

Book of Abstracts



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Esterino Adami

University of Turin

Esterino Adami is Associate Professor of English at the University of Turin, Italy. His main research areas include cognitive poetics, narratology, sociolinguistics and postcolonial discourse. He has written extensively on the notion of identity in literary and non-literary texts, the implications of ELT in postcolonial settings and the fictional rendition of specialised registers. He is the author of *Railway Discourse. Linguistic and Stylistic Representations of the Train in Anglophone Countries* (2018).

Before and After Shining India: Deconstructing Language and Ideology in News Discourse

This paper intends to discuss the notion of aftermath by considering the critical response offered by journalist and novelist Chetan Bhagat to the image of ‘Shining India’ seen as a turning point for social, economic and cultural improvement and development in the South Asian context. If the metaphor of Shining India appears to suggest a vertiginous change that enhances the lives of millions of people across India, in reality it offers a very partial and ideological picture of reality by hiding or marginalising sensitive topics such as religious or multilingual diversity, patriarchy or minorities exploitation.

Here my aim is to observe how the sense of ‘before and after’ a certain historical threshold is textually and linguistically represented in non-fictional discourse, with reference to issues such as access to education, gender equality, minority communities and others. To tackle such a dense theme I will focus upon a recent collection of essays and columns by Bhagat, *Making India Awesome* (2015), and will investigate the strategies utilised to depict both the effects of modernisation and globalisation as well as the author’s suggestions to handle present-day challenges. Specifically my analysis will take into account stylistic renditions of the aftermath such as the construction of possible or alternative ‘worlds’ (i.e. how in popular discourse India or a certain theme is or would be represented after a certain event) and the use of transitivity models to report events and assign agency (or conversely its lack) to actors and participants, thus establishing responsibility of action. My central argument is that, because no text is ideology-free, ultimately even Bhagat’s writing does not seem to entirely detach itself from a form of unconscious pride and nationalistic rhetoric in spite of the author’s progressive views. An interdisciplinary approach and methodology will be followed by drawing on the fields of stylistics, linguistics and postcolonial critique.

Noémi Albert

University of Pécs

Noémi Albert is an assistant lecturer at the University of Pécs, Hungary, at the Institute of English Studies, Department of English Literatures and Culture, and a Ph.D. student of the aforementioned university. She received a BA degree at Babeş-Bolyai University, Faculty of Humanities (Cluj-Napoca, Romania) in 2013, and her MA degree at the University of Pécs in 2015. She participated in several conferences, published reviews, translations and scholarly papers. She is the member of Narratives of Culture and Identity Research Group. In the fall of 2017 she won a research grant to the University of

Vienna. Currently she is working with contemporary British novels, investigating them from the joint perspective of spatial and memory studies.

White Slate, Black Hole: The Aftermath over the Event in Tom McCarthy's *Remainder*

Tom McCarthy's *Remainder* commences after an accident suffered by our unnamed narrator-character. The cause of the trauma is never revealed, however, the information seems totally superfluous. The narrative lays emphasis on the unnamed protagonist's changed state that leads him to start a maddening search for authenticity. The result is a complete change in his approach to his self, his life, his every movement. The incapacity to remember ultimately overwrites his entire past, his memories of it. Although these memories do not seem to get totally lost in oblivion, their hierarchy changes considerably and, what is even more important, they make both our narrator and the readers question their reality. Gradually labyrinthine spaces invade his entire world, from which escape is impossible, nevertheless, it captures the nauseating repetition of the attempts. The novel inverts the focus of trauma fiction by erasing the memory of the event and concentrating on its lack or, rather, on the aftermath.

David Attwell

University of York

Professor of Modern Literature at the University of York. He served as Head of Department from 2007/8 to 2011/12, and from 2012/13 to 2016/17. He took his BA and BA (Honours) degrees at the University of Natal in Durban, South Africa and completed an MA by research on African literary theory and criticism at the University of Cape Town where his supervisor was J.M. Coetzee. He completed his PhD at the University of Texas at Austin where he worked with the distinguished Africanist Bernth Lindfors. He has taught at the University of the Western Cape in Cape Town, the University of Natal in Pietermaritzburg, and before coming to York, was Chair and Head of the Department of English at the University of the Witwatersrand in Johannesburg. He has held visiting professorships at the University of Texas at Austin, John Carroll University in Cleveland, Ohio, the University of Stockholm, and Kwara State University in Nigeria. He is a Fellow of the English Association (UK), a Life Fellow of the University of KwaZulu-Natal, and a Fellow of the Stellenbosch Institute for Advanced Studies. David Attwell's publications include two monographs on J.M. Coetzee, the more recent being *J.M. Coetzee and the Life of Writing* (2015) which was a Finalist for the Alan Paton Prize, South Africa's premier award for nonfiction. *Rewriting Modernity* (2005/6) is his collection of studies of African writers in southern Africa from the mid-nineteenth century to the present. With Derek Attridge he co-edited *The Cambridge History of South African Literature* (2012).

Fiction after the 'poor little bomb': Nadine Gordimer's Rewriting of History in *The Late Bourgeois World*

The Nobel laureate Nadine Gordimer's 1966 novel, *The Late Bourgeois World*, both in theme and style, sought to capture the historical climate of an aftermath. It tells the story of the failure of Max van den Sandt, whose career in an underground movement is a failure and who chooses suicide, leaving his ex-

wife Elizabeth mulling over their life together. In due course, Elizabeth has to discover her own future as a political activist. The context for the novel is what Stephen Clingman calls the “double movement” of 1960s South Africa: a move towards revolutionary armed insurrection, following the Sharpeville massacre and clear indications that the State would not tolerate multiracial civil disobedience; followed by ruthlessly effective suppression, through security legislation, detention without trial, torture, banning, and censorship. The novel is specific in fictionalizing the course of one underground organization of this period, the African Resistance Movement (ARM), in a style modeled by Albert Camus. Its achievement is to create a mode of detachment which demonstrates how, in what Ernst Fischer called ‘the late bourgeois world,’ sabotage could become an existential solution.

Michaela Beck

Dresden University of Technology

Michaela Beck is a doctoral fellow and Graduate Assistant at the Department of English and American Studies at Dresden University of Technology, where she completed her M.A. in 2015. Her research interests include contemporary American literature, post-postmodernism, theory of the novel, and post-classical narratology. Currently, she focuses on her dissertation project with the working title “We Out of Many: First-Person Plural Narration in 21st-Century American Novels.” With this project, she inquires into the literary as well as cultural implications of ‘we’ narration in American novels of the 21st century and examines this narrative voice against the backdrop of post-postmodern/neo-realist trends in recent U.S. fiction. Her research is funded by the Saxon Scholarship Program.

The Post-Postmodern Afterlife of the American Novel: ‘Resurrecting’ the Novel-as-Archive in Anne Valente’s *Our Hearts Will Burn Us Down* (2016) and Ed Park’s *Personal Days* (2007)

This paper focuses on the interrelation between the poetics and form of the archive and the aftermath of literary postmodernism and the ‘Death of the Novel’ in Valente’s and Park’s narratives. Specifically, it argues that these two novels not only attempt to transcend the perceived ‘dead end’ of postmodernism (McLaughlin 55) but also to revalorize the 21st century novel in the aftermath of its perceived demise by recasting their texts as archives. For one, this paper traces how the texts remodel the genre and format of the novel by moving beyond the written narrative form as their only modus and ordering principle. Simultaneously, it proposes that these texts draw on this implied transformation in order to reaffirm the socio-cultural value of the post-postmodern paper-novel after its supposed demise. In so doing, this paper will thus attend to both the transformative and the regressive implications of the novels’ different ‘post-ings’ and aftermaths.

Katrin Berndt

Martin-Luther-University Halle, Wittenberg

Katrin Berndt is Associate Professor of British and Anglophone Literatures and Cultures at the University of Bremen, and currently stand-in Professor of English Literature and Culture at the Martin-Luther-University Halle Wittenberg. Berndt works on contemporary British fiction, postcolonial writing, and the cultural poetics of Britain's long eighteenth century, and she is particularly interested in the connections between philosophy, history, and the literary imagination. Her publications include the monographs *Narrating Friendship and the British Novel, 1760-1830* (Routledge 2017) and *Female Identity in Contemporary Zimbabwean Fiction* (Bayreuth African Studies 2005), and the edited collections *Heroism in the Harry Potter Series* (with Lena Steveker, Ashgate 2011) and *Words and Worlds: African Writing, Theatre, and Society* (with Susan Arndt, Africa World Press 2007).

