



ENGLISH LITERATURE IN THE WORLD:

From Manuscript to Digital New Pathways

ABSTRACTS | RESUMOS

DAY 4 – MAY 10 | DIA 4 – 10 MAIO

Beatriz Valverde
(Universidad Loyola Andalucía, Spain)

Graham Greene was a frequent traveler and he commonly chose different spaces around the world as settings for his novels. Criticism has generally agreed, however, that the British author created in his novels an a-topos, a space that did not conform to the reality of the country depicted, but to the development of the topics —spiritual or political— with which Greene was obsessed. That atypical location became over time what has been called "Greeneland," a concept with which any Greene scholar is inevitably familiarized. In this paper, I will revisit the concept of "Greeneland," arguing that scholars tend to focus on the major themes present in Greene's literary world and ignore the fact that a close analysis of the fictional landscape in his work would question the assertion that what Greene created in his novels was a mental entity, a non-place. In order to do so, I will focus on the representation of space in Greene's *The Power and the Glory* (1940), the Mexico of the religious persecution of the late 1920s. I will compare Greene's representation with the Mexico of the same period depicted in Juan Rulfo's *Pedro Páramo* (1955), a novel whose fictional landscape bears uncanny resemblances to the one described in *The Power and the Glory*. This analysis will lead us to re-think the concept of "Greeneland" as generally defined by criticism.

Bionote:

Beatriz Valverde holds a Doctorate in English Philology from Universidad de Jaén, Spain. In addition, she holds a MA in Spanish Literature from Loyola University Chicago. In both fields she has published several articles in various Spanish and international journals, mainly on theological and political aspects in the work of Graham Greene. Her teaching experience at University is related to two main areas: Spanish language, culture and literature courses at Loyola University Chicago and presently, Teaching English as a foreign language (TEFL) at Universidad Loyola Andalucía (Seville, Spain). Her main research interests are



Literature and Religion, Literature and Cultural Studies in English and Spanish, Critical Humanism in the Teaching of Humanities, Teaching of English as a Foreign Language.

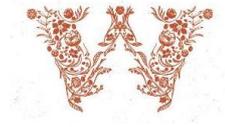
Edward Belleville
(Freie Universität Berlin, Germany)

“That is a old, old one”: Anecdotal retelling and collective focalizations in Sam Selvon’s *The Lonely Londoners*

In his discussion of political and social consciousness in post-independence states, Fanon dissects the psychological effects of colonial ideology, which “forces the people it dominates to ask themselves the question constantly: ‘In reality, who am I?’” It is the repeating nature of this question, and the answer through Modernist narrative, that my paper on Sam Selvon’s 1956 novel *The Lonely Londoners* will address, as I suggest how the performance of retelling is deployed to contest a space of collective, if at times chafing, Black post-war identity. I show how the novel develops a narrative economy of the anecdotal, in which identity is circulated by the sharing of public characterisations that alternate between habitual and incidental event. This collective temporality, as ‘archive’ of future (re)telling, leads me to suggest a narrative mode of postcolonial becoming that is at once empowering and vulnerable to stereotype and stagnation. Through Genette’s model of focalization, and the fateful question of who speaks and who sees, I further develop a close reading of the performative identities of telling and being told. Charting the text’s mobile relation between diegetic and extradiegetic voices, I suggest how the diasporic act of storytelling emerges from this unruly division, of speaking self and unreal narrator, of native subjectivity and collective hybridity. Ultimately, the text’s fictive Creole voices another question: in the retelling, who are we?

Bionote:

Edward Belleville is an MA student in English Studies and DAAD scholarship holder at the Freie Universität Berlin. His research interests include the cultural production of health crises, especially HIV/AIDS discourse, within wider frameworks of queer, postcolonial and globalisation studies. His thesis specialisation is post-apartheid South African literature and forthcoming publications include in *OnCurating*.



