather than recycling waste to slow down the retreating raw materials.

In the dystopian novel, Auster imagines a future world with two main lines of work: the garbage collectors and the object hunters, where ‘the garbage collector looks for waste; the object hunter looks for salvage’ (33). The difference is that the waste is given to plants to convert to energy, and the salvaged objects are sold to collectors who will transform them to resalable materials. This paper will use Michael Thompson’s crucial distinctions in *Rubbish Theory* between objects with increasing value (durable), decreasing value (transient) or zero-value (rubbish) to examine Auster’s attitude towards salvage.

I argue that salvaging becomes a superior form of survival in Auster’s world as rather than simply slowing down the waste problem, object hunters are in the business of creating solutions. They are unique because they ‘examine, dissect, and bring back to life’ (36) – an active process in a post-apocalyptic world of passivity and survival. The novel comes to light as a key text to contribute to conversations regarding recycling and salvage, and, more importantly, their differences.

**Stephanie Hicks, ‘Emerson, Carlyle, and the Art of Photography: Salvaging Difference in *Representative Men* and *On Heroes’**

2016 marks the 180th anniversary of Ralph Waldo Emerson’s *Nature* (1836) and 190 years since Joseph Nicéphore Niépce captured the first photograph. Other than their relative historical proximity, these anniversaries hardly seem related. However, the advent of a new medium of representation significantly impacted various aspects of nineteenth century, including literature. While some literary figures like Alfred Lord Tennyson believed literature and photography to be complementary, others derided photography’s artistic value relative to literature. Representing both ends of this spectrum are Ralph Waldo Emerson and Thomas Carlyle, two writers who enjoyed a close personal relationship but whose works display greatly
disparate attitudes toward the emerging art of photography. In the paper proposed, Emerson’s and Carlyle’s treatment of photography in *Representative Men* (1850) and *On Heroes* (1841) respectively, is examined in relation to the theme of “salvage” as saving, recovery, and retrieval [of meaning].

Often examined comparatively, *Representative Men* and *On Heroes* are most frequently paired in illustration of ideological parallels between their American and Scottish authors, parallels regularly portrayed as evidence of Emerson’s lack of originality. Examination of Emerson and Carlyle’s disparate attitudes toward photography, however, reveals a divide between the writers and their texts. Reading larger ideological concepts in the texts in light of this difference, lines of contrast sharpen, and *Representative Men* assumes new, original meaning through its discovered independence from Carlyle and *On Heroes*. ‘Salvaging’ significance in *Representative Men* through demonstration of ideological independence despite transatlantic connections, such revelations of originality beg interrogation of notions of transatlantic and transcultural transmission of ideology.

**Yeeyon Im, ‘Souls in Purgatory: Eastern Influences on W. B. Yeats’s “Ghost” Plays’**

What happens to human beings after they die? The issue of after-life and the ‘other’ world forms a central question in the life and works of W. B. Yeats, whose life-long interest culminates in the automatic writing of *A Vision* in 1925 (revised in 1937) that describes an all-encompassing symbolist system of the universe. This paper proposes to examine Yeats’s idea of salvation represented in his ‘ghost’ plays – *The Dreaming of the Bones* (1919), *Words upon the Window-Pane* (1934), and *Purgatory* (1939) – in relation to Hindu philosophy and Neoplatonism. The three plays stage the suffering of the spirits, who have to haunt this world until they purge their remorse. Yeats’s purgatory is different from that of Catholic doctrine, which is an intermediate state of purification after physical death for those destined for heaven. As is stated in the third book of *A Vision*, “The Soul in Judgment”, purification for Yeats means a necessary step for a soul to be re-incarnated in the next phase of her journey to ‘salvation’, which is ultimately a return to nothing, or *nirvana*. Yeats’s vision of the universe is a unique amalgam of Eastern and Western esoteric philosophy including Hinduism, Platonism and Neoplatonism, the similarity of which has been noted by many critics and philosophers. Using the three ghost plays as a site of investigation, this paper traces those influences on Yeats’s concept of remorse, purgation and salvation.


The paper entitled "Rewriting myths: A comparative study of The Penelopiad and Yajnaseni: The Story of Draupadi" aims to probe into the question why rewriting of myths? The stories of myths are available and framed already. Why are writers rewriting myths? By rewriting texts what does the author aim to accomplish? The first half of the paper aims to discuss the act of rewriting with special reference to rewriting myths. The two texts namely *The Penelopiad* by Margaret Atwood and *Yajnaseni: The Story of Draupadi* by Pratibha Ray are rewritings of myths with a similarity of having told from a women protagonist perspective and a difference of belonging to different cultures. *The Penelopiad* is a retelling of Homer’s *Odyssey* from the point of view of Penelope, wife of Odysseus. *Yajnaseni: The Story of Draupadi*, is a rewriting of the great Indian Epic *the Mahabharatha* told from Draupadi’s angle. The paper tries to find answers to the following questions. What is actually happening through the rewriting of myths? How has the focus shifted from the original to the present novels? This paper attempts to make a comparative study of both the novels in terms of how they question the societal norms codified for women. Penelope and Draupadi are not just women, but women who were married to royal princes. In spite of royalty, both Penelope and Draupadi were abused and were not provided proper space in the original works. Margaret Atwood and Pratibha Ray have given a new voice to the suffering female
epic characters. The scope of the paper is to trace how both the writers have adopted myth as a vehicle to explain the problems faced by women. Through rewriting myths from the point of view of women, both the writers have raised a question regarding the place of women in the society.

**Hilal Kaya, ‘The Concept of Time in Aldous Leonard Huxley’s *Brave New World* and Ahmet Hamdi Tanpınar’s *The Time Regulation Institute***

To both Huxley and Tanpınar, the space-based explanations of the modern reality bring forth a rupture in the flow of time. To abandon this way of underating the modern reality in their novels provides Huxley and Tanpınar with an opportunity to find a way to reconnect the rupture in time and attain harmony. Both Huxley and Tanpınar were profoundly concerned with salvage in terms of their attempt of finding ways to heal the breach between the past/the old and the present/the modern. This paper will display how, and, if so, to what extent, Tanpınar’s understanding of the concept of salvage in *The Time Regulation Institute* resembles that of Huxley’s in *Brave New World*. The main question Huxley’s novel is whether/how a human being can survive when s/he is provided with only chemical, mechanical and sexual comforts of modern times. To complicate this question more, Huxley depicts the anti-thesis of this question which is embodied by John the Savage. His is a mode of living which is inspired by the works of Shakespeare, which is in fact an attempt of retrieval, restoration and remembrance of things past. Likewise, Tanpınar’s depiction of the modernization project of Turkey in his novel represents a literary quest which emphasizes the necessity of an idea of *terkip* (or continuity in change), which favours the coexistence of evolution and preservation of the traditions.

**Nikolas Kakkoufa, ‘(Re)claiming a decadent writer in modern Greek culture: the case of Oscar Wilde’**

In the past decades, interest in Oscar Wilde, and the fin de siècle poets has been vastly renewed. Especially for Wilde there has been an organized attempt to republish his writing material, enriching it with new research such as the case of the recently published volumes on his journalism (OUP 2015), but also, to understand his reception in Europe. Even though Stefano Evangelista edited a valuable collected volume in 2010, which offered various chapters on Wilde’s reception in a plethora of European countries, there is still a gap when it comes to examining the Modern Greek case, perhaps because Wilde’s famous connection with Ancient Greece has created an academic obsession in understanding the ways he has re-appropriated and salvaged a part of the ancient past, thus, overshadowing his connection to Modern Greek culture.

This paper will focus on how Wilde was perceived in Greece and, especially, on how a number of poets, mostly C. P. Cavafy, N. Lapathiots and R. Fileras, attempted to salvage his importance not only as a writer but also and foremost as a symbol. Particular emphasis will be given on how Wilde’s poetics, especially when it comes to salvaging the then neglected Hellenistic poetry, influence these Greek writers in terms of their literary past, their expression of sexual identity, and their decision on what they choose to reclaim. This cross-disciplinary comparative reading helps in reconstructing a lost discussion on gay writing and aesthetics at the end of the nineteenth century and the beginning of the twentieth.

**Ruth Karin Lévai, ‘Redemption in the shadows: the hyperbolic relationship of Friedrich Mergel and Johannes Niemand and Ivan Karamazov and Smerdyakov and the untwisting of the apex’**

The characters of Friedrich Mergel and Johannes Niemand in Annette von Droste Hülshoff’s *The Jew’s Beech* and Ivan Karamazov and Smerdyakov in Dostoevsky’s *The Brothers Karamazov* and their interpersonal
relations and influences upon one another serve as incarnations of hyperbolic principles. Indeed, the similarities between the two relationships are quite uncanny: both Friedrich and Ivan feel keenly the absence of paternal guidance in their life and come to a cynical view of human nature; both Niemand and Smerdyakov are illegitimate sons; both Friedrich and Niemand and Ivan and Smerdyakov are related by blood, and also serve as spiritual reflections of one another, highlighting those deepest places of the soul that the other is blind to. Modern geometrical concepts can be used to begin to see Mergel and Niemand, Ivan and Smerdyakov as neither two diametrically opposed characters nor as one and the same. Rather, they may be thought of as hyperbolas, deriving ultimately from the same cylinder source, having been twisted to create two cones tête à tête. Redemption here, as in every case, demands a high price, although ultimately bringing about a wholeness that would otherwise have been unattainable between the two men involved. It is a redemption made possible by committing of crime, a redemption in the shadows.

**Jenny Lewis, ’Salvage or sacrilege: re-visioning the Epic of Gilgamesh’**

*This is the epic of the fear of death.* Rilke

In 1853, in what was one of the greatest acts of literary salvage in living memory, the 2,500 BCE Mesopotamian *Epic of Gilgamesh* was discovered written in cuneiform on thousands of clay tablets buried in the ruins of the library of King Ashurbanipal under the Babylonian desert. About a powerful leader whose hubris led to punishment by the gods, some of the 5,000 year-old epic’s themes are startlingly relevant today: but how to activate them in a way that is meaningful to the 21st century reader? The more universal elements fit contemporary Western archetypes; for example, love between men (David and Jonathan, ‘buddy’ movies), the hero quest, the fatal flaw. Yet other reconstructions of the socio-historical bedrock from which the epic sprang require more of a ‘spiritual-intellectual re-orientation’ (Vera Schneider, 1967) in order to re-interpret the text with ‘fresh eyes’ (Adrienne Rich, ‘When We Dead Awaken: Writing as Re-Vision’, 1971.) These include the place and influence of women in society. For example, there is no contemporary equivalent for the Sumerian hierodule, or temple prostitute and the fact that only women were allowed to brew beer and keep taverns is intriguing. This paper will explore, with comparative examples, some of the strategies I am using to try to give coherence and unity to this ancient masterpiece without losing its conceptual and prosodic uniqueness - in order to enable a metamorphosis that is accessible to a wide readership and is as affecting today as when it was first conceived.