The 'Second World' and Its Aftermath: Eastern Europe as a Retrotopia in Contemporary British Novels

My paper will discuss representations of the so-called 'Second World' in British novels published since the end of the Cold War. It will argue that contemporary British writers like Ian McEwan, Fiona Rintoul and Carl Tighe depict pre-1989 societies in Eastern Europe as past utopias that allow explorations of historical and present-day notions of individualism, responsibility, and the validity of political convictions in general. The discussion will deploy Zygmunt Bauman's concept of the retrotopia, which describes not merely a nostalgic longing for a totalitarian past, but a desire to retrieve - through imagining actual or putative characteristics of this past - the utopian potential that it represented. The paper will show that second-world settings conceived by British writers in the aftermath of the Cold War have come to provide moral geographies which exceed their topos and time: as retrotopias, they exemplify both the disillusionment of disappointed utopias and the gaps the latter have left, and whose main function - to allegorically exhibit present-day ills in a way that would re-energize human aspiration and spur political engagement - becomes tentatively resurrected

Anna Białkowska

Jagiellonian University in Kraków

Anna Białkowska is a PhD student in the Institute of English Studies, Jagiellonian University, she holds an M.A. in American Literature. Her research interests include transgressive literature and women's writing.

The gnostic apocalypse of William S. Burroughs

William S. Burroughs enjoys a well-deserved reputation of a writer of apocalyptic and dystopian vision. To Burroughs, the human race is an evolutionary mistake and has no chance of survival. In *The Western Land*, he states: '[...] Man is an unsuccessful experiment, caught in a biologic dead end and inexorably headed for extinction'(1981: 41). For Burroughs the world as we know it, ends either because of a nuclear explosion or a worldwide, viral epidemic. Nonetheless, he explores the theme of the aftermath and tries to envision the consequences of these, or similar, disastrous events. In most of his works, Burroughs envisages a post-apocalyptic reality, in which totalitarian political systems exert absolute control over a drug-addicted society. Burroughs projects a vision in which mankind is left alone,

trapped in a hostile cosmos ruled by antihuman forces. Such a concept, in my opinion, has very gnostic overtones. Richard Dellamora, the author of an insightful essay entitled 'Queer Apocalypse: Framing William Burroughs,' makes a similar observation. He claims that Burroughs 'writes in a genre of gnostic apocalypse that projects a shadowing world of malign significance' (Dellamora 1995: 149). The following essay, aims at analyzing and explaining the possible meaning and implications of Burroughs's 'gnostic apocalypse.'

Bridget Blankley

University of Southampton

Bridget Blankley is a PhD candidate at the University of Southampton, working in the fields of History and Creative Writing. She has previously presented on gender difference in colonial experience at the Centre for Post-colonial Research in Southampton, and will be presenting a paper on factors that contribute to successful repatriation at the Limina Conference in Perth. She is a prize-winning novelist, and short story writer, whose first book was set in rural Nigeria. She is currently working on a collection of short stories set in Ghana in 1957. This paper is based, in part, on the oral histories collected whilst undertaking background research for these stories.

Memory vs Memoir: Differences Between Oral Histories and Written Reports of the Same Event.

In 1957 Ghana became the first sub-Saharan British colony to gain independence. This, along with the independence movements in Malaysia, India and the Middle East, resulted in an overall reduction of the numbers of Europeans employed by the British Colonial Service. Most either retired or relocate to other colonies. I have conducted interviews with Europeans who lived in Ghana during this period and it is clear that the participants have similar memories of the post-independence experience. However when this experience is compared to that presented in written accounts the variance is marked. This paper proposes that this difference is due not only to the result of re-remembering but also as a consequence of differing roles in society; pre-independence attitudes having been transferred to post-independence interpretation of events. This paper represents a preliminary stage of the research, which will, eventually also incorporate memories of independence as represented in fiction.

Katarzyna Bojarska

Institute of Literary Research, Polish Academy of Science

Born in 1981, assistant professor at the Institute of Literary Research of the Polish Academy of Sciences, in the Department for Research on Late Modernity Literature and Culture; in the years 2011-2014 member of the editorial team of *Teksty Drugie* academic journal <http://tekstydrugie.pl/> since 2011 member of the Academic Council of the Nowa Humanistyka (New Humanities) publishing series (IBL PAN Publishing House); Junior Fulbright Research Fellow at Cornell University, Ithaca (2009-2010); in 2012-

2014 head of a team research project financed by National Program for the Development of the Humanities entitled *World as an Archive. Critical Modes of Historicity*, head of an individual research project sponsored by the National Centre for Science - *Events after the Holocaust. Comparative Studies in Traumatic Realism*. Since 2012 she has been a co-founder and editor of *View. Theories and Practices of Visual Culture* www.pismowidok.org academic journal and since 2015 co-founder and vice president of the *Widok. Foundation for Visual Culture*, which carries out research, publishing, artistic and popularization projects in cooperation with institutions in Poland and abroad. In 2018-2021, the Foundation is participating in an international research project under Horizon2020, funded by the European Commission, *RePast - Revisiting the Past, Anticipating the Future* <https://www.repast.eu>. She is the author of numerous texts and translations, mainly concerning relations between art, literature, history and psychoanalysis. She has translated books such as Dominick LaCapra's *History in Transit* (2009), Susan Buck-Morss', *Hegel, Haiti and Universal History* (2014), and Michael Rothberg's *Multidirectional Memory. Remembering the Holocaust in the Age do Decolonization* (2016); she is the author of the book *Events after the Event: Białoszewski - Richter - Spiegelman* (2012). Mother of two sons Tadeusz and Kazimierz. She lives and works in Warsaw.

Feeling About Being Historical. Beyond Rather than After the Event

In my presentation, entitled *Feeling about being historical. Beyond rather than after the Event* (a feminist perspective), inspired by theoretical works of anthropologist Kathleen Stewart (*Ordinary Affects*) and literary critic Lauren Berlant (*Cruel Optimism*) as well as artistic works by female artists such as Aneta Grzeszykowska, I would like to reflect on the possibilities to conceptualize historical experience, historical presence and becoming of historical subjects beyond the event-based concept of historical time that privileges extraordinary over ordinary and exceptional over common, thus imposing a 'traumatic' framework that leaves behind anything considered uneventful by the dominant structures of power. I would like to look at forms taken by the desire to sustain attachments to what counts as life, at attuning oneself to history as it unfolds in time of one's life - stressing the affective dimension of historical consciousness. The aftermath is thus to an extent going to be rendered as a particular fiction, or an element of another narrative.

Mateusz Borowski

Jagiellonian University in Kraków

Mateusz Borowski (mateusz.borowski@uj.edu.pl) teaches cultural studies at the Department for Performativity Studies at Jagiellonian University, Kraków. His main areas of interest are history and sociology of science, and counterfactual narratives in historiography and memory studies. Recently he published *Strategies of Forgetting. Memory and Cyberculture* (2015) and together with Małgorzata Sugiera *Artificial Natures. Performances of Technoscience* (2017). He is also active as a translator of literature and scholarly texts.

After Eco-Eco Crisis. The Future of Documentaries

The paper takes as its starting point the current wave of new literary, cinematic and performative genres which are commonly referred to as docufictions, because they merge traditional documentary

conventions with fiction or speculative fabulation. These new formats not only give up any claims to objectivity, but also undermine the referential relationship between the event and its representation. I will address these issues in the context of the docufictions which aim at intervening in the current ecological-economic crisis. They do so by questioning the indexical character of documents, traditionally regarded as traces of the past events, connected with the time and place from which they originate. Contrary to traditional documentaries, the political and cognitive potential of these docufictions results from self-reflexive questioning of documentary conventions. The paper will focus on an in-depth analysis of just one representative example of such docufictions, the film *Chasing Ice* (2012), directed by Jeff Orlowsky and taking up the problem of representation of global warming.