Nicholas Monk
(University of Warwick, UK)

Active Audiences Leslie Silko, Phenomenology, and the Co-creation of Knowledge

This paper will argue that Leslie Marmon Silko, in her novel *Ceremony*, subverts the author function, inviting her audience to participate in the creation of meaning thus offering them roles as co-activists. Such an approach may be described as “phenomenological” in that most phenomenological theories of literature regard works of art as mediators of and between the consciousnesses of the author and the reader. Phenomenology lays heavy stress on the perceiver’s central and vital role in the internal creation of meaning whilst acknowledging that there is, indeed, a tangible world “out there.” Crucially, in this regard, Silko has asserted of Native American societies that the subject-object divide has never been operative: “awareness never descended into Cartesian duality” (*Yellow Woman* 37). The Western mind seems more inclined to focus on either subject or object, leading, inevitably, to either all-consuming individualism or crude materialism:

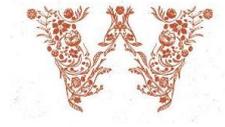
They see no life
When they look

They see only objects. (*Ceremony* 135)

Native American storytelling requires that the storyteller and the audience take up particular roles that allow for an “integrated” knowledge that depends neither on the absolute authority of the “author” nor that of the audience. With either missing, there can be no experiential unity. Silko, the paper argues, offers a meaningful challenge to the ways in which we are accustomed to consuming literature in the West, as she invites us to perform with her a co-creationist, activist function.

Bionote:

Dr Nicholas Monk is Associate Professor in the University of Warwick’s Department of English and Comparative Literary Studies. He is also Director of the University’s Institute for Advanced Teaching and Learning. His research interests include contemporary American fiction. He recently published a monograph with the University of New Mexico Press entitled *True and Living Prophet of Destruction: Cormac McCarthy and Modernity*. Dr Monk has also written on Native American Literature, and his most recent piece was titled ‘Leslie Silko and the Native American Renaissance,’ published in *The Cambridge Companion to the Literature of the American West*. He is also adjunct Associate Professor in the Faculty of Arts at Monash University, Warwick’s partner institution in Australia.



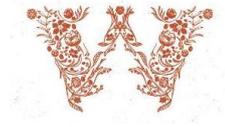
Catherine Bernard
(Université Paris Diderot, France)

Re-imagining Art's Body Politic after/with Modernism

Modernism's experimentation with narrative voice and with vision, its displacement of inherited definitions of selfhood, its opening up of culture to cosmopolitanism, all worked towards the fashioning of more fluid forms of collective belonging. In this, experience is not a mere vehicle for aesthetic subversiveness; experience grounds experimentation; it embodies a more experimental form of body politic. Yet the political implications of Modernism's experimental empiricism remain largely overlooked. Ample emphasis has been placed, for instance, on the gendering of experience, or on the politics of "passing" (see Pamela Caughie, "Passing as Modernism", 2005). Ann Banfield's essay *The Phantom Table* (2000) explored in detail "the epistemology of Modernism", and recent criticism has turned to the construction of citizenship in 20th century literature (Janice Ho, *Nation and Citizenship in the Twentieth British Novel* (2015). However, the political implications of Modernism's empiricism and its productiveness remains to be explored. I will attempt to return to the corporeality of the body politic metaphor, to try and highlight what it tells us of Modernism's redefinition of the social contract. Modernism's body politic is the product of a dialectics of experimentation and experience that has had lasting effects on the way literature and the arts have imagined citizenship, especially in our contemporary global context. Contemporary aesthetic experimentations appropriate that legacy to implement what might be defined as a form of experiential politics. Drawing from recent works by writers like Sunjeev Sahota (*The Year of the Runaways*, 2015), Ali Smith (*Artful*, 2010, *Autumn*, 2016, *Winter*, 2017) and by artists like Cornelia Parker (*Magna Carta [An Embroidery]*, 2015), or Jeremy Deller ("*we're here because we're here*", 2016), I will trace the experiential legacy of Modernism and its appropriation by contemporary artists all intent on re-imagining a critical body politic. Conceived as interventions on/in the present, these works invite us to rethink our aesthetic experience as the site of a complex collective experience, as a body politic in progress, fully open to the world, its anxieties and its cross-currents.