**Xiaofan Amy Li, ‘Literary Games, Repetition, and the Unsalvageable’**

In this paper I examine games in literary activities and how they shed light on the notion of salvage by replaying constantly the tension between repetition and sameness. As we know, a crucial characteristic about games is repeatability. Interestingly, although a game has a stable format that can be recycled *ad infinitum*, there are limitless variations of how it plays out and every time it is played the experience and result are new. As Caillios observes (1958), games embody a tension between two antagonistic forces: rules and limits, versus freedom and invention. Games therefore raise a paradox about salvage: although games seem to be the activity of salvage par excellence because of their repetition, in every instance of game-playing it is uncertain what exactly is salvaged, or repeated. I consider this paradoxical question by comparing examples from French and Chinese ludic literature: Surrealist poetry games, Situationist writings embodying the playful notions of ‘dérive’ and the open game, and Six dynasties Chinese poetry that have definite compositional rules and format but always create different personal expressions. This comparison will clarify certain characteristics of ludic writing and the way it engages with salvaging. Finally I argue that the quest for what is salvaged in these literary games ends up discovering the unsalvageable instead. Through the constant renewal in each repetition
of a literary game, we discover the impossibility of sameness, i.e. that absolutely nothing is exactly repeatable. This may be understood in terms of Klossowski’s Nietzscheanism (1969) that posits an eternal return of the new, or in Deleuze’s impossibility of sameness in each unique repetition (1968). Nevertheless, I differ from these post-structuralist attempts to think difference by shifting the focus back to thinking sameness, because the ludic literature I examine seems to grasp after the possibility of salvaging something (i.e. some kind of sameness) despite each different manifestation. Finally, sameness, or the ‘original’, appears as the unrepeatable and can never be salvaged, it is the excess detritus that literary games create in every new instantiation.

Annemarie Lopez, ‘Reviving Sydney’s ghosts – urban writing and the murder of the Juanita Nielsen’

‘You have gone from earth,
Gone even from the meaning of a name;
Yet something’s there, yet something forms its lips
And hits and cries against the ports of space’

(Five Bells, Kenneth Slessor)

In 1975, Sydney activist and publisher Juanita Nielsen disappeared in mysterious circumstances. Murder was suspected after Juanita became involved in a campaign against a proposed real estate development in her bohemian inner-city neighbourhood of Kings Cross. Her body has never been found and the most persistent rumour is that her remains were buried in the cement foundations of the real estate development that overlooks Woolloomooloo Bay.

Through the prism of Juanita’s disappearance, this paper will examine how crime and amnesia, disappearance and haunting, are inextricably woven into the fabric of Sydney and how urban and psychogeographic literature has tried to address these phenomena.

Sydney is sometimes compared to Los Angeles, a luminous and insubstantial mirror city on the other side of the Pacific. Los Angeles noir, from Chandler to Ellroy, is a well-established genre, highlighting the sensual and sinister sides of the city hovering on the edge of a desert. A much smaller group of Sydney writers, have tried to remind us of the troubled sadness under Sydney’s glittering surface, infiltrated by waterways and the remnants of a colonial past.

Kenneth Slessor, Eleanor Dark, Ruth Park, Marele Day, Mandy Sayer and Delia Falconer, have all attempted in their way to capture the unique ‘light and dark’ character of Sydney. Of them, Day is the only traditional ‘crime writer’, but each writer’s work touches on disappearances, crimes, hauntings, and amnesia in their attempts to understand and represent Sydney.

Slessor’s poems in Darlinghurst Nights explore an urban underclass of ‘dips and molls’, tinged with glamour and wistfulness. Ruth Park’s Harp in the South, paints a vision of poverty and inner-city decay in ‘squalid, mazy streets’ and Eleanor Dark’s novels from Waterway to The Timeless Land, reveal the vanishing beauty and sadness of the city. Mandy Sayer’s The Cross, with its polyphony of intersecting voices, evokes a secret history of the inner-city, that obliquely explores the disappearance of Juanita Nielsen, while Marele Day’s novels delve into a Sydney underworld that is physical, social and psychological.

Delia Falconer’s beautifully written, melancholy psychogeographic essay Sydney, draws together threads from various writers, along with tales of Sydney murder, and the original crime of dispossession, to create an elegy for a dazzling city that struggles to hide its undercurrents of loss.
Urban and psychogeographic writing is both a salvage and survival strategy that must be constantly renewed by each new generation of writers. By evoking past events woven into a landscape and summoning up the spirits and words of those who have come before us, we remind the current generation that places record the deeds of those who pass through them, and not everything can be erased by a wrecking ball.

Robin Mackenzie, ‘Les Débris du Sommeil’ and the Sleepless Brownies: Dreams and/as Salvage in Proust and Stevenson

In this paper I will explore the notion of salvage (as both activity and object in relation to some descriptions of dreams and the dreaming mind in the work of Marcel Proust and Robert Louis Stevenson (a novelist whom Proust greatly admired. In La Prisonnière, Proust’s narrator describes how dreams retrieve and transform the rawest of raw material from waking experience, but he also suggests that ‘les débris du sommeil’ can themselves be salvaged through the act of writing. Stevenson, in ‘A Chapter on Dreams’, presents a more polarised account of the way dreams recycle elements from waking life: on the one hand they incorporate ‘the common, mangled version of yesterday’s affair’, while on the other playing a preponderant role in the creative process through the work of the ‘sleepless Brownies who have given [the writer] better tales than he could fashion for himself’. In the last section of the paper I will briefly contextualise these literary representations within the framework of psychological research on dreams conducted in the second half of the nineteenth century, culminating in Freud’s theoretical modelling of dreams and the dream-work, which complements and complicates the sketchier notations of Stevenson and Proust. Particularly relevant in our context is Freud’s notion of the Tagesreste (or previous day’s residues, salvaged from waking life by the unconscious desires that underlie and motivate the dream.

Catriona Macleod, ‘Scavenging the Romantic Salvage Arts: Clemens Brentano and the Fairy Tale’

The German Romantic poet Clemens Brentano published two versions of the fairy-tale Gockel, Hinkel, Gackeleia, in 1811 and 1838, the latter, greatly expanded work, with an extravagantly lengthy programmatic preface outlining an aesthetic of what I call here remaindering – an assemblage of human, doll, and animal forms inspired by ‘Gerümpel’ or bric a brac, his grandmother’s moldering collection of clothing scraps, jewelry, dried flowers, Christmas decorations, and cut-out pictures. The author describes a collage method utilizing what he calls ‘the glue of truth’ for framing his tale, and using scraps already cut out and recombined once before, as in an album. My paper will investigate late Romantic salvage operations that transform the (by)products of Romanticism itself into a new aesthetic praxis involving writing and picturing, de- and re-contextualized scraps from the European literary and visual canon, reverting however into organic decay. Brentano’s dedication makes of this cultural detritus, including the earlier version of his own fairy tale and the salvage project of the Grimms, not only a collage, but also a kind of object akin to the modern snow globe, which recollects flotsam and jetsam of memory and places it under glass, yet which is painfully aware of the lost past it attempts to crystallize, akin to the ‘melancholic kitsch’ which Celeste Olalquiaga has explored in her study of the mid nineteenth century.

Harjinder Singh Majhail, ‘Construction of Salvaging Sikh-Identity in Postcolonial Fiction in English’

The paper aims to investigate the construction of salvaging Sikh-identity in Postcolonial Fiction by digging into salvage surfacing in Sikh as rakhanhaar-rakhsi-bohitha (savior-saves-ship-in-ocean) to salvage souls-in-world-ocean (SGGS, pp. 549, 1290). The paper applies salvage to Sikh-identity-crisis resolved with sacrifices
creating memory-as-resistance and examines it on the anvil of memory theories specifically Locke’s *Of Identity and Diversity* (1690) amended by Reid (1785), Grice (1941) and Perry (1943) whilst exploring its representation in fictional texts.

The paper examines Khushwant Singh’s *Train to Pakistan*, Shonali Bose’s *Amu*, Michael Ondaatje’s *The English Patient* and J. K. Rowling’s *The Casual Vacancy* as texts showing how salvaging of Sikh-identity shapes storyline in these texts e.g. Jugga salvages his identity through sacrifice to save Nooran (Singh, 1956, p. 190), Amu salvages her Sikh-identity lost in 1984-Sikh-Genocide (Bose, 2004, p. 133), Iqbal salvages by resettling in India with Hana’s memories (Ondaatje, 1992, p. 321), Sukhvinder salvages her identity by reviving Bhai Kanayia’s values ‘emerge[ing] a heroine’ (Rowling, 2012, p. 496).


The paper concludes by examining the role of fiction in salvaging Sikh-identity whilst exploring Sikh-identity-salvage in the partition-of-India, Operation-Blue-Star, 1984-Sikh-Genocide as depicted in fictional texts.

**Renata Meints Adail, ‘James Joyce’s Literary Revolution and the English Canon’**

James Joyce’s revolutionary power in literature is irrefutable since his seminal work Ulysses, which was proclaimed by T.S. Eliot one of the most important works of the modernist period. He once stated to his friend Arthur Power that his novel has liberated literature ‘from its age-old shackles’. His innovative use of language, narrative structures, a plethora of allusions, and the use of the technique known as the stream of consciousness were some of the aspects that have largely contributed to turning his writing into a form of empowerment and rebellion against the pre-established patterns of the predominant literary Canon.

However, the innovation Joyce claimed to bring does not mean to break completely with the past; on the contrary, his allusions to his precursors form a consciousness that the past creations can coexist with the modern ones and influence them positively. Joyce revolutionises by engaging productively with the past and responding to it.

In this paper, I aim at analysing some innovative aspects of Joyce’s oeuvre as a whole as a response to the past and specifically, to Shakespeare and John Milton. I intend to show that Joyce did not repel the literary tradition of the English canon, but held his work open to make it possible for the past writers to ‘dwell’ peacefully within.

**Vera Menialo, ‘Victorian Novel Adaptation in twentieth Century Literature: the authors’ attempt to preserve identity?’**

The Victorian epoch is considered to be a precedent phenomenon for the English native speakers. Thus, it has always attracted attention of the English novelists. However, the notion and the perception of the Victorian epoch in the novels of the representatives of the Victorian society and contemporary writers differ considerably, besides, the classical Victorian novel genre undergoes certain modifications.

The present paper aims to answer the question whether twentieth century novelists’ attempts to rediscover the Victorian novel should be viewed as an adaptation of the genre to the new cultural environment or a complete
transformation of the novel’s form, content and linguistic features. First, the paper outlines a list of a typical Victorian novel features (derived from an overview of theoretical literature on the topic), then, it focuses on the comparison of Galsworthy’s *The Forsyte Saga* and Fowles’s *The French Lieutenant’s Woman*. These novels were chosen to contrast realistic and postmodernist approach to the Victorian novel.

On the surface, Galsworthy simply continues the Victorian novel tradition, as *The Forsyte Saga* conforms to main genre conventions: the plot linear development, realistic approach, elements of bildungsroman. However, the view of the Victorian England from the 1920s perspective leaves no place for naivety, typical for nineteenth century Victorian novel, at the same time adding features of twentieth century psychological novel to the narration.

On the contrary, Fowles explicitly manifests his intention to transform a classical Victorian novel form and plot. He widely uses parody and stylization of the classical Victorian authors’ styles. Still, this play into Victorian novel enables the author to reveal basic English concepts (e.g. freedom, privacy, nature) and establish connection between nineteenth century and contemporary England.