Anna Branach-Kallas

Nicolaus Copernicus University Toruń

Anna Branach-Kallas (Ph.D., D.Litt.) is Associate Professor in the Department of English at Nicolaus Copernicus University, Toruń, Poland. She is the author of *Uraz przetrwania. Trauma i polemika z mitem pierwszej wojny światowej w powieści kanadyjskiej [The Trauma of Survival: The (De)Construction of the Myth of the Great War in the Canadian Novel]* (2014), which was awarded a Pierre Savard Award by the International Council for Canadian Studies. She has published two other books and over seventy essays, which express a range of interests from intertextuality and historiography to corporeality, trauma, war, and postcolonialism. Currently, she is director of a comparative project devoted to the analysis of representations of the Great War in contemporary fiction in England, France and Canada. Her latest book, *Comparing Grief in French, British and Canadian Great War Fiction (1977-2014)*, co-authored with Piotr Sadkowski, is in print at Brill/Rodopi.

Discording After-Rites: Cult of Mourning vs. Intimate Grief in British and French Century Great War Fiction

The purpose of my paper is an analysis of selected 21st century British and French novels which aptly juxtapose the public rhetoric of commemoration with the agony of intimate grief. The paper refers to a substantial number of recent Great War novels, with a particular focus on *Nineteen Twenty-One* (2001) by Adam Thorpe, *Wake* (2014) by Anna Hope, *Les Fleurs d'hiver* (2014) by Angélique Villeneuve and *Au revoir là-haut* (2013; *The Great Swindle*) by Pierre Lemaitre. While exploring the shattered lives of war survivors, the texts under consideration depict official rituals of consolation, such as pilgrimages to the battlefields and cemeteries (Thorpe), Bereaved Mothers' Medals Ceremonies (Villeneuve), the internment of the Unknown Warrior (Hope), and the construction of war memorials (Lemaitre). Referring to First World War criticism and trauma theories, the paper explores the harmony/dissonance created by the intricate juxtaposition of the cult of mourning with individual suffering. It also engages with the 'ethics of the aftermath' by examining the politics and poetics of after-rites invented to deal with loss.

Maria Concepción Brito-Vera

University of La Laguna

Maria Concepción Brito-Vera is Associate Professor at the University of La Laguna, Canary Islands, where she teaches English to sociology and anthropology students. Her PhD dissertation focused on the literature of Singapore with a special emphasis on the works of Catherine Lim. Her interests lie in the areas of postcolonial studies, Southeast Asian literature, ecocriticism, globalization and the relationship between literature and space.

In the Aftermath of *Koyaanisqatsi* or Life without Balance: A Material Ecocritical Reading of *The Ministry of Utmost Happiness*

Paper co-authored and presented with María Luz González-Rodríguez

The Hopi word *koyaanisqatsi*, meaning life out balance and also the title of the film by Godfrey Reggio (1982), concentrates what Arundhati Roy seems to transmit in her second novel *The Ministry of Utmost Happiness* (2017). As in the film, Roy presents an unbalanced universe derived from multiple divisions which affect the physical and the national body. It is “a shattered story” by which the author gives voice to “The Unconsoled” (n. p.), the subaltern, the unwanted. Roy’s concern with environmentalism in this work is quite evident. Through a material ecocritical approach, we would like to show how economic interests and human divisions act as spider-like networks that corrupt the soil and the soul, provoking displacement and dispossession but also terrible ecological damage. Through an ample and diverse cast of characters, Roy insists on the courage to dream and create a better world by becoming everything, by imagining the Whole in a menaced world.

Šárka Bubíková

University of Pardubice

Doc. Šárka Bubíková, Ph.D., Associate Professor at the University of Pardubice, specializes in modern American literature, Anglophone literature for children and youth, contemporary ethnic literature as well as popular genres. She has published books examining the American literary canon (2007) and the influence of the changing concept of childhood on literary production for children (2009) and co-authored *Literary Childhoods: Growing Up in British and American Literature* (2008) and is currently working on a book about ethnic crime fiction. She also writes fiction. In 2010 she was a Fulbright research scholar at Amherst College, Amherst, MA, and in 2012, she a visiting researcher at the University of California in Santa Barbara.

Crime and Its Aftermath in Dana Stabenow’s *Kate Shugak* series

When W.H. Auden famously reflected on the genre of crime fiction (or detective fiction as it used to be called) in his essay ‘The Guilty Vicarage - Notes on the Detective Story, by an Addict’ (1948), he compared its structure to Greek tragedy and claimed that both literary forms involve a disruption of the

initial state of harmony and its final restoration. Nevertheless, this *status quo ante* is never the same as the initial state because the violent crime and its aftermath have made irreversible changes in the community where the crime had happened. Thus one of the purposes of crime fiction, as Ray May Brown points out, is to show ‘the way, as well as the danger, for altering society through violence and crime’ (3). The proposed paper will reflect on the aftermath as it is generally employed in crime fiction and then it will focus specifically on the way aftermath is depicted in the crime fiction of contemporary Alaskan writer Dana Stabenow. Stabenow shows how crime influences also the life of her female Aleut investigator Kate and in this way she seems to contradict Auden’s claim that in crime fiction ‘the characters are not changed in or by their actions.’

Marie Bukowski

Kent State University

Marie Bukowski, holds a Bachelor of Fine Arts in Painting and 19th Century Germany Literature from Carnegie Mellon University and a Master of Fine Arts in Painting and Printmaking from the University of Pennsylvania. Additionally, she attended the School of Polish Language and Culture of the Jagiellonian University.

Bukowski is an internationally recognized printmaker with over 130 major exhibitions and is currently the Director of the School of Art at Kent State University. She is represented by Cole Pratt Gallery in New Orleans, Louisiana and a member of Stowarzyszenie Międzynarodowe Triennale Grafiki.

Memoirs of Disintegration

My own work forms a kind of diary throughout a specific period of time, difficult or calm. They are “memoirs of disintegration”, but they are also a record of recovery and reconstruction after disintegration. My work is motivated by secret thoughts and private experience, some trite and banal, some complex and glorious, but all of it obsessively recorded. The secret things are the most difficult for the artist and the viewer. Both literary and visual diaries are the result of a kind of compulsion. Although illness is usually discussed in terms of a patient’s symptoms, deficit, or impairment, it is also about how people respond when faced with extreme circumstances and what they have to tell and teach us. Visual art and literature offer multiple ways of utilizing language for healing, growth, and transformation. My paper will address the similarities between the visual and spoken word, discussing recovery as part of the transformation from disintegration.

Mateusz Chaberski

Jagiellonian University in Kraków

Mateusz Chaberski is a PhD student at the Department for Performativity Studies at the Jagiellonian University in Cracow. In 2016, he won a scholarship of Foundation for Polish Science for innovative research in Humanities. His academic interests range from performance studies, memory studies to

translation studies. He is also an acquisitions editor at the Jagiellonian University Press. In 2015, he published his first book *(Syn)aesthetic Experience. Performative Aspects of Site-Specific Performance* (Krakow: Księgarnia Akademicka).

Readying for the Days After Tomorrow. Science-Fictional Performances and Arts of Living on a Damaged Planet

In recent years we have witnessed the emergence of a new epoch in the history of the sciences which the American ecocritic Steve Mentz terms the Neologismcene. It is characterised by a host of critical transdisciplinary theories which aim to debug Anthropocene studies by showing that anthropogenic environmental catastrophes are not due to a universal *anthropos* but involve specific economic processes (Capitalocene), systems of governance (Plantationcene) and chthonic entanglements of humans and nonhumans (Chthulucene) which follow different temporalities in different parts of the world. However, theorists behind those neologisms (Haraway, Lowenhaupt-Tsing, among others) are less interested in looking for the ones to blame for the current ecological crises and going back to the paradise lost of the unspoiled nature. They rather forge critical and creative conceptual tools for living in and on what is left in more-than-human Anthropocene. From the perspective of the Neologismcene, this paper aims to look into contemporary science-fictional performances (film, literature, art) in search of arts of living on a damaged planet. Employing the methodology of performativity studies, particular cases studies will be conducted in order to show how those performances materialize the possibility of human and nonhuman collaborative survival, posit non-individualistic models of identity and stage non-progressive and lateral modes of development which may prove crucial to the life after complete ecological devastation.

Busra Copuroglu

Western University

Busra Copuroglu is a Doctoral Student in Comparative Literature at Western University. She completed her B.A. in French Literature at Istanbul University and M.A. in Comparative Literature at Yeditepe University. Her research interests include 19th - 21st century Ottoman-Turkish and European literature, theory of community, nostalgia, critical theory and iconography.

