



# ENGLISH LITERATURE IN THE WORLD:

From Manuscript to Digital  
New Pathways

ABSTRACTS | RESUMOS

DAY 3 – MAY 9 | DIA 3 – 9 MAIO

**Kristin Girten**  
**(University of Nebraska, USA)**

Libertine Enlightenment: Aphra Behn, Lucretius, and the Dispossessive Modern Subject

A Royal spy and the first professional female writer in England, Aphra Behn may be justifiably designated as one of the first truly modern female subjects in Britain. Analyzing her literary productions in relation both to the political writings of John Locke and to Lucretius's highly influential Epicurean masterpiece *De Rerum Natura*, I will explore how Behn's works illuminate unsettling elements of the Enlightenment subject that have only begun to receive the emphasis they are due: namely, the tenuousness of its existence and the denials that its existence entails.

As scholars regularly acknowledge, Locke's theory of the "property in one's person" provides an important foundation for the modern subject's development. This theory contributes significantly to the "buffered" nature of the modern self while also closely identifying Lockean subjectivity with possessive individualism. Behn's libertine aesthetic presents an intriguing conundrum concerning this most personal of properties: Namely, what of those subjects whose property in their persons is insecure? Do slaves have property in their persons? Do women?

The modern subject in England was premised on a willing suspension of disbelief in the buffered nature of the self. Experimenting with Epicurean materialism, Behn's literary works highlight and, through parody, threaten to undermine this suspension at the dawn of the Enlightenment. Portrayed by Behn, the self is always in danger of slipping through one's hands.

**Bionote:**

Kristin Girten is an Associate Professor of English at the University of Nebraska at Omaha where she offers courses in Restoration, eighteenth-century, and Romantic literature designed to maximize student engagement through embodied learning.



Her published scholarship has focused on the constitution of the modern subject, feminism and democracy, the sublime, and literary adaptations of microscopy. Her most recent publication, which appeared in *Eighteenth-Century Fiction*, theorizes the gothic novelist Ann Radcliffe's "immersive aesthetics" through the framework of Kantian freedom. This article furthers research into eighteenth-century women writers' encounters with the sublime that she began with her article "Charlotte Smith's Tactile Poetics," which was published by *The Eighteenth Century: Theory and Interpretation* in 2013. She is currently at work on two book projects: one that presents contemplative encounters with English poetry of "suchness" and another that develops a method for "reading with purpose."

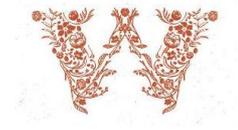
**Márcia Marques**  
**(ULICES/CEAUL, Portugal)**

"Not of a Meaner Sort: Some Chapbook Adaptations of Defoe's *Moll Flanders*."

Chapbooks appeared around the dissemination of printing although they have always been associated with the lower classes and more explicit tales. Booksellers took into account the interests and skills of prospective readers and regularly churned out, among others, abridged bestsellers, cookbooks, chivalry tales, execution accounts, and religious guides, produced with less formal language and relying more heavily on illustrations. Shorter and smaller, therefore cheaper, than ordinary books, they were sold throughout Britain by itinerant retailers, the chapmen, who carried them along with other wares such as sewing materials and a variety of textiles. Were it not for the dedication of a few keen collectors, very few chapbooks would have survived in order to become available to this generation of digital readers.

After its first edition in 1722, Daniel Defoe's *Moll Flanders* would be serialized in newspapers, adapted and abridged in a few editions, with chapbook versions of varying lengths, published around the British Isles. The first-person account, the realistic account of her life and the vivid details of this novel lend themselves to a myriad of adaptations, either filling in the blanks, extending the narrative, illustrating central scenes, elaborating on other characters' exploits and even providing closure. With chapbooks, *Moll Flanders* took on a life of her own, with the authors responding to the wishes of an increasingly literate public.

This paper will discuss the ways in which some chapbook adaptations of Defoe's *Moll Flanders* illustrate the coeval taste for criminal biographies and the possibility of empathy with a downtrodden female character that was able to rise from a life of poverty. Not only did chapbooks contribute to a significant increase in the popularity of novels and in literacy rates among a wider public but they also became part of an array of goods bought, sold, exchanged, borrowed and stolen in the eighteenth-century cultural landscape. Although the modern access to these



texts in digital versions fails to recreate the smell, feel and excitement that the original readers must have felt as a new chapman arrived in town, their contribution to our understanding of reading habits and tastes remains invaluable.

**Bionote:**

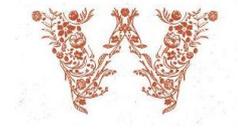
Márcia Bessa Marques holds a BA in English from the University of London, and degrees in History, and in English and Portuguese Studies from the University of Lisbon. She is an EFL teacher at St Cecilia's Music Academy, in Lisbon, and a researcher at the University of Lisbon Centre for English Studies. She is a PhD candidate working on art and literature in eighteenth-century England. Her research interests include material culture and theories of representation, on which she has published articles and presented papers at several conferences.