**Bonnie Millar, ‘Reclamation, Reinvention and Transformation of Folklore Elements and Motifs in Middle English Literature’**

Many Middle English texts salvage, reclaim, reinvent, and transform folklore narremes and motifs. Figures ranging from fairies, giants, imperious hosts, outlandish strangers, shape-shifters to loathly ladies appear in locations such as the otherworld and draw upon a repertoire of narremes which includes beheading games and enchantments. However, these elements bring with them an extra-literary quality which can facilitate a counter-narrative. Many are easily recognisable to audiences from other milieus, that is to say they have an existence outside of their current contexts and that this external life colours and enriches their reception in these romances and tales. Works ranging from *Sir Orfeo*, *Lanval*, *Sir Gawain and the Carle of Carlisle*, *The Carle of Carlisle*, *The Marriage of Sir Gawain*, to *The Wedding of Sir Gawain and Dame Ragnelle* therefore participate in a cultural exchange, interacting with other forms of communication. The focus of this paper is both the resistance and subversion of folklore elements in Middle English literary texts and their literary reproduction—the means via which they are made and remade.


One of the questions that lies among the many loose ends in Thomas Pynchon’s *Gravity’s Rainbow* (1973) is that of salvation and preterition. For him, ‘somewhere, among the wastes of the World, is the key that will bring us back, restore us to our Earth and to our freedom’ (394). Then, if anything it is ‘the wasted,’ ‘the passed over,’ and ‘the preterite’ that hold Pynchon’s scattered narrative together. This paper retraces how the Calvinist rhetoric of preterition (i.e. nonelection to salvation) runs through Pynchon’s work in order to reflect firstly, on that which is wasted (the disregarded, passed over, or used up materials or people), and secondly, to explore how waste in the contemporary America portrayed by Pynchon might be entangled with and the outcome of a certain view of economy and history that converges with secularization and modernity. According to Webster dictionary the word preterition is derived from the Latin ‘praeter’, which is a prefix denoting that something is ‘past’ or ‘beyond.’ Preterition is also the rhetorical technique of making summary mention of something by professing to omit it. This paper studies how, both thematically and stylistically, preterition (as that which is past or beyond, i.e. wasted) becomes linked to salvation and survival in Pynchon’s narrative in order to critique the capitalist logic of history and propose an ecological way out of its economy of waste.
Isabel Murcia, ‘Intermediality: On the Survival of Culture’

As Darwin’s theory about the origin of species showed, adaptation to environment is the main way to survive for some living beings. Likewise, culture is forced to evolve in order to warrant its preservation. The history of literature has proved that art works, as part of a dynamic cultural polysystem, have been saved from forgetting thanks to its translations, adaptations and other transformations. Through this method these art works remain alive not only within the limits of their own culture, but also within the universal literary field. Therefore, intermediality studies have become the key in order to analyse and describe the survival of culture through its adaptations to different media, which we intend to categorize as ‘re-vision’, ‘re-elaboration’ and ‘references’. An example of an intermedial survivor could be the main character of Conan Doyle’s works, Sherlock Holmes, who is currently more known by its films or serial adaptations than by Conan Doyle’s stories. Actually most people from every culture are familiarized with him; however, only a few have read his adventures. And that is the way how Sherlock Holmes has become part of the literary canon. Our aim is to attend an approach to this mechanism of survival, to this postmodern crossing of borders, not only depicting the problems of the literary canon to be preserved lively but also actualizing the traditional tools and concepts of Comparative Literature, defined as the frame from where intermediality, intertextuality and interart are emerged.

Mathelinda Nagubodi, ‘Shelley salvaged: literary, sculptural, and critical representations of Percy Bysshe Shelley’s death’

Percy Bysshe Shelley died in a boating accident off the Italian Coast in 1822. When his body washed up on the shore, it was so decomposed as to no longer be recognisable. Due to quarantine laws the corpse was immediately buried, and later dug up and cremated. However gruesome, his death has become an integral part of posterity’s image of Shelley: the salvage scene has itself been salvaged and turned into a romantic myth. In this paper I explore the role of this scene in three generically distinct moments in Shelley’s afterlife: Edward John Trelawny’s Recollections of the Last Days of Shelley and Byron (1858), Edward Onslow Ford’s Shelley Memorial at Oxford (1893), and Paul de Man’s ‘Shelley Disfigured’ (1979), where de Man argues that just as Shelley’s drowned and disfigured corpse was salvaged on the beach, so his last poem, ‘The Triumph of Life,’ is a mutilated fragment that has to be reconstructed and unearthed – in short, salvaged – by critical labour. This point can be extended to Trelawny’s and Ford’s works as well: in however different ways, all these works salvage Shelley’s corpse and turn it into the emblem of his life and work. I take Shelley’s death scene as a case study for an exploration in how to read literary, sculptural, and critical representations comparatively, with particular emphasis on how artistic representations can be understood as a form of critical labo

Joanna Neilly, ‘Love in Translation: Friedrich Schlegel’s Lucinde and the Reclaimed German Canon in Andrés Neuman’s Traveller of the Century’

Andrés Neuman’s novel Traveller of the Century (2009) has received critical acclaim for the contribution it makes to world literature. In 2014, Thomas Beebee proposed a model of world literature based on a spherical Venn diagram: the points of intersection represent what is permeable and translatable to other cultures and languages. My paper argues that the conscious repositioning of a national canon into such ‘contact zones’ constitutes an act of salvage whereby forgotten national masterpieces can be reclaimed for the world literature project.
The Spanish-Argentinian novelist Neuman has achieved this in his response to Friedrich Schlegel’s now rarely read novel *Lucinde* (1799). Neuman links Schlegel’s achievements as a translator to his views on love. The scandalous love affair that inspired Schlegel’s liberal portrayal of a romantic and sexual relationship in *Lucinde* is repeated in the lives of Neuman’s protagonists Hans and Sophie. Like Schlegel, Hans is a literary translator. His commitment to exploring poetry through foreign languages shapes his relationship with Sophie into one of mutual respect and desire. They find intellectual and erotic fulfilment as they embark on a project of literary translation together. Love becomes a cosmopolitan pursuit: Hans and Sophie develop a new ‘shared language’. They discuss *Lucinde* but more importantly they reclaim the story for their own lives. Neuman revives Schlegel’s promotion of a fluid subjectivity whereby the self is immersed in the identity of the lover, and applies the concept in praise of world literature. The mediation of love through translation remains a model for today’s understanding of world literature as a means of uniting diverse cultures.

Ágnes Órzoy, *Untitled*

Literary works can serve as an antidote against collective amnesia. They can be rediscovered time and again, and thereby rescue experiences, individual and collective, at times that are crucial for redefining a community, its past and its future. By salvaging and incorporating marginalized memories, and thus showing gaps in memory ritualized by historiography and politics (often to the point of subverting it), literature can offer valuable insight into historical experience and give a new impetus to reconfiguring a community’s memory politics. In contemporary Hungary, there are several conflicting memory communities whose interpretation of some key historical events of the twentieth century is widely divergent. The events of World War II and their aftermath represent a quintessence of the traumas of the twentieth century, traumas that are very much alive and unresolved in present-day Hungarian society, and, arguably, in Europe as a whole. In my lecture, I will focus on some Hungarian books about World War II which enhance critical thinking and challenge the ideological and moral vision of ritualized memory. Each of these books—Imre Kertész’s *Fatelessness*, Teréz Rudnóy’s *Women Getting Free*, and the wartime diary of Miklós Radnóti’s wife—has a history of having been suppressed, forgotten, or discovered only recently. As literature preserves memory not only for the language community, but, by virtue of translation, for the larger community as well, I will also inquire into how the translation of these works would contribute (or, in the case of Kertész, has contributed) to our understanding of twentieth century history.

Chrysavgi Papagianni, ‘The Recovery of Transcultural Memories in Michelle Cliff’s *Free Enterprise’*

In her interview with Belinda Edmondson, the Jamaican writer Michelle Cliff underlines the need to recover and reclaim a ‘history sunk under the sea, or scattered as potash in the cane fields’ (187). Indeed, the collection of scattered stories and memories that have been stifled by hegemonic history lies at the heart of Cliff’s 1993 *Free Enterprise*, a polyphonic novel that weaves together multifarious voices of African-American, Jamaican, Tahitian, and Hawaiian people. More specifically, alongside the story of Mary Ellen Pleasant, a black woman who participated in the Raid at Harper’s Ferry in 1859, we are also introduced to the stories of various heroic women from the 17th century onwards, such as Quasheba, Nanny of the Maroons, Annie Christmas, Regina and Rachel DeSuza. Disregarding traditional rules of spatial and temporal linearity, the novel resorts to memories, legends, letters and anecdotes in order to unearth and salvage what has never been recorded. The privileging of the scraps of memory surfacing in these marginalized spaces highlights the politics of omission and the blind spots of hegemonic history, and thus prompts for re-examination and revision. Interestingly enough, Cliff moves beyond the retrieval of community-specific memories as she opens up networks of mnemonic intersection that bring together the stories of marginalized people across and beyond cultural, ethnic
and temporal boundaries. In this respect, the experience of slavery and colonization become floating signifiers that transform the novel from a mere ‘lieu de memoire’ to a site of transcultural memory.

Henriette Partzsch, ‘Danger, you are entering the garbage vortex! Salvaging the history of women’s participation in European literary culture’

‘Salvage’ evokes complex dynamics of loss, recovery and value, in such contexts as waste management or shipwreck and maritime law. Similar dynamics, often triggered by a collective or individual experience of a void or an absence, motivate and inform much research into women’s history. This is certainly the case in the collaborative research project Travelling Texts, 1790-1914: The Transnational Reception of Women’s Writing at the Fringes of Europe (Finland, the Netherlands, Norway, Slovenia, Spain (http://travellingtexts.huygens.knaw.nl/), which studies women’s participation in the transnational field of European nineteenth-century literary culture. Through the defamiliarising lens of the notion of salvage, this paper will use the example of Travelling Texts to analyse two basic but connected challenges that arguably any historian of European literature has to confront (although these challenges will be more visible for historians interested in literary agency exercised by people outside the mainstream). I will first examine the precarious state of the all-important source material as a problem of waste management before exploring how far the metaphor of salvage can take us in a quest for approaches to the history of literary culture that does not get entangled in discussions about (different types of the canon but takes a serious look at the flotsam and jetsam that tend to disappear in the garbage vortex.

Jarosław Płuciennik, ‘Cognitive Domains and Cultural Presuppositions of a Concept of Salvage in Various Polish and English Translations and Paraphrases of Psalm 91’

I would like to analyse a very interesting case of a text of Psalm 91. In this text, different terms refer to a concept of salvage. In just one, KJ Version of this psalm, one can find such lexical items as: ‘under the shadow of the Almighty’, refuge, fortress, deliverance, cover, under his wings, shield and buckler, setting somebody on high, salvation.

I use a cognitive domain analysis of 15 Polish translations/paraphrases and 15 English translations together with classical Hebrew, Greek and Latin versions and focus on cultural variations of presuppositions of the concept of salvage.

In one of the commentaries, the Psalm 91 is called: ‘tender and intimate Psalm’ that “describes the confidence that the believer may have through all manner of dangers and challenges.’(Psalms 91:1 ESVSB).

I wish to focus on poetic translations into Polish: I will explore a problematic history of the poetic translations/paraphrases of the Psalms of David by Jan Kochanowski and other Renaissance translations of the Brześć Bible, Gdansk Bible, Jakub Lubelczyk’s metric psalms, Catholic Wujek’s translation from Vulgate. Then, I will compare them with a Jewish nineteenth-century Cylkow’s translation and twentieth-century poetic Leopold Staff, Roman Brandstaetter, and Czeslaw Milosz’s versions.