Bionote:

Catherine Bernard is Professor of English literature and art history at Paris Diderot University. Her research has focused both on Modernism and on contemporary English fiction (Graham Swift, Martin Amis...). She has also published extensively on contemporary art (Francis Bacon, Rachel Whiteread...). Her research hinges on the history of forms and aesthetics as well as the politics of form. She is the author of critical editions and translations into French of *Flush* (Paris : Gallimard, coll. La Pléiade, 2012) and of a selection of Woolf's essays (Paris : Gallimard, 2015). She



has also edited several volumes of *Études britanniques contemporaines*, among which: “State of Britain”, *Études britanniques contemporaines*, n°49, 2015, <http://ebc.revues.org/2603>, as well as “Reassessing Literary Commitment (Anew)”, “Commitment / *L’engagement*”, *Études britanniques contemporaines*, n°50, 2016. <http://ebc.revues.org/3074>. She is currently working towards a monograph on the body politic of contemporary British fiction and visual arts to be published in 2018.

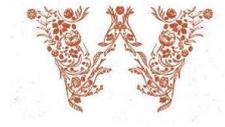
Nuno Ribeiro
(IELT, FCSH-UNova Lisboa, Portugal)

“The other I am”: Poéticas da alteridade em Emerson, Whitman e Fernando Pessoa

A presente palestra visa elucidar o impacto das obras de Emerson e de Whitman na construção de uma poética da alteridade em Fernando Pessoa. Ao longo do espólio de Pessoa e da biblioteca particular do autor português encontramos inúmeros vestígios que possibilitam atestar a importância dos dois autores americanos na elaboração da poética pessoana. Com efeito, para além dos exemplares da poesia de Whitman, que têm vindo a ser objecto de análise por parte de estudiosos da obra de Pessoa, encontramos também entre o acervo bibliográfico do poeta português um volume intitulado *Works of Ralph Waldo Emerson*, que apresenta vestígios de leitura importantes para a compreensão de diversos elementos que se encontram na base da criação literária pessoana. Daremos particular ênfase ao ensaio «The Poet» de Emerson, correspondente ao texto de uma palestra apresentada por Emerson em 1842, à qual terá assistido Whitman e que terá tido uma importância fundamental não só na elaboração do texto de *Leaves of Grass*, mas também em importantes aspectos relativos à poética da alteridade pessoana, nomeadamente no que respeita aos textos de reflexão heteronímica, onde é possível constatar a absorção de inúmeros elementos presentes tanto em Whitman quanto em Emerson. Assim, tendo por base todos estes indícios procuraremos elucidar até que ponto se encontra nos pensamentos de Emerson e de Whitman dados fundamentais para a génese poética da alteridade heteronímica de Fernando Pessoa.

Bionote:

Nuno Ribeiro é especialista no espólio de Fernando Pessoa e pós-doutorando do IELT – Instituto de Estudos de Literatura e Tradição – (FCSH, UNL), com uma bolsa financiada pela FCT – Fundação para a Ciência e a Tecnologia – (SFRH / BPD / 121514 / 2016), ao abrigo do FSE. É autor de inúmeras edições e estudos sobre a obra de Fernando Pessoa publicados na Europa, no Brasil e nos Estados Unidos. Coordena, em conjunto com Cláudia Souza, a «Coleção Pessoaana» na Apenas Livros.



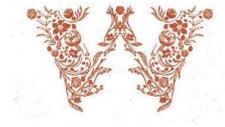
Gabriela Debita
(University of Galati, "Dunarea de Jos", Romania)

Transformative Voyages - The Chronotope of the Ship in Ursula K. Le Guin's
Earthsea Series