What Divides Us Unites Us: Birth of a Community in *The Book and the Brotherhood*

For Maurice Blanchot “[death] is what founds community” and for Jacques Derrida friendship comes with a possibility of mourning claiming that “surviving is the other name of mourning.” And Jean Luc-Nancy, reflecting on Marxism, characterizes “literary communism” as a “practice of sharing voices.” Departing from Blanchot’s, Derrida’s and Nancy’s accounts on death, mourning and community, this paper seeks to explore the aftermath of the event of a death as a transformative force upon which a community is founded among friends in Iris Murdoch’s novel *The Book and the Brotherhood* (1987). The novel depicts how a group of friends, despite having lost faith, keep supporting a book project on Marxism in the memory of their dead friend. Through Murdoch’s novel, this paper will argue death’s subversive potential to transform a space of loss into a space that creates a sense of belonging, thus laying the foundations to cultivate a community.

Rowland Cotterill

University of Warwick

Rowland Cotterill studied Classics at the Universities of Cambridge and Oxford before holding appointments for many years at the University of Warwick, as Research Fellow in Comparative Literature, Lecturer in the History of Music, Lecturer in English and Comparative Literary Studies, and Programme Director of the Centre for Philosophy and Literature. He has directed many productions of plays by Shakespeare and others, and was the founder and conductor of the University of Warwick Consort. He has published a book on Wagner, and many articles on 20th-century drama, on classical music in its relations to literature, and on Shakespeare - most recently on Shakespearean friendships, Shakespearean liars, and on modernist critics of Shakespeare.

Aftermaths of Tragedy; Shakespeare and Others

Tragedy purports to embody a nexus of causal logic and aesthetic closure; aftermaths defy such stipulations, indicating their concealed and unsubstantiated ethical premisses. For aftermaths, 'where sin abounded, grace did much more abound' – as evidenced in such euphoric genres as symphonic choral music, Romantic closet drama, and twentieth-century socialist and Anglican theatre. Theoretical models of such 'aftermathic' modes include Marx's 'the first time as tragedy...', Brechtian notions of the unnecessary nature of tragic suffering - and, no less, the humble injunction, and challenge, vested in the phrase 'double or quits'. With these thoughts in mind, the paper will consider some Shakespearean aftermaths. These involve fruitful survivals (in late comedies and Romances) from frustration, exhaustion and defeat; productive refusals (in earlier comedies) to accept defeat; and cases (*Antony and Cleopatra*, *Coriolanus*, *The Tempest*) where an aftermath renders indistinguishable defeat and productive fecundity.

Yves Davo

Institut Universitaire de Technologie de Bordeaux

Yves Davo is Associate Professor of American culture and literature at the University of Bordeaux, France. As a member of the research team CLIMAS (scientific laboratory specialized in Anglophone studies), his field of research focuses on the impact of the 9/11 attacks and their representations in the American fiction, from novels to films to comics and TV series. He has presented some parts of his work on the subject in numerous conferences in France and has published several articles dealing with trauma, memory and resilience in scientific reviews.

Tying, Untying, Retying: the Transformative Post-Traumatic Knot in *The Good Life* by Jay McInerney

What is left when what was not meant to collapse eventually collapses? What is left when what was only meant to stay a fantasy eventually becomes the reality? In the aftermath of 9/11-the ultimate experience of what an event stands for¹, there is nothing left but ashes and dust according to Jay McInerney's polyphonic novel *The Good Life*. So, in the ruins of this traumatic event, the American novelist argues that the one and only way to make sense of that general absurd chaos is to tie things and people together again, in the hope of overstepping the posttraumatic knot. The protagonists of *The Good Life* clumsily struggle against their own precariousness in tightening the links that figure the very last water-line protecting their surviving destinies. Hence, I propose to study this notion of link which is spreading out in McInerney's novel. The analysis will firstly deal with the social link which had been negated for long by this cynical generation of the New York upper class, and which needs to be redeemed through mutual assistance and selflessness. The more intimate link of friendship will also be analyzed as an attempt to deepen the feelings between all the protagonists, the dead and the surviving alike. But, in McInerney's point of view, the critical link that could untie the knot of trauma is the family one which lies at the very core of the novel. Retying this link will certainly help this generation born in the orphan 1980s to rekindle the flame of love in the 9/11 chaos of hatred. Through this talk, my endeavor is to show how Jay McInerney transforms the aftermath of a real, actual traumatic event into a work of fiction able to present the unrepresentable. More generally, thanks to a philosophical and psychoanalytical approach, I will try to define the role of literature in the representation of a seminal event and how a work of fiction can "ink" the traumatic consequences onto the reader's psyche.

Seodial Frank H. Deena

East Carolina University

Dr Seodial Frank H. Deena is Professor of Multicultural and Postcolonial/Transnational Literature, Culture, and Criticism at East Carolina University where he has co-coordinated the Graduate Multicultural and Transnational Literatures Program (now MTLFF) for 15 years (1994-2009), and where he teaches multicultural, world, postcolonial, African American, and Caribbean literatures. He received his PhD in Literature and Criticism from Indiana University of Pennsylvania, his MA from Chicago State University, and his BA from the University of Guyana. His research includes four books, over fifty-five published pieces, and over 210 presentations. He served as the founder and editor of *RNLAJ (Region and Nation Literature Association Journal)*, and editor of *Journal of Caribbean Studies*. He is on the editorial boards of *Indo-American Review*, *The Commonwealth Review*, *Transnational Literature*, and *A Turbulent Voyage*. He reads for *Journal of Commonwealth and Postcolonial Studies* and *Literature Interpretation Theory*.

The Aftermath of the 'Marriage and Separation' of Rochester and Antoinette in Jean Rhys' *Wide Sargasso Sea*

This paper explores a postcolonial and feminist perspective of the problematization of colonial apparatuses that orchestrated the marriage and breakup of the marriage between Rochester and Antoinette in Jean Rhys' *Wide Sargasso*. These colonial apparatuses include slavery, money, power, language, race, class, and gender.

Ilona Dobosiewicz

University of Opole

Ilona Dobosiewicz is Associate Professor in the English Department, University of Opole, Poland. She has published three books: *Female Relationships in Jane Austen's Novels*; *Ambivalent Feminism: Marriage and Women's Social Roles in George Eliot's Works*; and *Borderland: Jewishness and Gender in the Works of Amy Levy*, as well as articles on the 19th-century British and Polish literature and culture and the reception of British authors in Poland which appeared in academic journals and edited collections published by Palgrave-Macmillan, Bloomsbury Academic, Cambridge Scholars, Peter Lang, and university presses in Poland, France, and Portugal. She has co-edited the series *Readings in English and American Literature and Culture*, published by University of Opole.

The aftermath of the Krakatoa eruption: The red sunsets in Victorian poetry and prose

When Krakatoa erupted at the end of August 1883, it destroyed much of the island of Krakatoa, killed nearly forty thousand people along the coasts of Java and Sumatra, and threw billions of tons of ash into the atmosphere. As the enormous volcanic ash-cloud spread westward, most of the world was experiencing multi-colored sunsets and afterglows caused by the scattering of light by aerosol particles. A sequence of remarkable sunsets - the visible aftermath of the Krakatoa's eruption - gave rise to an interesting textual aftermath. The papers discusses Gerard Manley Hopkins' articles on the Krakatoa sunsets, published in the scientific journal *Nature*, and the poems by Alfred Tennyson, Charles Algernon Swinburne, Robert Bridges and Mathilde Blind to reveal the ways in which Victorian writers responded to the catastrophic event.

Tomasz Dobrogoszcz

University of Łódź

Tomasz Dobrogoszcz works as Assistant Professor at the Department of British Literature and Culture, University of Lodz, teaching courses and seminars in British literature and literary translation. His main fields of research include contemporary British and postcolonial literature, as well as poststructuralist and psychoanalytical literary theory. He has published articles on such writers as Kazuo Ishiguro, Salman Rushdie, Ian McEwan, John Banville or E.M. Forster. He is also the editor of *Nobody Expects the Spanish Inquisition: Cultural Contexts In Monty Python*, a collection of essays on the British comic group, published in 2014. Recently, he published a monograph *Family and Relationships in Ian McEwan's Fiction*. He translated into Polish a seminal work in postcolonial theory, *The Location of Culture* by Homi K. Bhabha, as well as many other critical and literary texts, for instance by Hayden White or Dipesh Chakrabarty.