The most interesting case in Psalm 91 is that it provides itself several terms for the concept of salvage, but they also differ in various cultural versions.
Emily Potter & Brigid Magner, ‘Atmospheric Literary Histories in Australia’s South Eastern Regions: Tracing Narratives of Change’

Post-colonial literary histories are salvage projects, demanding new methodologies and orientations. In the Australian context, colonisation imagined a ‘year zero’ (Rose) that rolled out across the land inaugurating a new ‘national’ time. Proceeding from here, Australian literary history looked forward from this fantastic origin, rehearsing – to echo Caroline Levine – the privilege of autochthony in a national literary imaginary. This year zero, and its subsequent histories, of course, depended upon displacements, forgetting and exclusions: the histories proceeding colonisation, and those subsequent to it that defy a narrative of stable and monolithic national origins.

This paper considers the making of a post-colonial Australian literary history that works with, rather than in the absence of, these exclusions, and focuses in particular on the Mallee region of south eastern Victoria – a region persistently represented, or known in literary history, as a site of misunderstanding, malpractice, and lack – a place defined by forgetting and selective remembering. A wealth of literary artifacts are ignored in this narrative, both indigenous and non-indigenous – what would it mean to salvage these, and to (re)write postcolonial literary history anew?

We propose a methodology that is attuned to atmosphere rather than autochthony, a constellated methodology that draws on diverse epistemological and material traditions - alliances of spaces, materials, passages, and stories – to do literary history differently in the Mallee. Such a methodology, we argue, offers an implicit critique of disciplinary traditions that face their limits in a time of decomposing modernity, something that a post-colonial context can also readily, and very viscerally, gauge.

María Pujol-Valls, ‘How to recover, transform and transfer Robinson Crusoe and John Silver into another Literature’

The Catalan children’s author Josep Vallverdú published two crossover stories based on Robinson Crusoe and Treasure Island. Les raisons de Divendres [Friday’s reasons ] (2003) gives an account of the episode of Crusoe and Friday told from the point of view of the servant, whereas É l testament de John Silver [John Silver’s will ] (2007) deals with the adventures of the pirate after searching for the treasure in the Caribbean Sea and escaping from the Hispaniola.

This paper brings to the fore how Vallverdú uses his previous experience as a translator into Catalan of Treasure Island and as an adaptator of Robinson Crusoe in a picture book to play now with the two canonic novels and transform them, at the same time that he approaches the originals to a new generation of readers that might be unaware of them. By doing this, Catalan literature is interacting with the English tradition to embrace and adapt two classics and, therefore, enrich its referents and strengthen a common heritage. For this reason, the two sequels are also analysed as a contemporary expression of a Western literary tradition full of adventure stories set at the sea, using the theories of the influence of tradition by Bloom (1997) and Kristeva (1969), and Wilkie’s categories of intertextuality (Wilkie 1999).

Jacqueline Rattray, ‘Picasso and the Crisis of Representation’

Between 1935 and 1937, Pablo Picasso abandoned painting and dedicated himself exclusively to writing poetic texts. After this initial period, he would return to writing at later points during his career but this time as a means to accompany his painting. In total, he has left us with some 340 poetic texts (written in both Spanish
and French) as well as two theatrical works. Perhaps unsurprisingly, Picasso’s poetry resists categorisation. His friend, the French writer Michel Leiris has remarked that maybe the only writer with whom Picasso’s written works can be compared is James Joyce. Although there are certain similarities between the two authors, one key difference is the motivation for writing.

Various explanations have been offered concerning Picasso’s reasons for abandoning poetry during that two year period and choosing to express himself through verbal rather than visual means. One explanation is that Picasso was undergoing a crisis of representation and that his crisis was linked to philosophical concerns about how to represent the world of ideas and the world of reality. This paper will take this critical standpoint as fundamental to understanding what Picasso was exploring through his writings during this period. By exploring an inner world of philosophical ideas he was able to engage with his personal crisis and salvage his ability to represent his ideas through the paintings which followed. There are significant differences to be noted in the development which his inner exploration took when comparing his French and Spanish texts.


This paper is concerned with the relationship between the concepts of poetics—the concepts with which we carry out diverse kinds of analyses of poetry—and those of poetry—concepts as they appear and within poems. It proceeds by means of the interrogation of some of the most fundamental concepts that are deployed within the analysis of poetry—concepts which at first glance frequently appear to be self-explanatory and self-evident concepts, but which on further examination reveal themselves to be nothing but. It then relates this interrogation to a range of poetic manifestations of concepts and of the conceptual, conducting a comparative analysis of poetics and of its poetic objects of study, in order to suggest some parallels and distinctions between these two kinds of writing, investigating some of the different ways in which poems mean (and in which they do more than mean), and enumerating their potential consequences for poetics today. Focusing in particular on the elusive concept of form, and examining a range of uses to which it is put, and the different ways in which it relates to other concepts of poetics (including genre, mode, style, rhythm, history), the paper addresses the questions both of what poetics salvages from poetry, and of what it does not yet salvage, but might. Drawing on a range of both recent and older work on concepts and conceptuality in poetry, it gestures toward ways in which the relationship between poetics and its poetic objects of study might be reconfigured.

Nesreen Salem, ‘Andalusian Literature’

The works and biographies of female Arab poets of the Andalusian period (711-1492 CE) have been largely ignored in the Arabic literary canon: they have been eclipsed by the attention paid to the poetry of male Arab poets of the same period, who have defined the canon and become its standard measure for quality literary talent.

The Andalusian era witnessed some of the richest examples of Arabic literary innovation, with works that upheld Arabic poetic traditions yet pushed their boundaries to reflect attachments to their new environment, in which eastern and western sensibilities met and became entangled. Many of the works of male Arab poets, such as Abu al-Waleed Ahmad Ibn Zaydún al Makhzumi (1003-1071) have been widely translated, enabling them to cross borders of time and place; the same cannot be said of their female counterparts’ poetry.

Few poems have been preserved and even fewer have been translated. Consequently, their visibility in the collective Arab literary heritage has been very faint. Works of female poets, even such as Wallada bint al Mustakaffi (1001-1091) and Hafsa bint al Hajj al Rukuniyya (1135-1191), who were admired and celebrated
in their life times and both belonged to the elite class of Arab society, have rarely been used to evoke the sense of independence, strength of character as well as romance – much less their prowess for poetics – which was common among women at the time. Their poetry gives access to a political and social context which was quite different from the patriarchal oppression that we read about in the poetry to which we have greater access. Even the poetry of slave girls at the time conveyed a sense of strength and power; their work changes the notion that these slave girls were systematically humiliated and subjugated.

Hence, this paper aims to exhume the works of some of the female Andalusian poets and read them closely in order to rediscover what it meant to be a female in the Andalusian period, to salvage and resurrect a part of history concealed from us, and finally, to repossess a female history – herstory – that is a source of much pride to the Arab and Muslim female.

Emma Schofield, ‘Steel, Mud and Regeneration: Salvaging Identity in Post-Devolution South Wales’

Erica Woof’s 2002 novel Mud Puppy sees London-based artist Daryl returning to her home town of Newport in a former industrial area, which she affectionately nicknames the ‘mud capital of Wales’. As Daryl is commissioned to create a sculpture for Newport, she turns to salvage from the steel industry which was once so important to the area, and mud from the banks of the river Usk to build her creation. This paper will argue that Daryl’s use of salvage to create such a sculpture is indicative of her desire to reconnect with her heritage, using materials associated with the past to mark a moment of planned rebirth and regeneration.

This paper will compare the presentation of regeneration in Newport with the process of renewal presented in Trezza Azzopardi’s 2000 novel The Hiding Place. Although Azzopardi’s novel also features characters returning to an area after a lengthy absence, it presents a very different image of redevelopment through the regeneration of Cardiff’s Tiger Bay. While Woof’s novel depicts salvage from South Wales’ industrial past as central to the area’s heritage and identity, Azzopardi’s characters are faced with a regeneration which results in the appearance of unfamiliar ‘avenues shimmering with trees and pavement cafes’. In comparing these contrasting images this paper will explore how both authors challenge the emotional, political and cultural connotations of regeneration.

Finally, this paper will consider Raymond Williams’ 1983 argument that ‘nation’, as a term, is radically connected with ‘native’, suggesting that for the characters in Mud Puppy and The Hiding Place physical regeneration and renewal can be interpreted as a direct challenge to the emergence of a new sense of national identity in post-devolution South Wales.  

Peter Sjølyst-Jackson, ‘Rescuing the Male Hysteric: Egerton, Hamsun and the Sexual Politics of Early Anglo-Scandinavian Modernism’

This paper discusses an unlikely attempt, on the part of a British-Irish New Woman writer, to save, repair and redeem an ‘hysterical’ male author she had encountered in late nineteenth century Norway. George Egerton was an avid reader of Scandinavian literature before her breakthrough as a New Woman writer in 1890s Britain. She was multilingual, lived in Norway for a period, and also met the Norwegian novelist Knut Hamsun on at least one occasion. I suggest both writers were early progenitors of literary modernism whose formal daring – shifting tenses, streams of thought, counterintuitive turns – might be linked to their dislocating experiences of

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migration and border crossing. My paper aims to shed new light on Egerton’s sexual politics and literary modernism by viewing it as a response to Hamsun and Nietzscheanism in Scandinavia. Her two short stories ‘Now Spring Has Come’ and ‘The Regeneration of Two’ from Keynotes (1893) and Discords (1894) respectively, can be read as fictional elaborations of Egerton’s personal encounter with Hamsun and her reading of his early novels Hunger (1890), Mysteries (1892) and Pan (1894). This paper makes a series of comparative observations between Egerton and Hamsun while focusing on Egerton’s attempts to rescue ‘Hamsun’ within her feminist framework. It will show how Egerton appropriates and translates Hamsun’s split, over-sensitive and ‘hysterical’ male characters. My paper thus explores the implications of Egerton’s strategy of salvage, engages in the retrieval of forgotten literary history, and contributes towards a fuller understanding of Egerton’s sexual politics and its cross-cultural, Anglo-Scandinavian context.

Magali Sperling Beck, ‘”Ink on thin paper”: reconfiguring displacement in Jan Conn’s poetry’

The crossing of borders and the experience of displacement (be it of a geographical, social, or psychological nature have become crucial for a better understanding of selves and others in cultural encounters. As James Clifford has already suggested, ‘[p]ractices of displacement might emerge as constitutive of cultural meanings rather than as their simple transfer or extension’ (Routes 1997, 3. The work of contemporary Canadian poet Jan Conn engages with such notions as her poetry re-installs a fruitful exchange between roots and routes through imaginative reconstructions of her experience of travel. In her poetry, cultural encounters are reconstructed in a combination of memory, history, and even of other ‘artists’ environments’ since Conn feeds her poems with the voices of previous artistic travelers and explorers, such as Margaret Mee and Remedios Varo. By recreating these artists’ experiences of border-crossing and by dialoguing with their works, Conn does not only rescue, or salvage, their historical positions and artistic contributions, but also recuperates and challenges a history of travel and exploration usually associated with male explorers. Thus, in this paper, I will investigate to what extent Conn’s poetical act of salvaging (specifically in relation to Mee and Varo allows the reader or the critic to reconfigure what Susan Bassnett has called ‘the political implications of intercultural transfer processes’ (‘Reflections’ 2006, 6. By applying ‘ink to think paper’, Conn re-reads these artists’ lives and, at the same time, leaves visible traces to her own imaginative poetics.