Although Ursula Le Guin's initial Earthsea trilogy received critical attention throughout the 1970s and 80s, the 1990 publication of *Tehanu* (4th novel) led to a resurgence in Le Guin criticism focusing on the introduction of feminist perspectives and on the revisionist nature of the work. This trend continued with *Tales from the Earthsea* (2001) and *The Other Wind* (2002). Less attention has been devoted to Le Guin's use of chronotopes in Earthsea, especially to the maritime chronotopes prevalent in the series: blue water, the island, the shore, and the ship. While each chronotope deserves its own analysis, the one which illustrates a dramatic shift between the first and second part of the series is the ship, the "heterotopia par excellence," according to Foucault. The minuscule boat in which Ged crosses Earthsea and his own tormented mindscapes, searching for the shadow born of his reckless mishandling of magic, is a metaphor for the self, and the voyage is one of self-discovery and coming of age. By contrast, the majestic ship in which King Lebannen sails to negotiate with the dragons represents a microcosm of Earthsea's cultures and a union of previously disparate elements: a coming together which foreshadows the healing of an ancient rift. Thus, the different uses of the same chronotope in the first and last book of the series point to a shift in Le Guin's focus, from the personal to the political, from magic to secular power, and from knowledge of the self to knowledge of the world.

Bionote:

Gabriela Debita is a second-year PhD candidate in English Literature at "Dunărea de Jos" University of Galați, Romania. Her research focuses on contemporary American fantasy, female fantasy writers (especially Ursula K. Le Guin), the exploration of inner landscapes, and the medievalism of fantasy. She holds a *BA summa cum laude* in English Literature from the State University of New York at Plattsburgh and an MA in English Literature from the University of Ottawa. Prior to her doctoral studies, she cataloged the English library of Cantacuzène princesses Marie-Blanche and Hélène for the "V. A. Urechia" County Library in Galați, Romania, and co-translated, with Dr. Constantin Ardeleanu, the memoirs of Ethel Greening Pantazzi, *Roumania in Light and Shadow*.



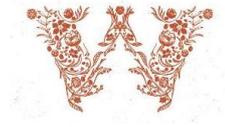
Alexandra Cheira
(ULICES/CEAUL, Portugal)

Postmodern Wonder Tales: A. S. Byatt's "New Fairies"

In this paper, I argue that A. S. Byatt interprets the story of metamorphosis as a transformation of the wonder tale canon, gendered conventions and the nature of narrative by means of her "new fairies", her female protagonists/narrators. I will examine the way in which Byatt's "new fairies" forge new identities for themselves in the tales they tell by exploring the nature of the autonomous self in the wake of their acclaimed foremothers the seventeenth-century French *conteuses*. Hence, by rejecting the formula which associates marriage to a happy-ever-after, Byatt uses the wonder tale to explore the possibilities and limitations of women in the contemporary world. Therefore, in Byatt's tales identity is a political act which subverts gender in order to subject the genre to feminist revision. In addition, Byatt will deliberately rewrite the reader's expectations with regard to old tales and forms by retelling an old story in a new (postmodern) context. As she points out, her metafictional wonder tales do indeed "reflect on the nature of narrative, and of their own narrative in particular [because] narration is seen as the goal as well as the medium – the heroines tend to be narrators", as I will emphasise in my reading of the tale "The Glass Coffin" (a framed tale within the wider context of Byatt's novel *Possession*).

Bionote:

Alexandra Cheira is a researcher at ULICES (University of Lisbon Centre for English Studies, Portugal) and a PhD candidate at the University of Lisbon. Her current areas of research include contemporary women's writing, women's studies and, particularly, gender issues and wonder tales in A. S. Byatt's fiction. She has published articles and book chapters on A. S. Byatt's fiction, *The One Thousand and One Nights*, the *conteuses*, Victorian women writers and contemporary gendered sexual politics. She is the editor of *(Re)Presenting Magic, (Un)Doing Evil: Of Human Inner Light and Darkness* (Inter-Disciplinary Press, 2012). She translated A. S. Byatt's "Cold" into Portuguese and wrote an introduction to the tale for *Contar um Conto/ Storytelling* (eds. Ana Raquel Fernandes and Mário Semião, Textos Chimaera, 2014), an anthology of short fiction by contemporary British and Irish authors in translation.



Elena Bollinger
(ULisboa, Portugal)

"Life comes as spring comes, from all sides": Barnes's self beyond time and representation

In "A Life with Books", Barnes reveals the subtle yet profound way in which fiction communes with life: "I have lived in books, for books, by and with books; and it was through books that I first realized there were other worlds beyond my own." Reflecting on the limits of verbal representation, Barnes's character similarly struggles to grasp a meaning of the relationship between language, 'silence' and liberation from the self: "And yes, music must be immortal, but composers alas are not" (The Noise of Time: 109).