Negotiating the Undecidable Trauma in Howard Jacobson's *J*

Howard Jacobson's 2014 novel *J* depicts the society living in the aftermath of an unspecified genocidal catastrophe. The calamity was presumably a second Holocaust, an outbreak of anti-Semitic mass violence. Jacobson's narrative is a bleak, dystopian representation of a post-apocalyptic reality, in which the traumatic events are effectively erased from official history and only referred to as 'WHAT HAPPENED, IF IT HAPPENED'. As the quasi-Orwellian totalitarian government only partially acknowledges the uncomfortable past, it controls the collective consciousness and represses individual agency of British citizens, who are all given Jewish surnames in a state-engineered 'Operation Ishmael'. The proposed presentation endeavours to investigate the mechanisms of approaching the trauma on the individual and collective level. Employing elements of Lacanian psychoanalysis, it will examine the strategies of omission, repression, misrepresentation and distortion which facilitate the formation of collective fantasies and fears in the aftermath of the trauma.

Dagmara Drewniak

Adam Mickiewicz University, Poznań

Dagmara Drewniak, Adam Mickiewicz University Professor, teaches American and Canadian literature at Adam Mickiewicz University, Poznań. Her research interests include: literature by immigrants from Poland and Eastern Europe, life-writing, and postcolonial literature in English. She has recently published *Forgetful Recollections: Images of Central and Eastern Europe in Canadian Literature* (2014) and, with A. Rzepa and K. Macedulka, *The Self and the World: Aspects of the Aesthetics and Politics of Contemporary North American Literary Memoir by Women* (2018), as well as essays on Kulyk Keefer, Stachniak, Hoffman, Rushdie, Ondaatje, Appignanesi and other contemporary writers. Currently, she is director of a grant awarded by the National Science Centre devoted to the analysis of most recent writings of the Polish diaspora in Canada. She is currently a Vice-President of the Polish Association for Canadian Studies.

"It is, after all, a communication with ghosts"; *Correspondences* by Anne Michaels and Bernice Eisenstein as a Historical and Personal Elegy in the Aftermath of the Holocaust

The aim of this presentation is to discuss a unique volume published in an accordion-style format titled *Correspondences* written by Anne Michaels and illustrated Bernice Eisenstein. Classified as poetry, the volume is a blend of various genres such as elegy, grief memoir, and graphic biography and, as such, offers an exceptional experience of commemorating the death of Michaels's father as well as grappling with the aftermath of the Holocaust. On the one hand, the text is a long, elegiac poem in which Michaels tries to cope with the haunting images of her deceased father, Isaiah, and on the other, the it also becomes, through drawings, Eisenstein provides, a communal Kaddish for those who either lost their lives in the Holocaust or were profoundly influenced by its experience. The book, through its unusual form, incorporating portraits, quotations from various sources, and an elegiac, biographical poem, and an interconnectedness among them, challenges the traditional form of commemoration of the traumatic event and, due to its mediation on haunting presence of the dead and the memory of a

traumatic event, proves to be a novel way of approaching the aftermath or 'after-effect of a seminal event' both to the society and individuals.

Hanane El Aissi

University of Cadi Ayad in Marrakech

Hanane ElAissi obtained a Ph.D in English Studies from Mohammed V in Rabat. She is currently an Associate Professor in the department of English Studies in the Faculty of Letters and Humanities, University of Cadi Ayad in Marrakech, Morocco. She has recently won the Prize of Allal El Fassi for Thought and Literature. She has published many articles nationally and internationally in both Arabic and English.

The Aftermath of Postcolonial Morocco: A Feminist Perspective

Abstract: What is predictable in the Aftermath of postcolonial Morocco should undoubtedly imply the concept of 'the Future' of Jacques Derrida. In this context, the aftermath of post-colonialism in Morocco is predictable and foreseeable. If colonialism has been a depressed and a throbbing experience, postcolonial period is ordinarily anticipated to be prosperous and fair. However, these premises fell through; the aftermath of postcolonial Morocco as pictured in Leila Abouzeid's novel *Year of the Elephant* reflects Derrida's perception of 'l'Avenir'. It has, indeed, brought further unexpected upheaval to the country: The institutions of education, marriage, and administration are harshly corrupted. Women who sacrificed themselves in the armed resistance have suddenly and abruptly become governed by patriarchy, manipulated by traditions, and disowned by the law. Within this theoretical and literary framework, the present paper seeks to demonstrate the extent to which Leila Abouzeid has succeeded to say the unsaid and to portray the sudden trauma of the aftermath of postcolonial Morocco from a feminist perspective.

Andrew Erickson

University of Potsdam

Andrew Erickson is an independent doctoral researcher at the University of Potsdam and a software consultant in Berlin. His work focuses on the current crises of identity and representation in American culture, and how posthumanism and radically altered subject formation in contemporary postapocalyptic sf can reach through that moment to allow us to think cognitively and didactically about potential futures and their impact on the anthropogenic present. Andrew has taken part in conference discussions across Europe on space and time, trans/nationalism, postcolonial crime literature, and politics of fear and the American justice system; he also has diverse experience ranging from theatrical performance, education and marketing in his native South Dakota (USA) to software AI

in Berlin, Germany. Andrew holds an MA in Anglophone Modernities in Literature and Culture from the University of Potsdam (Germany) and a BA in Theatre and German from Augustana College (USA).

Who Said Anything About the End of the World? Posthuman Subject Formation in the Aftermath of Apocalypse

The concept of apocalypse in science fiction (sf) comprises an event of life-altering human significance. When read as a concept of sf apocalypse becomes a powerful—to borrow Pawel Frelik's term—'cognitive and didactic' 'tool for thinking.' I propose conceptualizing apocalypse as a pivot toward reconfigured modes of subject formation. The apocalypse in sf allows the present reader to textually engage with what a postapocalyptic future construction of the posthuman other might look like. This is exemplified in Margaret Atwood's *Maddaddam* trilogy, in which an anthropogenically manufactured plague has radically altered the human-posthuman spectrum. Created in a lab using human genetic tissues, 'Crakers' and 'pigoons' dominate a radically altered landscape in which they no longer necessarily need to compete with the remaining humans for diminishing resources. Posthumanism overturns the former balance of power and leads to new formations of subjectivity in the interactions between e.g. human, nonhuman and environment. I posit that reading this imaginary lived experience (see Caracciolo) of apocalypse in exemplary sf enables our present audience to mimetically map potential future threat (and indeed promise) onto its present embodied selves (see Gallese and Wojciechowski). What might the aftermath of apocalypse promise for us if we look at it, not predictively, but instead as an experiment of cognition and didactics?

Tomasz Fisiak

University of Łódź

Tomasz Fisiak teaches in the Department of British Literature and Culture, University of Łódź. In 2014 he defended his PhD in which he analysed the portraits of female tyrants in selected Gothic novels. He also holds an MA degree in International Gender Studies, Faculty of International and Political Studies, University of Łódź. Gothicism as a widely understood cultural phenomenon, as well as gender/queer issues, remain the main subjects of his research. He has published articles on feminist auto/biographies, horror cinema, modern erotic fiction. He is a member of the editorial staff of *Text Matters: A Journal of Literature, Theory and Culture*.

Grande Dame Guignol and the Notion of the Aftermath: A Case Study of *Hush... Hush, Sweet Charlotte* (1964)

Grande Dame Guignol, a popular cinematic subgenre of the 1960s thriller, gained its notoriety not only for its excessive campiness, but also for its exploitative nature. As it focused on women, usually the elderly ones, the part and parcel of the genre was to portray them as ill, unstable, corrupted, the decay equally applying to their corporeality, as well as their state of mind and their physical surroundings. A salient concept inscribed in these films was the depiction of the inside/outside world of the characters after a certain life-changing event or experience, usually a disturbing one like widowhood, mental illness or death of a child. The following presentation is going to concentrate on

Hush... Hush, Sweet Charlotte, a 1964 production portraying what happened to a Southern belle after several decades of social exclusion. As a result, the film can be considered a moving narrative of the traumatic aftermath.