Bryn Tales, ‘Myth as an act of salvage: the redemption of mining catastrophes in Muriel Rukeyser’s The Book of the Dead and Tony Harrison’s V’

The paper seeks to examine the use of poetic form in two authors’ attempts to redeem and resurrect working class miners’ identity out of the perils of industrial disaster in different literary periods, both harnessing the structures of myth to enact class consciousness. Muriel Rukeyser who worked in 1930s inter-war depression-stricken America published The Book of the Dead (1938) that documented the Hawk’s Nest Tunnel Disaster in West Virginia in which at least 476 miners died in 1936 after a long-term exposure to silica dust. Her poetry, in itself an intertextual collage, used contemporary congressional hearings, interviews and financial data in the context of extracts from the 15th Century BC Egyptian Book of the Dead and sought to emancipate – in a Marxist tradition – through the reclamation of the voices of victims. The paper compares Rukeyser’s work with a more contemporary British poet, Tony Harrison’s, attempts in V to reclaim the identity and voices of the defeated mining communities of Leeds in 1985, as he salvages a redemptive, mythical identity from the graffiti and speech from the graveyards and high streets in the wake of the catastrophic defeat of the 1984-85 miners’ strike. Central to this will be a critique of both writers’ utilisation of structuralist and post-structuralist approaches to identity; for instance, Barthesian models of mythic signs and the use of Lacanian metonymy which allows the displacement of poetic signs to signify emancipatory and fluid reactions to crises of identity.
Nicola Thomas, “‘Edgelands’ in the work of Derek Mahon and Sarah Kirsch’

This paper compares representations of ‘edgelands’ in the work of two poets, the Irish writer Derek Mahon and the German writer Sarah Kirsch. Recent literary and critical interest in these so-called ‘edgelands’, marginal spaces between city and countryside, appears to reflect a desire to salvage the abandoned and ruined spaces of late capitalism (Farley and Symmonds Roberts, 2011; Mabey, 2010) and imbue them with renewed lyric significance. Mahon and Kirsch belong to an earlier generation, and the exploration of edgelands in their work of the 1960s and 70s is specifically framed by geographical division and partition in Ireland and Germany respectively. Though both are still invested in salvaging these spaces from obscurity, this context lends a particular significance the representations of late-capitalist liminal spaces which frequently appear in their work.

The paper will draw on close analysis of particular poems to demonstrate how both use the motif of marginal and liminal spaces (the space between country and city, spaces of transport and transition and costal space to explore how ideas of home, nation and identity are negotiated in the context of complex patterns of division, connection and border-crossings. This will provide a useful set of comparative points of reference which helps to expand the relevance of the concept of edgelands beyond the English pastoral and neo-Romantic traditions to which it has recently been applied.

Natalia Tuliakova, "‘Nothing is new under the sun”: Othon l’Archer by Dumas and A Legend of the Rhine by Thackeray’

William Thackeray’s works parodizing famous writers have been profoundly researched. However, the artistic relations between Thackeray and Alexandre Dumas-père still need some clarification.

In 1845 Thackeray published A Legend of the Rhine, a tale explicitly based on Dumas’ now nearly forgotten novel Othon l’archer (1838–39). What the English writer borrowed from Dumas’ novel were the conflict, plot, system of personages, with the main transformations concerning the modality of the story which turns from the humorous tone to the burlesque one. While these changes have usually been analysed with regard to the two texts, the compositional changes have remained unnoticed.

The central shift in the plot which leads to compositional changes is the omission of the central episode of Othon l’archer. This variation of the Swan Knight legend, or Lohengrin story, is the most detailed episode of Dumas’ novel, despite its role of the embedded narrative loosely related to the main story.

The paper will look at the two work from the comparative perspective and dwell on the possible reasons for Thackeray’s not including this episode into A Legend on the Rhine, taking into consideration the genre aspect, the role of embedded narratives in the texts and the overall attitude of Thackeray to the literary and cultural tradition. I argue that behind Thackeray’s oblivion of the story lie reasons related to the genre, composition and narrative system. The comparative analysis of the two texts will contribute to understanding how meaning is gained by omitting some elements rather than adding new ones.
Natalia Tuliakova & (in absentia) Natalia Nikitina, ‘Anatole France’s L’Étui de nacre: translations into English’

It is commonly known that any writer’s work start its life in a foreign culture only when it has been translated into this country’s language. In the process of translation something of the author’s message may be lost, however, there can also be some unpredictable gains. In this sense, translation transforms, adapts and re-configures the source text.

Anatole France’s cycle L’Etui de nacre (1892), famous for its stylistic beauty, depth of speculation and ambiguity of the author’s message, has been translated into many world languages, with the first translation appearing in English. The first English version of the cycle (Tales from a Mother-of-Pearl Casket, 1896) belongs to an American Frenchman, Henri Pene Du Bois, the second (Mother-of-Pearl, 1910) to an Englishman, Frederick Chapman.

The present paper endeavours to compare the two translations with the original text. France’s oeuvre is universally described as ‘Latin,’ which presents certain difficulties for translating his texts into non-Romanic languages. The paper will consider the strategies the interpreters of the different cultural backgrounds used to adapt the text to the new linguistic and cultural environment. These included omission of information, its transformation and incorporating new material. The paper will analyze how successful they were in preserving the original message of the cycle.

The main focus will be on the ways of reflecting the stylistic peculiarities of the French writer. Another aspect of the paper will be related to treating the realias of the French revolution, which are obviously better known to the French audience and may be disregarded or misinterpreted by the foreign reader.

The chosen comparative perspective will allow the authors to compare different approach to translation and may reveal the ‘losses’ and ‘gains’ that the text message undergoes in the process of translation, thus addressing the problem of maintaining a text message in a different cultural context.

Dionysis Tzevelekos, ‘Rereading the Shakespearean Tragedy; Reverence, Nihilism and Salvation in Arrigo Boito’s Otello’

From its opening lines, Arrigo Boito in his libretto for Giuseppe Verdi’s Otello ushers in an idea of coveted yet unattainable salvation, which is bound to permeate the entire narrative of the opera. In his rereading of the Shakespearean tragedy Boito manages to create a matrix of spirituality, bewilderment and longed-for redemption in which the three composing main characters encounter, question and clash with their own divine existence. What this paper seeks to explore is the nature and the development of the main characters of the opera vis-à-vis the invocation and the presence of the divine element in moments of bliss, daze and deliverance. As each character reaches the edges of their own unfolding tapestry of experiences, they formulate a unique relationship with the Divine, one that ranges from daunted reverence and fearful allegiance to brave defiance and pathological nihilism. The eponymous character brings the tragedy to a climactic conclusion, having fought a losing battle with the presence of undeniable evil in the tragedy and feeling helpless against his self-destructive humanness. This paper will eventually attempt to trace the thread of the three main characters’ perception of themselves and the evolving context around them as fortified by the existence of the divine element and defined by both darkness and light.
Evy Varsamopoulou, ‘Salvaging the situation of humanity: Childhood and Salvation in J. M. Coetzee’s Childhood of Jesus’

My paper will be a comparative critical reading of the significance of childhood in J.M. Coetzee’s novel Childhood of Jesus. This novel, I will argue, demands a comparative reading that recognizes the interface and inmixture of, amongst others, messianic religious discourse, philosophy, especially post-Socratic movements (Cynics, Epicureans and Stoics), literary theories of narrative, and the hermeneutics of metaphor and allegory, the socio-political realities of war, poverty and climate change that give rise to people becoming refugees and losing their social and identity coordinates. More particularly, my approach in this paper will be to focus on childhood as the literal and symbolic matrix for the salvaging of humanity. For this purpose, I will be using Michel Foucault’s concept of the heterotopia (1984) as the optimal designation of Coetzee’s Childhood of Jesus, situated in world that is both absolutely unreal and yet absolutely real, which can be utterly transformed by childhood, a phase and mode of humanity characterised as a heterochrony capable of producing a singularity, which the literary work itself aims to enable and reinforce, in Derek Attridge’s argument on ‘the singularity of literature’ (2004).

Cyril Vettorato, ‘Unimagined Communities: History and the Novel after Toni Morrison’s A Mercy’

The theme of salvage in literature, especially in postcolonial or minority literature, has often been formulated in a transitive fashion: one writes to salvage something from the past, be it a historical experience, words, narratives, elements of a vanishing oral culture, and so on. Writing, in this case, is an act of rescue from the threat of oblivion; one that is highly conscious of the manifold and contentious process of writing history yet shares a ‘family resemblance’ with the very gesture of writing history.

This paper would make the case for another, distinctive yet complementary understanding of salvage in postcolonial literature. Drawing from a reading of Toni Morrison’s A Mercy, it would explore the possibility of literary salvage detaching itself from the historical past as validation in order to create narratives that function as (revealing) negatives of the present. A Mercy is not about salvaging any particular event destined to find its place in future, collective formulations of the American past, but a sense of suspension of these formulations, a precarious manifestation of possible collectivities that have since been rendered inconceivable by a force as awesome as that of oblivion – the ‘epistemic violence’ of hegemonic discourses. Looking at a selection of novels by Earl Lovelace, Marcio Veloz Maggiolo and Maryse Condé, this paper would show how the novel can work not as the presentation of an exemplary or paradigmatic past, but as an immanent field of experience where the reader can get a sense of what did not happen, yet may be or have been conceivable, widening the field of the (politically) possible.


Katherine Dunn’s novel Geek Love (1989) deals with the cultural phenomenon of freak shows, the concept of corporeality and bodily transformation. Even though a common concept in literature and other media dealing with monstrous or freak characters is to highlight the horrifying dimension and otherness of these characters, it is not all black and white. As Leslie Fiedler has pointed out, the freak might also stand for the ‘Secret Self’, something the audience wants to but cannot be which ultimately renders the freak fascinating and desirable. (Fiedler 1981, 308) ‘It’s good to be like me’, states the freak protagonist in Ellen Bryson’s novel The Transformation of Bartholomew Fortuno (Bryson 2011, 32), and in Mechanique. A Tale of the Circus Tresaulti by Genevieve Valentine (2011), the protagonist goes as far as deliberately undergoing a transformation into a
winged cyborg to become her Secret Self. These are just two examples of what could even be called a fetishizing of monsters and monstrous bodies in literature.

*Geek Love* however works as a counterpoint, as the deliberate disfigurement is not a result of an inner thrive to become the Secret Self, but is triggered by the promise of salvation. It thus re-writes Jungian and Freudian propositions of the promise and danger of salvation, as Jung has pointed out the risk of losing the self in an attempt to achieve salvation. The Freudian concept of the psychology of masses with the individual’s anonymity and the willingness to follow a leader is both linked to the Jungian proposition of salvation and the two main plots of the novel. The paper wants to look at how the Arturian cult’s motto ‘Peace, Isolation, Purity’ goes against an individual’s desire for unity – social as well as psychological – and therefore undermines Jung’s individuation process. As the paper wants to show, the characters will achieve neither peace, nor isolation, nor purity and therefore no salvation.

In short, the goal of the paper is to analyse the consent to give up and eradicate the self when faced with the promise of salvation in the two main plots of the novel to show how *Geek Love* on the one hand counterpoints against the idea of the literary motif of the monster as Secret Self, and on the other by so doing re-writes Freudian and Jungian notions of salvation.