**Alcinda P. Sousa  
Ana Daniela Coelho  
Maria José Pires  
(ULICES/CEAUL, ULisboa, Portugal)**

Receiving | Perceiving Jane Austen

In the last few decades, the digital paradigm has heralded a revolution in the Humanities in general and in Literature in particular. In fact, the digital age has brought significant changes to the way we look at and into texts, enhancing and diversifying the various multisensory forms of literary interpretation. These various multisensory forms reveal as much about the time and place of the reception of the literary text as about those of its creation, or more, and the reason is that, according to Rivkin and Ryan (2004), "all knowledge is interpretation, a transfer of meaning from one moment of history into another that always inflects what is known with the categories and assumptions of the later moment" (129). At present, with the digital instruments at our disposal, new radical creative and communicative practices have been emerging that potentiate different types of reception and perception of literary texts.

This paper will pay special attention to these issues by evaluating the work developed so far under the University of Lisbon's project Receiving|Perceiving (R|P) English Literature in the Digital Age (<https://receivingperceiving.wordpress.com>), an academic and cultural experimental project, inherently transdisciplinary. Starting in 2016, the project has produced until now two major international academic and cultural events – on William Blake (15-17 November 2016) and on Angela Carter (23-25 May 2017) – and is currently organising a similar celebration of Jane Austen's art and life to be held in April/June 2018.

**Bionotes:**

Alcinda Pinheiro de Sousa is currently an Associate Professor at the Department of English and American Studies of the School of Arts and Humanities, University of Lisbon. She is also Vice-Director of the University of Lisbon Centre for English Studies (ULICES), and Principal Investigator of ULICES research group 1 English Studies: Literature, and of the project Receiving | Perceiving English Literature in the Digital Age and its subproject Gastronomic and Literary Tourism – Performance, Communication and Culture. A Doctor of English Literature of the University of Lisbon with a thesis entitled ‘As the Eye - Such the Object’: On Art and Science in William Blake, she has widely taught and supervised undergraduate and postgraduate students, given conferences, and written on literature, art and culture from the second half of the eighteenth century to the present day.

Ana Daniela Coelho is a PhD candidate with a funded project on Austen adaptations in the new millennium, under the supervision of Professors Alcinda Pinheiro de Sousa (Universidade de Lisboa) and Deborah Cartmell (De Monfort University, Leicester). She is a researcher at the University of Lisbon Centre for English Studies (ULICES), holds a degree in Modern Literatures and Languages, and concluded her MA in 2013, with a dissertation titled *Pride and Prejudice in two adaptations for film and television*. Besides adaptation, her research interests include fantasy fiction (literature and film), zombies and other undead fictional creatures, and past/present dichotomies in postmodernity.

Maria José Pires is a researcher at the University of Lisbon Centre for English Studies (ULICES/CEAUL) where she completed her M.A. in Angela Carter reading William Shakespeare in a postmodernity (2003) and her Ph.D. “Dealing with appetites: Angela Carter’s fiction” (2013) in Literature and Culture Studies/Food Studies. She co-coordinates the interdisciplinary project Gastronomic and Literary Tourism | Performance, Communication and Culture and coordinates the MSc in Innovation in Culinary Arts at Estoril Higher Institute for Tourism and Hotel Studies (ESHTE). She has been publishing since 2000 and her current research interests are literature, culture, and tourism and food studies.



**Jason Whittaker**  
**(University of Lincoln, UK)**

### Blake and Big Data

The appropriation of William Blake into the field of "big data" may seem an unusual one with regard to a poet and artist who frequently mocked "druidical mathematical proportion of length, breadth, height", but this paper will seek to explore some of the ways in which data mining and visualisation can offer some valuable insights into the reception of Blake as well as other means of conceptualising some readings of his engraved works. Drawing upon data from more than a century of references to the Blake-Parry lyric "Jerusalem", the paper will illustrate some of the ways in which patterns of reading can be observed across time and place, and how interpretative communities can operate. Such interpretation will also demonstrate some of the limitations of this approach, what Franco Moretti calls "distant reading", as well as its strengths, demonstrating that, in the digital humanities at least we have not reached the goal that is currently being pursued in some areas of the sciences, where access to large data sets is seen as rendering theory redundant insofar as it models that data. Rather, the paper will seek to demonstrate some of the ways in which distant reading and data visualisation can complement and enrich more traditional forms of close reading, offering multiplicities of rich interpretations that, nonetheless, are grounded in concrete practices of reception.

#### **Bionote:**

Professor Jason Whittaker is the Head of the School of English and Journalism at the University of Lincoln. He has written extensively upon William Blake as well as aspects of digital technologies, having been a tech journalist for fifteen years. His previous projects include *William Blake and the Digital Humanities* (2013) and *Blake 2.0: William Blake in Twentieth-Century Art, Music, Culture* (2012). He is currently working on two projects, a history of the hymn "Jerusalem" and a book entitled *Big Tech, Artificial Intelligence and the Future of Journalism*.