Maria Fleischhack

Leipzig University

Dr Maria Fleischhack is a lecturer for English Literature at Leipzig University in Germany and currently works on a project focusing on concepts of authorship and readership in the age of the internet. Her general research and teaching focuses on Shakespeare's tragedies and early comedies, Victorian and Edwardian fiction (especially detective fiction and fantasy) as well as postmodern fiction.

The Return of the Author - Fan-Authors Write Back

Literary derivative works, more specifically pastiche and fanfiction, re-create characters, setting and style of hypotexts. Often claimed to infringe copyrights or to be lazy writing, derivative works, especially in the context of creative fandom practices, are always a response to the texts they are based on - either affirmative (creating more of something beloved) or transformative (critical). The aftermath of almost universal access to computers and the internet paved the way for new intercultural and multi-national communities and allowed for a democratization of the writing process. Previously silenced voices found platforms and readerships to share their works and openly criticize or praise authors by responding creatively. My paper explores the growth of a worldwide phenomenon, which focuses on amateur writers finding a voice and deconstructing elitist concepts of authorship and content control.

María Luz González-Rodríguez

University of La Laguna

M^a Luz González-Rodríguez is Assistant Professor at the University of La Laguna, Canary Islands, Spain. Her research interests lie in the area of Anglo-Canadian literature, Women Studies, Cultural Studies, South Asian Canadian Literature, and painting. Ecocriticism is one of her latest theoretical interests, especially from a postcolonial, archetypal and material perspective. Among her latest publications are: "Mental Exile and Permanent Transience in Indian Women Writing in Canada" (Cambridge Scholars Publishing 2013); "Bharati Mukherjee's Struggle Against Cultural Balkanization: the Forging of a New American Immigrant Writing" (with J. I. Oliva) (*Indialog* 2015); "Sense of Self, Sense of Place: The Female Body as Canadian Landscape in Emily Carr's Art," (Instituto Franklin-UAH, 2016) or "The Presence of Science in Gwendolyn MacEwen's Cosmic Vision: An Ephemeral Creation of Order out of Chaos" (Cambridge Scholars Publishing 2017).

In the Aftermath of *Koyaanisqatsi* or Life without Balance: A Material Ecocritical Reading of *The Ministry of Utmost Happiness*

Paper co-authored and presented with María Concepción Brito-Vera

The Hopi word *koyaanisqatsi*, meaning life out balance and also the title of the film by Godfrey Reggio (1982), concentrates what Arundhati Roy seems to transmit in her second novel *The Ministry of Utmost Happiness* (2017). As in the film, Roy presents an unbalanced universe derived from multiple divisions which affect the physical and the national body. It is 'a shattered story' by which the author gives voice to 'The Unconsoled' (n. p.), the subaltern, the unwanted. Roy's concern with environmentalism in this work is quite evident. Through a material ecocritical approach, we would like to show how economic interests and human divisions act as spider-like networks that corrupt the soil and the soul, provoking displacement and dispossession but also terrible ecological damage. Through an ample and diverse cast of characters, Roy insists on the courage to dream and create a better world by becoming everything, by imagining the Whole in a menaced world.

Paulina Grzęda

University of Warsaw

Dr Paulina Grzęda is affiliated with the Institute of English Studies at the University of Warsaw, Poland. Her PhD dissertation investigated different ways in which South African writers, André Brink, J.M. Coetzee and Zakes Mda have undertaken the task of critically renegotiating the country's violent history. She has published extensively on postcolonial theory, British Asian cinema and South African literature and social studies. Her new research project deals with alternative perceptions of time and temporality in postcolonial countries of the so-called 'Global South', with a special focus on South Africa.

The Entangled Temporality of the Postcolony

A number of critics have recently pointed to a pervasive sense among South Africans of a historical repetition, a prevailing sentiment that the legacy of apartheid history extends into the present, and possibly also the future. Such a sentiment is compounded by a recognition that rights and freedoms promised by the advent of modern democracy have never been delivered, indicating areas of social and political stasis. Thus, in order to adequately address the post-apartheid reality and allow the process of working through trauma, there is a need to abandon the linear Judeo-Christian model of time derived from the Enlightenment. Instead, Hook advocates to start thinking of post-apartheid South Africa not as a socio-economically or racially polarized society, but rather as a country of unsynchronized, split, often overlapping temporalities characterized by abrupt truncations and periods of stasis. Such a double temporality is manifest in the equivocal term of '(post)apartheid' dispensation that the theorist juxtaposes with other classifications such as the 'post post-apartheid' elaborated by Chapman. Thus, he offers to perceive of 'chaffing temporalities' of the contemporary predicament. Hook's theorization stays in line with Mbembe's concept of entangled temporality characterising African postcolony. Resende and Thies call for a need for a reconceptualised approach to temporality not only when dealing

with heavily traumatized postcolonial countries such as South Africa, but more generally when addressing the geopolitics of all the countries of the so-called 'Global South'. My paper will discuss the manner in which reconceptualised postcolonial temporality has been addressed by South African literature, in particular Zakes Mda's writings.

Paulina Gurgul

Jagiellonian University in Kraków

Paulina Gurgul is a Ph.D. student at the Institute of Philosophy at the Jagiellonian University, she graduated from Inter-faculty Individual Studies in the Humanities and electronic data processing. She also studied at Sapienza Università di Roma. She is interested in French philosophy of the twentieth century, focusing on the relationships of philosophy and literature. As a laureate of the Diamond Grant from Ministry of Science and Higher Education, she manages a research project *Philosophical Approaches to Poetic Imagination in the Context of Gaston Bachelard's Thought*.

The Role of the Moment as a Source of Creating Literature in Gaston Bachelard and Marcel Proust

In *Poetic Instant and Metaphysical Instant*, Gaston Bachelard introduced the theory of time concentrated on momentous, vertical time in contrast to everyday, passing time. Contact with art can be an event opening another dimension of the world, awakening various resonances in the subject and revealing ideal. The primacy of that unique moment has its consequences: French philosopher emphasizes the value of creative novelty and freedom and he put the ethical responsibility to the call of the moment. Bachelard's 'Kairos' can be related with revelations of the essences presented in Proust's *In Search of Lost Time*. The distinguished moments of contact with Bergotte's writing, Elstir's paintings and Vinteuille's music are the signs guiding the subject to the creative path. By comparing these two theories, we can pose a question about the importance of time and the role of external conditions in the subjective act of creating work of art.

Marie-Anne Hansen-Pauly

University of Luxembourg

Marie-Anne Hansen-Pauly, University of Luxembourg, who regularly attends RNLA conferences, studied English and French philology in Europe and Comparative Literature at the University of Alberta, Canada. She worked as a language teacher before joining the newly created University of Luxembourg as a Senior lecturer. Presently retired, her research focuses on poets writing between cultures and their multiple languages.

Language and Disaster: *The Gulf (Between You and Me)* by Pierre Joris

The paper presents Joris's Triptych, a poetic response to the Deepwater Horizon disaster in the Gulf of Mexico on April 20, 2010. Perspectives vary and each part is modelled on a different form of lament and protest. The general bleakness is underlined by a fragmentary syntax and repetitions. The text integrates a variety of voices, literary voices, like that of Mallarmé ('A Throw of Dice'), the voice of the bereft widow of a driller who perished and that of a fisherwoman representing the victims of the ecological disaster. The third part ('Dis/aster - Oildreck'), on which most of my focus will lie, has two additional layers of text: excerpts from dictionaries and key ideas of Maurice Blanchot's book *L'écriture du désastre* (1980). The emphasis of my analysis is inspired by the French philosopher's work and the two possible meanings of the title, 'The Writing of the Disaster'. A first reading suggests it refers to writing *about* the disaster: Is it possible at all? How can it be done? Another reading of the title, however, suggests considering the disaster as subject: The event itself writes its own work. The focus is then on its effects, on annihilation, literally on the end of the world when the astral order is destroyed. I will approach Joris's work through this double lens. It forces us, on the one hand, to acknowledge the inutterability of the event, the sheer impossibility of putting it into words (underlined by the growing loss of words in the musical accompaniments), while it invites us, on the other hand, to enquire into the role of language for survivors (including the poet looking for new words for the tribe). If 'rise' or transformation there can be, they occur through powerful polysemic words, like 'gulf', or the slowly emerging narratives in search of meaning. However, eventually language cannot redeem the irresponsibility of Moloch's rule. I would argue that the feeble light shining in the end might hint at the path to a posthumanist view of the universe.