**Hulya Yagcioglu, ‘Salvaging the Past through Material Objects in Orhan Pamuk’s *The Museum of Innocence***

The Nobel Laureate Turkish author Orhan Pamuk’s *The Museum of Innocence* (2008) fictionalizes a melancholic collector figure who hoards/collects old material objects to cope with his emotional loss due to an unfulfilled love. Even the worthless objects in his collection – cigarette butts, hairpins, old lottery tickets, empty bottles of cologne – become truly personal and nostalgic, as the so-called ‘irreplaceable mementos of a lost world.’ Just like his protagonist, the author Pamuk believes that lost times might be encapsulated in the objects of everyday life, the loss of which may signify the loss of culture. As such the novel is a retrospective attempt to retrieve the 1970s-1980s Istanbul by representing its material culture along with the extinct species of people, manners, and emotions. Pamuk takes this a step further by opening the actual museum of the novel in Istanbul in 2012. Both the novel and the museum preserve and display specific past objects that were once, for the author, part and parcel of not only material life but also spiritual life of Istanbul residents. The collected objects thus resist cultural forgetting, as they defy the transience of cultural values with their everlasting materiality. This paper will look at the relation between personal and cultural nostalgia and material culture to examine the power of material objects in retrieving the lost past in Pamuk’s novel and museum. I will specifically focus on the idea of the past as a nostalgic refuge that could only be salvaged with the help of the objects from old times.

**Miyuki Yamada, ‘Looking for Sanctuary: Buenos Aires Fantasized from the Other Side of the World’**

Built in the middle of the Pampas by Europeans, the city of Buenos Aires, Argentina, has been developed in the constant interactions with migrating activities, even becoming temporary shelters for the writers in exile. From East Asia also, many people moved to this city as immigrants throughout the last century, believing in the life opportunities it would promise them. At the same time, its geographical ‘oppositeness’ from their homes has evoked metaphorical images among the Asian artists: liberation from the taboos at home, mirror-space against their country and one’s self, etc.
This paper examines the representations of Buenos Aires in contemporary East Asian narratives focusing on three examples set around the turn of the 21st century: a film *Happy Together* (1997) by Wong Kah-wai from Hong Kong, a Japanese short novel ‘Midnight in Buenos Aires’ by Shu Fujisawa (1998) and its theatrical version adapted by Ryuta Horai (2014), and a short story collection by Banana Yoshimoto *Adultery and South America* (2000) from Japan. In each case, the protagonists make actual or spiritual journeys to Buenos Aires from exactly ‘the other side’ of the world, seeking salvation from entangled relationships, life in a deadlock, and trauma, which reflect the drastic change of the communities they belong to. Through analyzing the characters’ paths in which Buenos Aires first functions as refuge and becomes internalized as self-reflective space, I will explore what this ultimate form of crossing the borders signifies in the development of the characters’ identity and their reflections on their homelands.

2. CONFERENCE PANELS

Panel: ‘Writing in the World’s Endangered Languages’ (Convenor: Rosa Mucignat)

It is estimated that around 6,000 languages are spoken across the world, but projections say that by the end of this century at least half of these languages will no longer exist if they are not transmitted to younger generations. The phenomenon of language endangerment has increased dramatically since WW2, due to the homogenising effects of globalisation that lead communities to shift to more powerful national or global languages. At the same time, more comprehensive language documentation has raised awareness of the pace and rate of language loss. Initiatives such as the UNESCO *Atlas of the World’s Languages in Danger* have grown out of a concern over the loss of language diversity and to promote action to revitalise (or ‘salvage’) languages under threat.

This panel will consider literary expressions in lesser used and endangered languages, to analyse the extent to which they are animated by a sense of their own finiteness and how they relate to ideas of salvage and retrieval. Moreover, the power imbalance between large and small languages is reflected in the global literary marketplace, where works in the major languages (English, Spanish, French, Mandarin) enjoy better chances of being published and reviewed in the West and in world literary centres like London and New York. In this context, the choice of writing in a regional or minority language has deep implications. Literature in lesser used languages has predominantly been analysed from the point of view of linguistics of anthropology, and has not yet been sufficiently studied in a comparative critical framework. This panel will look at literature in endangered languages from across the world and explore comparatively the way in which it defines, promotes, and challenges notions of cultural identity. It will also provide an opportunity to revise current paradigms of comparative and world literature that focus exclusively on large languages. Particular attention will be given to the diverse ways in which writers respond to language death and how they envisage literature’s role vis-à-vis linguistic change: as a form of resistance against the demands of globalised cultural production, as a way of documenting and memorialising local life, and/or as a means to revitalise, transform or adapt language through aesthetic expression.
Paper 1: Rosa Mucignat, ‘The Salvaged Tongue: Language and Death in Pier Paolo Pasolini’s Poesie a Casarsa’

The Friulian poetry of Pier Paolo Pasolini is a fascinating case of appropriation of a small language for literary use. Pasolini’s first published work was Poesie a Casarsa (1942), a collection of poems in Friulian, a minority language spoken in North-East Italy. Pasolini was not a native speaker of Friulian but got acquainted with it during his summer stays in Casarsa, his mother’s native town. Although Friulian has a literary tradition stretching back to the 12th century, the particular variety spoken in Casarsa had not yet been written down. This fact struck Pasolini’s imagination and, by his own admission, spurred him to translate that ‘cluster of sounds’ into verses. What attracted Pasolini to Friulian was its primitive, unspoilt character and the peasant lifeworld it belonged to. This paper will reassess Pasolini’s use of Friulian Poesie a Casarsa in light of theories of language documentation and revitalization. It will focus in particular on images of death and renewal and on how they relate to Pasolini’s ideas about the diachronic development of languages and historical change more generally. It will also explore self-representations of the poet as a writing posthumously or from an imaginary exile, and being entrusted with the task of ‘saving’ the community and its language from the threat of disappearance.

Paper 2: Alena Rettová, ‘Can literatures in African languages “salvage” African Philosophy? The contribution of Swahili, Shona, and Ndebele literatures to the debate on “time in Africa”’

The staggering absence of literatures in African languages (Afrophone literatures) in both the popular understanding and scholarly research of ‘African literature’ signals the disadvantaged position Afrophone literatures occupy compared to Europhone African literatures. Establishing a link between Literary Studies and African Philosophy, this paper argues that the already widely recognized discipline of African Philosophy has reached a dead end and that literatures in African languages are a privileged resource of future philosophical research in Africa. Focusing on the debate on the ‘African concept of time’, started by John S. Mbiti, the paper demonstrates how the often reductive and ideologically slanted debate within African Philosophy can be sophisticated and diversified if literary texts in African languages are used to interrogate and complement theory. In this analysis the textual form (i.e. genre) has to be considered alongside the thematic, conceptual elaborations of ‘time’ in these texts. As case studies the paper considers several genres of texts in Swahili, Shona, and Ndebele. Literary Studies and particularly Comparative Literature provide the most convenient disciplinary frameworks for such analyses, and the paper concludes with a programmatic consideration of the mutually enriching match of Philosophy and Literary Studies in the African context.

Paper 3: Julia Sallabank, ‘Can Poetry Save Endangered Languages?’

There are two aspects to literature in endangered languages. Firstly, all societies throughout the planet have oral literature: cultural traditions expressed through language in the form of stories, legends, historical narratives, poetry and songs. Secondly, developing a literary language is often seen as an important part of language revitalisation. Language enthusiasts often focus on folk songs and dance, traditional poetry and tales as tangible ways of expressing their attachment to and revalorising their culture (Watson 1989: 49). However, by associating minority languages with unsophisticated folk culture, this reference illustrates the disdain with which traditional genres (and speakers of minority languages) are often treated.

Attitudes are highly salient in the maintenance and revitalisation of small languages. Although Joshua Fishman, the guru of language revitalisation, stressed the importance of family and community as the core of language use, many supporters are keen to raise the status of their languages and demonstrate that they are capable of being used outside domestic domains. Poetry has the potential to combine valorisation of heritage identity with new uses, both by transferring and translating oral literature into writing, and by encouraging creativity in new genres. I will show examples from communities around the world who focus on poetry as a part of language preservation and revitalisation.
Paper 4: Elisa Segnini, ‘‘Before it is too late’: Writing as archaeology in Luigi Meneghello’s Maredè-Maredè and Pomo Pero’’

This paper is concerned with a poetics inspired by a way of life that is disappearing and engaged with a language inextricably bound to this reality. The Italian scholar and writer Luigi Meneghello is mainly known for *Libera nos a Malo* (1963) the novel in which, weaving his native dialect into Italian, he describes life in his native town. Completed a decade later, *Pomo Pero* (1974) portrays the same community, but from a very different angle: in a sense, Meneghello re-writes *Malo* from a perspective of loss. As the author declared in an interview, ‘going back to Malo today is for me visiting a sort of underground town. It is like archeological excavation, in the sense that what interested me has evaporated from the life of the town’. Similarly, the treatise *Maredè Maredè* (1990) is inspired by the necessity to create a grammar of Vicentino ‘before it is too late’. What are the implications of a poetic inspired by death, and engaged with a language that is in the process of disappearing and exists mainly in memory? What is the role of re-writings in this process? When does writing become ‘archeology’, when does acquire an archival function?

Panel: ‘Reclaiming Caerdydd: Rediscovering, Transforming and Legitimising Minority Languages in Cardiff and Other Comparative Urban Literary Contexts’ (Convenor: Lisa Sheppard)

This panel will draw upon work being undertaken as part of Cardiff University’s School of Welsh’s project entitled ‘The Welsh Language in Cardiff’. As English is the language spoken by the majority of people in south east Wales, the rich and varied Welsh-language culture of Cardiff and its surrounding areas, both historically and in the present, is often overlooked, or unknown. The project’s aim is to recover and re-evaluate the literary and cultural history of the Welsh language in Cardiff, particularly over the last two centuries, and to transform contemporary understanding of the relationship between the Welsh language and different spatial contexts within Wales. Similar studies have already been undertaken regarding other Celtic languages in British capital and/or major cities, and these papers will draw upon these comparative contexts, and others, in order to re-examine the Welsh capital’s Welsh-language heritage.

The papers included in this panel will discuss the Welsh-language literature of Cardiff, and the literary portrayal of the language within the city from comparative and interdisciplinary perspectives, in accordance with the conference aims. As well as engaging in textual analysis, they draw upon methodologies from the fields of linguistics and socio-linguistics, history, and critical theory to engage with the field as fully as possible. In addition to drawing upon international comparative literary/linguistic and geographical contexts, including Irish-language literature in Belfast, Gaelic literature in Glasgow and French-language literature in Quebec, the panel will include a discussion of Wales’s various internal comparative situations: the relationship between the Welsh and English languages and their respective bodies of Welsh literature, and representations of the Welsh language in Cardiff by authors from Cardiff and elsewhere in Wales.