This paper looks forward to examine a creative dialogue between a nonspeaking, extralinguistic unique self and its verbal representation in literature, as experienced in Barnes' novel *The Noise of Time*: "You took life and turned it, by some charismatic, secret process, into something else..." (Barnes, *Keeping an Eye open*: 7).

Regarding art as one of the most valuable "means of intercourse between man and man", the author, working consciously on a literary task, seems also to be concerned with an attempt to read one's subjective self: "He could not live with himself" (NT: 155). The continuous, though non-linear sequel, thus established between life and writing, could actually become a productive dialogic chronotope, suggestively entranced in the novel's plot: "What could be put up against the noise of time? Only that music which is inside ourselves – the music of our being – which is transformed by some into real music".

Bionote:

Elena Bollinger is currently a PhD student in English and American Studies, with a specialization in Comparative Studies, at the University of Lisbon. She has an MA in English Literature (2008), with a thesis focusing on Virginia Woolf's Short Fiction in a dialogue with Turgenev's *Sketches from a Hunter's Album*. Her research interest lies in exploring cultural, historical and thematic intersections between English Postmodern narrative and Russian Literature of the XIX century.



Teresa Pereira
(CETAPS, FCSH-UNova Lisboa, Portugal)

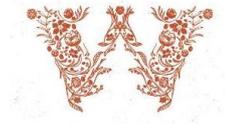
Ludic Remediations of Late Victorian Literature: *Clockwork Tales: of Glass and Ink*,
by Artifex Mundi

Steampunk texts frequently take place in a futuristic world which features the aesthetic trademarks of the Victorian period and which focuses on anachronistic versions of Victorian technologies. Among such texts stands *Clockwork Tales: of Glass and Ink* (2013), a video game which presents a world endangered by petrifying earthquakes. The English Dr. Ambrose Ink entertains the hope of exposing the cause of this phenomenon, thus travelling to the town of Hochwald. Hochwald houses Gerhard Barber, an engineer of German descent guilty of generating the earthquakes. After the abnormal disappearance of Ink, the player assumes the identity of the English agent Evangeline Glass, who attempts to rescue Ink and reveal the misconduct of the malevolent Barber.

The purpose of this paper is to prove that *Clockwork Tales: of Glass and Ink* remediates invasion fiction, portrayed by Ailise Bulfin as a paranoid literary phenomenon that revealed the fears regarding the potential invasion of England by its rivals in the period between 1870 and 1914. Embracing a steampunk setting suffused with steam powered elements, the aforementioned adventure game hinges on the animosity between the German Barber, who wishes to dominate the world (and thus England), and the English Ink and Glass, who wish to deter such domination. As a result of its exploration of the relationship established between late Victorian literature and video games, the present paper purposely delves into the debate concerning the connection between comparative literature and cyberculture, earlier examined by Domingo Sánchez-Mesa Martínez.

Bionote:

Teresa Pereira completed her BA (Languages, Literatures and Cultures – English and Spanish Studies) in 2012 and her MA (Languages, Literatures and Cultures – English and North-American Studies) in 2014, with a dissertation entitled *Digital Empires: From Anglo-Portuguese Cultural Conflicts to Strategy Video Games*, at Nova University of Lisbon, where she is currently enrolled in the same field of studies (Languages, Literatures and Cultures – Cultural Studies) as a PhD student. She is writing her PhD thesis, which is provisionally entitled *The Neo-Victorian Transmedial World: The Anglo-Zulu and the Anglo-Boer Wars across Literature and Video Games* and which is being funded by FCT. She is also a member of the Junior Researchers in Anglo-American Studies. Teresa Pereira's publications and research interests centre upon Anglo-Portuguese Studies, English Literature and Culture, Neo-Victorianism, Transmedial Worlds and Game Studies. She's particularly interested in the ways literature and video games interact with one another.