Sarita K. Heer

University of Chicago

Sarita K. Heer is an Instructor of Art History at Loyola University Chicago. She received her PhD in Art History from the University of Illinois at Chicago. Her area of speciality is Modern and Contemporary India. Her research interests include South Asian women artists and agency, and South Asian women imaged within visual culture.

Commemorating the Bandit Queen

Phoolan Devi, India's Bandit Queen, was murdered on 25 July 2001. She had served in Parliament for five years, during which she had become a corrupt individual. Yet, upon her death, visual culture has depicted her pre-political life, the Phoolan Devi that stole from the rich and gave to the poor and avenged victims of sexual violence. The emphasis on her pre-Parliament existence erases history that would tarnish the heroine. I unpack how Rekha Rodwittiya's inkjet print from 2001, which appropriates an image of the Bandit Queen at her surrender, acts as a commemoration of the heroic woman that became an unintended symbol of female agency. I will discuss this print within the framework of bazaar posters of other famous Indians, and some of the symbols within Rodwittiya's print to show how this work becomes a memorial that reinforces the courageous woman, and expunges the Bandit Queen's corrupt political life.

Fiona Houston

University of Aberdeen

Fiona Houston is a fourth-year PhD student (part-time) with a focus on First World War literature at the University of Aberdeen.

“Seducers of the People”: Mapping the Linguistic Shift

The legacy of the First World War altered the path of civilisation, acting as a watershed event. Yet its impact is not limited to the social and cultural developments of the twentieth and twenty-first centuries; a linguistic progression is evident in the intervening years since the cessation of fighting in 1918. In my paper I demonstrate how the word ‘propaganda’ has undergone lexical development over the last hundred years, thus influencing our modern perceptions of propaganda and those who wrote it for Wellington House during the Great War. I use corpus-based analysis to track the definition of the term in Oxford English Dictionaries, using archive editions of the dictionaries found at Oxford University Press and the Antconc database software. This software allows me to map the distortion of the term’s meaning over time and combine this quantitative research with propaganda theories from the twentieth century to ascertain when in history, if indeed a certain time was pivotal, this word began to mutate.

Meg Jackson

University of Denver

Assistant Professor at the University of Denver, Meg R. Jackson specializes in critical theory, modern and contemporary art and history, and movement studies. Jackson holds an M.A. in Modern European History from the University of Tennessee; an M.A. in Art, Business and Museum Studies from Georgetown University; and a Ph.D. in Contemporary Art and Critical Theory from the University of Arizona. Previous recipient of the DAAD Fellowship and the NYPL Grant, her studies draw from a research base that uniquely sweeps from western Europe through eastern Europe to the United States. Her current book project, *Movement(s): Essays on Art, Running, and Politics*, considers the basic, universal movement of the running body as it has been repeated and made visible in aesthetic and political debates since 1945.

Movements After Movements: On the Bodily Practices of Community Storytelling and Historical Consciousness (2018)

Storytelling is a multimodal, multidimensional practice that we engage from moments of grief to occasions for community-building. Storytelling is an interstitial space between generations; a

conveyance of internal emotions as external expressions; a liberation of thinking from actuality to allow for possibility; an orientation within the messiness of the human conditions, of love, joy, play, and fear, anger, death. It is the textured portrayal of ourselves and of others, making room for trust, recognition, empathy and empowerment to pass between us. It is a loom of experiences and thoughts in civil societies. And, it can be a bodily enterprise. Giving a sensorial dimension to storytelling, our bodies compose *and* are composed of histories, memories, cultures, traditions and moments. This study begins with a central belief: movement-based contemporary art has the potential to mediate between – even open out the prospects for – historical consciousness, community dynamics, and narratives of the self/selves. With a wide lens 1 to cull diverse fields of research, from political theory and media archaeology to psychology and art history, ‘Movements after Movements’ reviews the rhetorical, empirical, and aesthetic activities of the moving body in contemporary art to tell and re-tell painful past events.

Johan Jacobs

University of Kwa-Zulu Natal

Johan Jacobs (PhD Columbia University, New York) is Emeritus Professor of English, University Fellow, and Senior Research Associate of the University of KwaZulu-Natal, Durban, South Africa. He has published extensively on South African and postcolonial writing, including *a.k.a. Breyten Breytenbach: Critical Approaches to his Writings and Paintings* (2004), *Ways of Writing: Critical Essays on Zakes Mda* (2009), *Momentum: South African Writing 1976-1983* (2011), and *Diaspora and Identity in South African Fiction* (2016). He has recently edited, with an introduction, a volume of the non-fiction writings of Zakes Mda, *Justify the Enemy: Becoming Human in South Africa* (2018), which has been published by the University of KwaZulu-Natal Press. He is a founding editor of the journal *Current Writing: Text and Reception in Southern Africa*, and also serves on the editorial boards of a number of international scholarly journals. He is a former President of the Region and Nation Literature Association.

In the Aftermath of Exile: *Always Another Country* by Sisonke Msimang (2017) and *What We Lose* by Zinzi Clemmons (2017)

The experience of exile from South Africa in the period from the 1960s to the 1980s has been documented in various biographical and fictional works, such as Laretta Ngcobo’s comprehensive collection, *Prodigal Daughters: Stories of South African Women in Exile* (2012). These accounts of traumatic departure from a home country to a host country, the difficulties of relocation, the condition of exile, constructions of the lost home, and the ambivalences of eventual homecoming usually follow a linear trajectory from the fixed points of home into exile and back. This paper will look at the aftermath of exile in new writing by and about the next generation - the children of exiles - such as Sisonke Msimang’s *Always Another Country: A Memoir of Exile and Home* (2017), in which she writes about her exile childhood in Zambia, Kenya, Canada and the United States, and her return to South Africa in the 1990s; and Zinzi Clemmons’s experimentalist debut novel, *What We Lose* (2017), whose protagonist is a young American woman, the daughter of a South African mother and an African American father. *What We Lose* is about the dilemma of inbetweenness, about someone who is rootless, caught between cultures and identities, about belonging and nonbelonging, and about being unhomed

in both the U.S. and South Africa. The paper will argue that chaos complexity theory, with its principle of generative disorder and trajectories that are nonlinear, multidirectional, irreversible, unforeseen, unpredictable and unstoppable, provides a useful paradigm for understanding the identities of those who live in the immediate aftermath of exile.

Zdeněk Ježek

Masaryk University Brno

Zdeněk Ježek is postgraduate student of Czech literature at Faculty of Arts, Masaryk University in Brno, the Czech Republic. He is interested in the relation between literary theory and politics, especially in the case of Marxism and Avant-Garde in the Czech cultural context. Besides this field he is also interested in the semantics and the philosophy of nature.

Outer Stability, Inner Shift: Czech Literary Theory After 1948

After the Second World War, the situation on Czech literary scene seemed to be clear. Following the moods in the whole society, new version of social order was expected to come, such as the possibility of peaceful and free space for making art. In February 1948, Czech Communist Party took the power and the new era of socialist Czechoslovakia could start, even though the transformation was not easy at all. In the field of art the situation was different: a long tradition of left-sided Avant-garde movement in twentieth and thirties caused that the requirements formulated towards the artists seemed to be natural and legitimate. In my presentation I would like to show that although the theorists of the Marxist aesthetics referred to the long tradition of Czech left-oriented thinking, there was not the only one straight process of the naturally evolving theory. The year 1948 constituted the dividing line which was not obvious, but many aspects of the literary world rapidly changed - the criteria, the canon and also the position of the writers in the society. From the outer point of view we could say that one aesthetic conception became dominant; looking into the theory, it is necessary to claim that the shift was radical and its consequences influenced the literature for next forty years more than it was expected.

Aleksandra Kamińska

Jagiellonian University in Kraków

Aleksandra Kamińska is a PhD candidate in the Institute of English Philology, Jagiellonian University in Kraków; she holds MA degrees in English literature and translation studies. Research interests: British drama, drama theory, drama translation, cultural transfer.