In their attempts to either rediscover Cardiff’s Welsh-language literary heritage, or to interrogate current debates regarding Cardiff’s literary output and the relationship between the Welsh and English literatures of Wales, all three papers will be concerned with the legitimisation of Cardiff as a location of historical importance to the recent history of the Welsh language and its literature, and the legitimisation of the type of Welsh spoken in Cardiff and used in its literature as valid means of expression.
**Paper 1: Dylan Foster Evans, ‘Restoration and Repossession: Welsh-language literature in inter-war Cardiff’**

In 1893, an English observer remarked on the ‘Vanishing Welsh Cardiff’ in an article penned for the *South Wales Daily News*. The Welsh language, it seemed, was gradually fading away from the Welsh metropolis. Those who could remember when Welsh had been Cardiff’s majority tongue were ever dwindling in number, and for many in the contemporary city the language hardly impinged on their daily lives. Nevertheless, attempts to revive the language were already under way in the later Victorian period. Their effects were limited at first, but by the second half of the twentieth century Cardiff, according to the geographer J. W. Aitchison, was undergoing a ‘quiet revolution’ in linguistic terms. Even so, in the late nineteen-seventies, some Welsh-language commentators claimed that Cardiff could never produce Welsh-language literature of value. Yet by the early twenty-first century the city could be was hailed as the capital of Welsh-language poetry.

The transformation experienced by the Welsh language in twentieth-century Cardiff may be characterised in numerous ways: an act of salvage, retrieval or recovery, perhaps. Or a renaissance, a repossession, or even—for some—an act of internal colonisation. With those possibilities in mind, Dylan’s paper will compare Welsh-language Cardiff in the works of two men of letters who lived in the city for part of their lives: R. T. Jenkins (1881–1969) and Alun Llewelyn-Williams (1913–88). The former, though Liverpool-born, was raised in—though not wholly defined by—Welsh-speaking rural, Liberal and nonconformist Merionethshire. The latter was born and raised in Cardiff in a Welsh-speaking family that made sporadic attempts to swim against the tide of the city’s Anglophone majority. Committedly Welsh and cosmopolitan in outlook, their works shows a pluralistic culture coming to terms with modernity in the city, and also a rediscovering of the place of Welsh in Cardiff.


Sara’s paper will draw upon her doctoral research which compares instances of code switching in Welsh and French-Canadian Fiction. Code switching is a phenomenon where a speaker uses both their languages in the same piece of communication, be it spoken or written. While Michel Schneider argued ‘le propre des mots est d’être impropre; leur destin, d’être volés’, Welsh-language authors who ‘steal’, borrow or scavenge words from English in their work have in many cases been stigmatised by the literary establishment. This was most famously demonstrated by Eisteddfod adjudicators’ response to Llwyd Owen’s first novel, *Ffawd, Cywilydd a Chelwyddau* (2006), whose Cardiff-set, code-switched prose they found to be a ‘big problem’. Others, however, saw Owen’s work as a true reflection of the type of Welsh spoken by Cardiff natives and welcomed the portrayal of these speakers in contemporary literature. Owen’s work has subsequently heralded something of a revival in the fortunes of popular Welsh-language fiction and has gone on to win other major literary prizes. Comparing his work and the reactions to it to that of French-Canadian writer France Daigle, this paper will consider whether attitudes towards the code-switched Welsh spoken and written in Cardiff have become more positive or whether its legitimacy as a medium of expression is still questioned.

**Paper 3: Lisa Sheppard, ‘Rediscovering Cardiff’s ‘proper Welsh’ or eroding linguistic and literary identities?: Comparing the contemporary portrayal of Cardiff’s Welsh-speaking community in contemporary Welsh- and English-language fiction’**

Lisa’s comparative study of the Welsh- and English-language fictional portrayal of the city’s Welsh-speaking communities, which forms the basis of this paper, examines how the perceived ‘Welshness’ of an individual or place is constructed along linguistic lines. Interestingly, though, these Cardiff texts often explore the destabilising of prescribed linguistic identities. Moreover, studying Welsh- and English-language
comparatively raises questions about the boundary between Welsh- and English-language fiction in the context of south Wales – not only do authors in both languages approach similar themes in similar ways, but an increasing number of authors write works in both languages, translate their work from one language to another, and, in some cases, compose what could be described as bilingual texts. This paper will use the Welsh and English fictional representation of Cardiff’s Welsh-speaking community as a starting point to discuss whether south Wales has two literatures which should be studied comparatively, or one literature in two languages, asking if such an inclusive approach could transform notions of ‘proper Welshness’ or destabilise precarious literary and linguistic identities such as that of Cardiff’s, and Wales’s, Welsh-speaking minority.

Panel: ‘Questioning the Irrecoverable: Acts of Salvage at the intersection of Dance and Literature’  
(Convenor: Lynsey McCulloch)

Embedded with the act of salvage is the question of potentiality. Salvage is motivated by desire and presence - for the rescuer there must ‘be’ something there to save and choices will be made about what is of value and what should or needs to be reclaimed. Salvage is not disinterested. As an art form communicated through and by the body, dance and other physical theatre forms have suffered from their perceived ephemerality. The understood absence of materiality, as well as associations with femininity and populist entertainment, has contributed to its lack of importance. This blind spot is no more evident than in literature’s inability to recognise its synergies with dance. Questioning the Irrecoverable therefore sets the perceived incommensurability of dance and literature – where a wordless medium clashes with the wordiest of cultural expressions – against evidence of significant collaboration between the two forms. These readings become acts of salvage.

The first paper, by Lynsey McCulloch, looks at the relationship between savagery and salvage in order to reclaim the dancing bodies that printed texts of Shakespeare’s plays tend to obscure. Geraldine Morris recovers the significance of ballet as a nineteenth century Gothic art form by documenting how the ballet Giselle influenced such writers as Charles Dickens. Looking at the Shakespeare inspired physical theatre work of Washington-based Synetic Theatre, Sheila T. Cavanagh recuperates the power of the wordless to communicate the freshness and relevance of Shakespeare for a contemporary audience. Victoria Thoms explores the way in which dance might offer literary theory new perspectives on the politics and poetics of trauma. The panel closes with performer/philosopher Daniel Somerville’s physical and verbal performance that rescues and restores the literary, cultural and historical complexity of Puccini’s aria Nessun Dorma. Together these papers illustrate the importance and variety of dance as a legitimate ‘text’ for understanding the width and breadth of the comparative fold. The panel highlights the hidden debts that are owed to dance within the study of literature and thus opens up an exciting new field of exploration.

Paper 1: Lynsey McCulloch, ‘”Wondrous Motion”: Salvaging Dance in Shakespeare’s Plays’

We can best salvage the Shakespearean text when we savage it, when we plunder it for its gaps and blind spots.\(^2\)

Susan Bennett, in Performing Nostalgia: Shifting Shakespeare and the Contemporary Past, describes the anti-colonial potential of William Shakespeare’s The Tempest, a potential reliant on processes of adaptation, translation and over-reading. But Britain’s early colonial enterprise is not the only gap or blind spot in the text. Absent from The Tempest, and indeed Shakespeare’s other plays, are the dancing bodies of early modern

stagecraft. With the paucity (and questionable reliability) of stage directions in extant works, the dancing that occurred before, during and after a theatrical performance remains invisible to the reader. This paper examines efforts to rediscover dance within Shakespeare’s oeuvre, from work undertaken by early dance reconstructors to the modern dance adaptations of Shakespeare’s texts. Bennett’s alignment of salvage with acts of savagery – prompted by the identification of Caliban in the Folio as ‘a salvage and deformed slave’ – offers a focus for discussions of the ethics of appropriation and the hierarchical position of dance in relation to literature.

**Paper 2: Geraldine Morris, ‘Myrthe becomes Miss Havisham’**

Literature neglects dance and this became very evident in my research for this paper. It never occurred to researchers of the work of Charles Dickens to explore the ballets produced in London during the 1840s and yet at least one of them appears to have been plundered by Dickens for the character of Miss Havisham in Great Expectations (1860). In the following paper, I explore the connections between Myrthe, the Queen of the Wilis in the ballet Giselle (1841), and Miss Havisham. The ballet was described as a ballet fantastique, a term used in France for Gothic ballets. It deals with madness, the jilted bride, revenge, sexual seduction by vampires and man hating Wilis. Apart from the vampire, though Miss Havisham sucks the life from those close to her, the other features of the ballet are also attributes of Miss Havisham. The ballet had aroused great excitement in London after its first performance in Paris and it appeared as a play in August 1841 at the Sadler’s Wells theatre. Although Dickens was on his first tour of the USA when the ballet eventually arrived in March 1842, he is more than likely to have seen subsequent performances. Between 1842 and 1850, the ballet had twenty-five performances and a further eleven of Act II alone and Dickens is known to have frequented the theatre particularly Her Majesty’s where the work was produced. Using a Gothic framework, I explore the connections between these two works and make a case for using nineteenth century ballet as a valuable historical source for literature.

**Paper 3: Sheila T Cavanagh, ‘”No More Words”: Synetic Theatre’s Shakespearean Bricolage’**

When Paata and Irina Tsikurishvili relocated from their native Republic of Georgia to the Washington, D.C. area in the 1990s, they brought with them years of intensive dance and theatrical training. A couple of decades later, they are successfully at the helm of the award-winning Synetic Theatre, a ‘physical theater’ establishment that, in their terms links ‘SYNthesis: the coming together of distinct elements to form a whole’ with ‘KinETIC: pertaining to or imparting motion, active, dynamic.’ Among their many noteworthy accomplishments, the Tsikurishvilis have created a series of ‘wordless’ Shakespeare performances that regularly sweep the local Helen Hayes Awards. Synetic productions draw from a range of sources, including popular music, film, dance, acrobatics, and magic. Their Shakespearean adaptations share roots as wordless, physically intense performances, but otherwise range broadly. These compact performances (generally 90 minutes without an interval) dazzle their audiences with their physical expertise, combined with original music, colorful costumes and intricately fascinating sets. This talk will focus on a set of Synetic’s wordless Shakespeares with an emphasis on their deft ability to borrow elements from Georgian traditions, international films, European art, and other sources in order to create a Shakespeare that is strikingly new and always fresh.

**Paper 4: Victoria Thoms, ‘Reconfiguring Testimony: Dance at the Crossroads of Literature and the Body’**

English and literary theorists working with the effects of literature (Caruth 2013, 1996, LaCapra 2013, 2001, and Felman and Laub 1994) theorise that literary forms, in their widest conception, offer ways of accessing the force of traumatic experience. The creative act embedded within literature is a way of approaching

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experiences whose understanding only gradually reveal themselves and only through ancillary means. This paper explores and extends analysis of the creative act at the heart of literature to that of dance performance. What can dance and literature offer each other as a means of understanding the force of testimony? How might this coming together offer new ways of articulating grief and engaging in processes of mourning? In asking these questions, the paper begins its intellectual and scholarly recuperation from what prior considerations of trauma have hinted at but do not directly addressed in their methods or intellectual standpoints—the physical dimensions of dance performance and body’s interconnectedness with historical, emotional and psychical effects of extreme experience. To explore dance, literature and body’s interconnected testimonial force, the paper will look specifically at the early Depression era work of modern dance pioneer Martha Graham.


In the 1990s and into the beginning of the 21st century, Luciano Pavarotti helped popularise opera through singing the anthem for the Italia90 soccer World Cup; through concerts with the Three Tenors, and through his inter-music-genre charity concerts, Pavarotti and Friends. In doing so, he helped bring opera, and in particular ‘Nessun Dorma’ from Puccini’s opera *Turandot*, to a wider audience than ever before. In Daniel Somerville’s practice-research performed presentation, which draws on his research into operatic movement, he muses on how along with positioning ‘Nessun Dorma’ as the most recognisable tune in opera, Pavarotti also instilled negative stereotypes of the arm-raising, hand-waving, ‘stand and deliver’ opera star, while also divorcing the aria from its original context. *Dancing ‘Nessun Dorma’* seeks to restore the aria to its original literary context and to reclaim the narrative of *Turandot* through presenting the moving body alongside operatic and autobiographical anecdote. Movement practice participating in, and allowing, a reassessment and revisiting of an aria and narrative that sits problematically at the intersection of Orientalist fantasy and Italian pride.