**Mariana Cunha**  
**(FLUL, ULisboa, Portugal)**

A Testament of Strength – Mary Prince’s Slave Narrative and the Digital World

In the last decade, we have witnessed a resurgence of cultural interest in the legacies of slavery. Consequently, one wonders how this phenomenon manifests itself in the internet and social media age, where access to information and online engagement are greater than ever. Thus, this paper aims to bring forth the only female slave narrative, published in the United Kingdom, *The History of Mary Prince* (1831), considering it has not always received the attention it deserves. We will focus particularly on the importance of the text when it was published and on its relevance today. The harrowing real-life story of Mary Prince was part of the abolition campaign, since at the time of its publication slavery was still legally practiced in the British colonies. The analysis of the narrative adopts the lens of Digital Humanities, namely according to David M. Berry (2011). We discuss the reciprocal effect that digital tools have in generating interest in the legacies of slavery, with examples like the data-base *Legacies of British Slave-ownership*, of the University College London. Furthermore, we view the question of medium as the key issue. Thanks to Project Gutenberg, for instance, we have free online access to Prince’s story, which is a positive achievement, but why has this fascinating text had a difficult time becoming more mainstream? We try to answer why Mary Prince’s legacy remains less celebrated in comparison with her male counterparts. Overall, we discuss the influence digital platforms have on the access to valuable content today.

**Bionote:**

Mariana Bicudo Cunha is an English and American Studies MA student at the University of Lisbon School of Arts and Humanities, and is currently working on her Dissertation about the film *Belle* (2013). She was raised bilingual in Portuguese and French in a multi-cultural environment, where different languages and perspectives were present. She initially earned a Bachelor’s Degree in Psychology from the University of Lisbon.

Recently, her research has focused on issues of gender, race, culture and identity, and how they are represented or underrepresented in art and media. Overall, her work aims to understand how we think about ourselves and others, within the power structures that govern our societies, whilst challenging them.



**Inna S. Makarova**  
**(St. Petersburg State Institute University, Russia)**

The Image of Ship in Romantic Poetry: Reinterpreting Coleridge's 'Rime of the Ancient Mariner' and Shelley's 'Vision of the Sea'

The image of Ship, along with World Tree and Rosa Mundi, is rightly considered to be one of the three most popular topoi of Western European culture since the ancient times up to the present day. Dating back to the Sumerian and Akkadian epochs, the mythopoetic image of Ship has developed its own image field, the core elements of which can now be traced in numerous artworks: from painting to music.

In Romanticism, the image of Ship is interpreted in two major directions. The first shows the Ship as a symbol of a man freed of the boundaries of natural life, brave to challenge its laws, who strives to overcome its prejudices. The second highlights the image formed long before in European folklore – the one of the Flying Dutchman symbolizing the odyssey of human soul across the sea of fate. The poems by Coleridge and Shelley introduce both directions of the image development in the literature of Romanticism: while 'The Rime of the Ancient Mariner' spotlights the mysterious wanderer and his deathly crew, 'A Vision of the Sea' reveals the image of a strong human spirit embodied in the ship struggling against the storm.

**Bionote:**

Inna S. Makarova, Candidate of Science (Literature), Senior Lecturer at the Department of Foreign Languages in Saint-Petersburg State Institute of Technology (Technical University). Holds seminars on ESL, ESP and EAP. Among the disciplines taught are World Literature, Stylistics and Analytical Reading. Has over 60 publications, among them two monographs on William Golding's Sea Trilogy "To the Ends of the Earth". Has recently completed the doctoral research on the Image Field of Ship in Western-European Literature. Also, specializes in children's literature, giving public lectures and publishing essays in Children's Literature Review.



**Marília Gil**  
**(ULICES/CEAUL)**

Marchioness of Alorna: (in)visibilities in two of Richard Garnett's editions

Aware of the importance and value of anthologies, Richard Garnet (1835-1906), Keeper of the British Museum Library, offers readers access to “selections from the world’s great writers” in his editions of *The International Library of Famous Literature* (20 vols, ed.1899) and *Biblioteca Internacional de Obras Célebres* (24 vols, ed. 1912). This latter edition is enriched with the valuable contribution of Fernando Pessoa’s unknown translations of some renown poets, this fact coming to light through Marco Chiaretti’s article in *Folha de São Paulo*, as Arnaldo Saraiva refers in *Fernando Pessoa, Poeta-Tradutor de Poetas* (1996).

Being Garnett’s intention the spreading/circulation of a variety of writings (modern and ancient), he tries to meet “the needs of the general reader (...) by familiarising [him] with what is excellent in the present, and reminding the writer of the conditions in which alone fame may be won in the future” (*ILFL*, vol. I, xxiii).

A question is, however, crucial: has there been given voice to Portuguese women writers in both anthologies?

This paper is mainly focused on the relevance given to Marchioness of Alorna (1750-1839) as well as on some of the (in)visibilities found towards this poet and translator, in the Portuguese edition.

**Bionote:**

Marília Martins Gil has a Master’s Degree in English Literature by the School of Arts and Humanities, University of Lisbon. She is also a researcher at ULICES (University of Lisbon Centre for English Studies) and her main research interests and project developments deal with Victorian Gender Studies. She is currently involved in the research programme “Digital Humanities: Libraries, Schools, Social Commitment (a partnership of ULICES with the Library of FLUL).