**João Esteves da Silva
(ULisboa, Portugal)**

Um assobio sob a forma de neve?

A comunicação aqui proposta consistirá numa leitura da secção final do conto “The Dead”, de James Joyce, mas também num argumento mais geral relacionado com a natureza da metáfora e da própria ideia de figuralidade da linguagem.

Segundo Donald Davidson, o significado de uma metáfora resume-se apenas e só ao sentido literal das palavras que a constituem – podendo esta, ainda assim, funcionar como estímulo para as mais variadas comparações ou analogias –, posição que tem, entre outras, a vantagem de eclipsar a ideia de que as metáforas veiculam mensagens ou algum tipo de conteúdo cognitivo especial. Da imagem da queda generalizada da neve (“upon all the living and the dead”), mesmo quando tomada literalmente, parece, contudo, seguir-se algo mais: a dissolução da fronteira entre o plano dos vivos e o dos mortos, que, mais do que insinuada, é tornada manifesta pelo facto de a neve cair sobre ambos, o que confere ao conto contornos místicos. Terá então, com isto, Joyce procurado “assobiar o místico” (como diria F. P. Ramsey), i.e., mostrar ao leitor esse alegado domínio linguisticamente inacessível?

Argumentar-se-á que tal assobio, com frequência associado à metáfora ou a outras figuras de retórica, constitui uma impossibilidade inerente à própria natureza da linguagem. Tal posição está, no entanto, longe de implicar uma visão empobrecedora quanto às potencialidades das metáforas ou de abalar a grandeza do conto – parte desta reside, aliás, como se procurará sustentar, na audácia dessa tentativa necessariamente frustrada.

Bionote:

João Esteves da Silva (n. 1994) licenciou-se em Estudos Gerais (2016) pela Faculdade de Letras da Universidade de Lisboa e frequenta presentemente, na mesma instituição, o segundo ano do Mestrado do Programa em Teoria da Literatura, no qual prepara uma dissertação provisoriamente intitulada *Metáforas e mostrar* (um argumento sobre a função das metáforas, partindo das filosofias de Ludwig Wittgenstein e Donald Davidson). Os seus principais interesses de investigação incluem, entre outros, a crítica literária, a estética e a filosofia da arte, a filosofia da linguagem ou a filosofia da acção. Escreve também crítica musical em revistas online.



Anderson Araújo
(University of British Columbia, Canada)

Between Cultural Politics and Art: Unpacking Ezra Pound and the Transnational
Kulchur of Radical Modernism

My just-published critical study, *A Companion to Ezra Pound's Guide to Kulchur* (2018), explicates the poet's most far-reaching, and most difficult, prose polemic. The scope of *Guide to Kulchur* is as transnational as it is transhistorical, encapsulating his chief concerns: his cultural, historiographic, philosophical, and epistemological theories; his aesthetics and poetics; and his economic and political thought. Pound's wildly encyclopedic and allusive guide showcases his subversive, irreverent alternative to mainstream culture—kulchur. In nearly 500 pages, my *Companion* helps the reader make sense of this dizzying eclecticism. From its conception to publication, however, my project presented a number of editorial and practical challenges, including the translation of ancient and early modern texts, from Greek and Chinese to Latin and Provençal. My talk will discuss a few of these challenges alongside the editorial theories and methodologies that I have enlisted to meet them. I will also talk about the potential benefits and implications of the *Companion* to the study and editing of Pound. I will use an evidence-based approach to argue that *Guide* can be taught as a matrix of all of Pound's main concerns and that the *Companion* therefore promises to be useful for students and modernist scholars alike. I will end my paper with an overview of how the project responds and contributes to the growing global volume in editorial and critical studies of Pound and modernism.

Bionote:

Anderson Araújo is assistant professor of English at the University of British Columbia. He has published a number of articles on Ezra Pound, Virginia Woolf, T. S. Eliot, Richard Aldington, and avant-garde movements. His first book, *A Companion to Ezra Pound's Guide to Kulchur*, has just been published jointly by Clemson University Press and Liverpool University Press. His latest book project is a study of modernism, radical politics and the Spanish Civil War.