**Panel: ‘The Mediterranean: Memories, Salvage and Salvation’ (Convenor: Mariangela Palladino)**

‘The southern shores of occidental modernity are beached by the uninvited guest, by the arrival of histories and cultures that exceed its desires and augment its fears. Like a nemesis from the sea, the interrogative presence of the migrant, […] draws Europe and the rest of the West to the threshold of a modernity that exceeds itself’.

(Chambers and Curti 2008, p. 678)

This panel proposes to explore the Mediterranean as a site of salvage and retrieval. Defined by Bechev and Nicolaidis as ‘an elusive space with contours one often fails to grasp […] a geo-cultural ensemble whose coordinates shift according to historical time and the rhythms of memory’ (2010, XI), the Mediterranean is a place of recollection where the past interpellates the present. Today these mythical waters are ‘brutally vernacularized in the fraught journeys of anonymous men, women, and children migrating across its waters’ (Chamber and Curti 2008, p. 680). The Mediterranean is a site of salvage were countless bodies are rescued from its waters, others are retrieved but lifeless, and many more lay on its sea bed, unclaimed, un-mourned, unaccounted for. The stories beaching on the Mediterranean shores are strictly bound up with colonial legacy and unsolved histories. How can we deal with the Mediterranean today, with its complex identities as a site of historical repository and of tragedy and massacre? How does literature explore and represent these mythical waters so scarred by violence? The proposed panel explores the notion of salvage in its diverse connotations by comparatively engaging with a variety of primary sources. Orhan Pamuk’s memoir on the dark events around the persecution of Istanbul’s minorities is discussed by Norbert Bugeja as a self-narrative wish seeks to rescue a vanishing secular humanism. This approach of historicist retrieval through literature is echoed and
complemented by Ianniciello’s work on material cultures: rescued and re-cycled artefacts which narrate the materiality of contemporary migration in the Mediterraneo. The story of re-worked objects from sunken boats is taken further through film and fiction narrating migration in the Mediterraneo: the last paper contributes to this panel by proposing narratives of salvage, rescue and abandonment in Fernand Melgar’s *The Shelter* (2014) and Coetzee’s *The Childhood of Jesus* (2013). Thus, the diverse nature of texts/sources proposed seeks to generate a comparative debate about ‘salvage’ in the Mediterraneo – its past histories and its most current issues.

**Paper 1: Norbert Bugeja, ‘Rescuing Post-Imperial Istanbul: Pamuk’s narration of the ‘Septemvriana’ events in Istanbul — Memories of a City’**

This paper addresses Orhan Pamuk’s memoir *Istanbul - Memories of a City* with specific reference to Pamuk’s narration, in mid-memoir, of the terrible incidents of the 6th and 7th of September 1955 in Istanbul, known to the Greek Orthodox community as the *Septemvriana* (Events of September) pogroms, and to the Turks as *Eylül Olayları* (The Events of September). The pogroms consisted of a large-scale attack on Istanbul’s Greek, Armenian and Jewish communities where around a 100,000 armed people were sent onto the streets with orders to harm, destroy and wreak maximum damage. Reflecting on those interstitial forms of post-imperial narrative that seek to mediate the fraught nexus between historical trauma and its memorial reception, this paper pitches Pamuk’s recent work as a quest after a historicist retrieval that is ever mindful of the aporia of post-traumatic narration: an affective predicament that deploys mimesis at the risk of inexorable despair and an ever-receding horizon of vindication. Pamuk’s retrospect on the persecution of Istanbul’s minorities operates within the diachronic memorial relation he establishes between the persecution of the Christian community during the sacking of Constantinople in 1453 and the persecution of the city’s non-Muslim communities half a millennium later. What emerges from this fraught nexus is the glaring absence of the humanist revival, currently being revisited by numerous scholars in the postcolonial humanities, that had occupied the decades prior to Septemvriana in Istanbul: Pamuk’s melancholic tone here emulates the degeneration of the humanist paradigm into the terror that, in the novelist’s own words, ‘made the city more hellish than the worst orientalist nightmares’. This paper pitches Pamuk’s memoir as a self-narrative that works precariously through the possibilities of rescuing a vanishing secular humanism.

**Paper 2: Celeste Ianniciello, no title**

My paper will be focused on an alternative museum project, *PortoM: practices of memory, politics and community. Exhibitions with the objects of the migrants*, which was a case-study within the European MeLa project about the rethinking of museums and archives in the age of migrations. *PortoM* is a post-institutional museum and an innovative curatorial project in Lampedusa born as a consequence of the contemporary Mediterranean migrations. It is based on a practice of critical re-cycling and re-membering of the lost and waste materials found in the abandoned boats in the island’s public dump, known as the ‘cemetry of the boats’. In this project each object is the remains of a shipwreck; each of them is a material and, at the same time, a narrative reminder of global transit, migration, and survival. Each object is a ruin and at the same time an alternative possibility of archiving and narration. Here the space and time of narrating migration, memory, belonging and post-colonial contemporaneity are left only to the interrogative presence of the salvaged and reworked objects. My aim is to emphasise how all the objects generate a dilated sense of the island, both geographically and historically – if we consider migration as the global phenomenon on which the western modernity was constructed.

**Paper 3: Mariangela Palladino and Agnes Woolley, ‘Salvation, Abandonment and the Bureaucracies of Recognition’**
This paper examines trans-Mediterranean migration to Europe through the twin paradigms of salvation and abandonment. Able to confer legal rights of residency on migrants, European countries often employ the rhetoric of salvation; yet migrants are also subject to abandonment by their putative saviours. The journey to Europe and its border spaces are sites of possible death or what Achille Mbembe calls a ‘necropolitical’ space. This constitutes a political nexus which traps migrants between death and salvation where they become at once rescuable and killable; both saved and abandoned.

This paper examines recent literary and filmic engagements with trans-Mediterranean migrant crossings by focusing on the figure of the harraga, who problematises the dual narrative of salvation and abandonment in interesting, if tragic, ways. Migrants who cross borders by sea are known as harragas, from the Arabic: ḥarrāg, meaning ‘those who burn’; they burn frontiers, but they also burn the documentation pertaining to their past lives. This destruction of the past suggests that harragas’ voyages do not anticipate return; the act of burning their documents before setting out on the journey entails an active renouncement of their former selves, their histories and identities, in both legal and ontological terms. What’s more, conceptualising the border as something that can be burned away suggests an active repudiation of Fortress Europe’s border controls and its bureaucratic mechanisms of identification. Through readings of J. M. Coetzee’s The Childhood of Jesus (2013) and Fernand Melgar’s film The Shelter (2014), we examine the extent to which such instances of burning can be read as acts of agency, which reject the rhetoric of salvation and victimhood often imputed to refugees and undermine European mechanisms of bureaucratic recognition.

Panel: ‘Salvaging Suffrage’ (Convenor: Sowon Park)

This panel is situated in recent revisionist studies that challenge the dominant view that British modernism was antagonistic towards mass culture. We will discuss our research in the international suffrage archives and bring to light the unexamined byways that link British modernist experiment to transnational political writing. By bringing a comparative perspective to popular political writing, this panel will salvage the immensely productive relations between literature and politics. The panel’s central thesis is that high modernist texts emerged from an international periodical culture which popular suffrage writing helped create. Sowon Park’s paper sets the scene of literary salvage, remapping the field of suffrage writing in relation to a rapidly developing feminist and modernist periodical culture. Louise Kane and Kathryn Laing zoom in on two figures in this map, Violet Hunt and Rebecca West respectively. Salvaging Hunt’s all but forgotten contributions to late Victorian and early twentieth-century magazines and West’s unfinished suffragette novel in the context of her earliest publications illuminates at once the intersecting and comparative features of modernist and suffrage writing and the porosity of generic boundaries.

Paper 1: Sowon Park, ‘Salvaging Suffrage Literature’

In recent years it has come to seem necessary to offer a less divided view of the relations between modernist experiment and mass culture. This paper will bring into focus new genealogies that trace a more cohesive account of the British literary field in the early twentieth century by illuminating the vast literary field produced by international suffrage politics. Textual examples will be drawn from Votes for Women, Anti-Suffrage Review, Common Cause, Suffragette (which became Britannia), The Englishwoman, the Freewoman (which became The New Freewoman then The Egoist), the New Age, the English Review (1908-1937) and Blast. By providing an overview of the interactions between international suffrage literature and modernist experiment, this paper will consider how a more expansive literary landscape might be salvaged and preserved than that seen through the lens of British modernism.
Paper 2: Louise Kane, ‘Speaking as a ruthless laywoman…writing as a suffragette’: Violet Hunt, Periodical Culture, and Emergent Female Modernisms

Despite her moderate success as a novelist and hostess of fashionable London literary salons, Violet Hunt’s works, particularly her periodical publications, have continued to remain critically under-explored. The paper aims to ‘salvage’ the works of Violet Hunt by examining how her contributions to late Victorian and early twentieth-century magazines pioneered a distinctly ‘female’ form of literary modernism. For women writers like Hunt, the explosion of the suffrage movement in the early 1900s offered a particular stimulus for an exciting array of new writerly and networking opportunities. We can see this stimulus gaining momentum if we compare Hunt’s contributions to late nineteenth-century periodicals like The Century Illustrated Monthly Magazine and Cosmopolis against her later writings in magazines such as The English Review and Poetry. In these later periodicals, Hunt, now ‘writing as a suffragette,’ began to experiment more extensively with textual forms and foci, blurring the lines between popular ‘feminist’ suffrage discourse and emergent ‘modernist’ literary techniques at a point when these terms were in their nascent, embryonic stages.

However, the paper concludes by probing the extent to which this ‘blurring’ was in fact a technique borrowed from earlier, turn-of-the-century European feminist magazines, most notably Marguerite Durand’s a Fronde, whose female contributors had long-since learned the art of channeling political discourse into novel, modernist manifestos.

Paper 3: Kathryn Laing, ‘Revisiting Scenes of Salvage: Rebecca West’s ‘The Sentinel’ and its Suffrage and Modernist Contexts

The manuscript of Rebecca West’s unfinished suffragette novel, ‘The Sentinel’, was salvaged from the archives and published in 2002. In its unpolished and incomplete state, the novel constitutes a crucible for the young Rebecca’s passionate interests and diverse discourses of contemporary feminist and mainstream newspaper and periodical culture. Writing ‘The Sentinel’, West drew on her brief personal experience as a suffragette, contemporaneous suffrage writing and a keen awareness of shifts in aesthetics and emerging print cultures. Her work in progress had a broader reach too, drawing attention to international literary and philosophical texts as well as political events elsewhere that, West implies, were inspirational to the suffrage cause. Suffragette heroines in the novel were partially modelled on Dora Marsden and Mary Gawthorpe, whose feminist, individualist and ultimately modernist Freewoman/New Freewoman magazine, established in 1911, became the first platform for West’s earliest feminist reviews and essays.

In this paper I re-examine the intersections between this early novel and West’s contributions as writer and literary editor to Marsden’s ‘little magazine’. This approach will enrich further the new perspectives in recent scholarship on the imbrications of suffrage writing, its international contexts and emergent modernist writing and periodical culture.