“Looking back at the end of the world”: Caryl Churchill’s (Post)apocalyptic Landscapes

Apocalypse, as J. Berger reminds us, is a paradox in itself, for there is always something that remains *after* the end, and language in which it can be described is never completely new. Even at the end of the Book of Revelation, when an angel measures the New Jerusalem, it does so using ‘preapocalyptic, human measures’ (2000: 391). Another paradox is connected with the meaning - or meaninglessness - of apocalypse. For J. Derrida, it is the definitive catastrophe in the sense that it is not only final but also absolutely clarifying. The meaning of apocalypse is, as he explains, ‘disclosure, discovery, uncovering, unveiling’ (64); ‘the disclosure that lets be seen what up to then remained enveloped, secluded, held back’ (65). At the same time, J. Baudrillard argues that apocalypse is a state of excess (‘excrescence’) devoid of meaning (29), ‘hypertrophy’ (31), a world that is ‘growing, accumulating, sprawling’ and yet ‘cannot manage to give birth’ (31). Caryl Churchill explores these tensions in a number of her plays; in several of them she links apocalyptic visions of hypertrophy and postmodern awareness of the position of subjects exposed to discontinuous realities with ecological sensitivity. Centring on the deregulation of reality resulting from ‘enormous congestion of the systems’ as discussed by Baudrillard, she repeatedly offers glimpses of apocalypse (or after), combining them with ecological sensitivity. In plays spanning a period of almost half a century, she employs various dramatic techniques to confront and explore the (post)apocalyptic paradox. In *Not Not Not Not Not Enough Oxygen* (1971) the destruction of the polluted world is reflected in the fragmentation of speech; in *Far Away* (2000) she paints a disturbing image of fragmented reality in which all components are at war with one another. Her newest full-length play, *Escaped Alone* (2017), shows a Limbo-esque suburban back garden, offering a curious glimpse of a reality that seems to have fallen apart. The proposed paper will analyse the abovementioned plays, focusing on the way the tension between revelation and obliteration of meanings is explored through experimental dramatic form.

Elisabeth Kirndörfer

Leibnitz Institute for Regional Geography

Elisabeth Kirndörfer holds a PhD in Social and Cultural Anthropology and an MA in Sociocultural Studies from the European University Viadrina, Germany. Her main research interests focus on critical migration theory, transnational and (post)migration phenomena and ethnographic methods. In the course of her studies she has been involved in several projects of CLAE, an association for migration in Luxembourg, and was employed, from 2010 to 2012, as academic assistant at the University of Applied Sciences in Potsdam in the department of Social Work. Currently she is working in a research project on the “postmigrant city” at the Leibniz Institute for Regional Geography in Leipzig, Germany.

Negotiating Transformation: Biographical Navigations in the Aftermath of 1989

How does the upheaval of 1989 affect the biographical navigations of young Eastern-Germans who, when the Berlin wall fell, were in the age of childhood? This contribution focuses on the biographical aftermath of 1989 from the perspective of those who were born in between 1975-1985 in one of the key industrial cities of GDR, Schwedt/Oder, who emigrated to the West in the early 90s and who have returned to their hometown in recent times. In order to sound out the particularity of the notion of “aftermath” in the case of this “Third Generation East” - an essential ambiguity - their narratives are contrasted to life stories in which 1989 operates in the sense of a “split in two”. Furthermore, they are

explored in close interplay with the (transformations) of lived space and set in relation to literary narratives dealing with the intersection of historical caesura, space and biography.

Ingvild Hagen Kjørholt

Norwegian University of Science and Technology

Ingvild Hagen Kjørholt, PhD. Head of Research, The Falstad Centre / Postdoctoral Fellow, Norwegian University of Science and Technology (NTNU). Ingvild Hagen Kjørholt holds a PhD on cosmopolitanism in Voltaire's writing (2012). Her research fields are Comparative Literature, History of literature, and Memory Studies. Her main research interest is the relations between politics and literature. Currently she works on a project called "(Re)Inventing the citizen after war and catastrophe", which concerns the role of literature in the emergence and the restoration of the modern citizen in post-catastrophe societies (early modern and 20th century post-war Europe). For more information and list of publications, see: <https://www.ntnu.edu/employees/ingvild.hagen.kjorholt>

Sites of Memory in Jan Kjærstad's *Berge*. The Role of the Novel in the Aftermath of Terror

On July 22nd 2011, a Norwegian right-wing extremist killed 77 persons and severely injured numerous in a twin terror attack in Oslo and on the island of Utøya. The only act of terror in Norway since WWII, the event marks a moment of catastrophe, an already naturalized line dividing a "before" and an "after" in the Norwegian public discourse. The paper seeks to examine one of its aftermath's inventions, the genre of the July 22nd novel, and, more specifically, its most recent publication - Jan Kjærstad's *Berge* (2017). *Berge* tells the story of the public response to a fictional terror attack in Norway in 2008. I suggest that July 22nd becomes a *chronotope* in Kjærstad's novel and discuss how the novel represents three sites of memory - the courtroom, the nature, and the city square - and, in doing so, offers a key to understanding the ongoing memory work after July 22.

Douglas Klahr

University of Texas at Arlington

Douglas Klahr is Associate Dean and Associate Professor of the College of Architecture, Planning and Public Affairs at the University of Texas at Arlington. Born in Manhattan, he has degrees in architectural history from the University of Virginia and Brown University, and has presented papers at conferences in London, Paris, Rome, Berlin, Lisbon, Helsinki, Washington, Lisbon and other cities. His research focuses upon how cities are documented photographically, especially stereoscopically. Articles include: "Stereoscopic Architectural Photography and Merleau-Ponty's Phenomenology"; "Traveling via *Rome through the Stereoscope*: Reality, Memory and Virtual Travel"; "Nazi Stereoscopic Photobooks of Vienna and Prague: Geopolitical Propaganda Collides with a Distinctive Visual Medium"; "Stereoscopic

Photography Encounters the Staircase: Traversing Thresholds, Borders and Passages”; “The Radically Subversive Narrative of Stereoscopic Photography”. Book chapters: “The Elusive Challenge of Photographing Urban Spaces: Nineteenth Century Berlin as Exemplar”; “Department Stores and Their Display Windows during the Prewar Third Reich: Prevailing within a Hostile Nazi Consumer Culture”.

The Precursor to Virtual Reality Documents Architectural Hell: A Stereoscopic View of the Crematorium at Dachau

The *raison d'être* of stereoscopic photography, the precursor and basis of virtual reality, was to produce an intense sensation of depth and thereby an *immersive* visual experience. After Germany's defeat in World War II, its largest stereoscopic publisher photographed the ruins of Germany in 1945-46. One image stands apart from the rest because it documents the horrific endpoint of the Holocaust on the soil of its progenitor: the crematorium at Dachau. It stands apart from flat photos and newsreels of the crematorium because of the photographer's *intent*: to simulate the experience of being *in* the room. Vividly three-dimensional when viewed in a stereoscope, there is something obscene and voyeuristic about immersing oneself into this architectural hell, this ultimate damnation of mankind. It raises profound issues about simulacra, authenticity, viewership, and remembrance. These issues continue to resonate in Holocaust museum exhibitions around the world a half-century after this image was taken.

Barbara Klonowska

John Paul II Catholic University Lublin

Barbara Klonowska is an assistant professor in the Institute of English at the Catholic University of Lublin, Poland. She teaches British literature and culture and has published on contemporary British fiction and film; her book-length studies include *Contaminations: Magic Realism in Contemporary British Fiction* (2006), and *Longing for Romance: British Historical Romances 1990-2010* (2014). Her academic interests include contemporary literature, literary theory, magic realism in fiction and film, and cinematographic utopias and dystopias.

The Aftermath of a Perfect Bond: Michael Haneke's *Love*

What remains after great passion, loyal friendship, long companionship and a good life? What are the limits of love and devotion - and what happens after they are reached? What is, in other words, the aftermath of a great love? The 2012 film *Love* by Michael Haneke attempts to ask these questions and to interrogate the limits of devotion and care focusing on the rarely explored period 'after' - the hard times of illness and old age. The planned paper will analyse the film in the context of Giorgio Agamben's meditation on love and will try to show how the celebration and respect towards the Other's integrity is inevitably linked, in extreme cases, first to suffering, and then to transgression. It will also argue, however, that this ultimate transgression does not negate the sense of love - to the contrary, it may confirm and reinforce it and thus be interpreted as liberation and expansion rather than betrayal.

Karolina Kolenda

Pedagogical University of Kraków

Karolina Kolenda, Assistant Professor at the Pedagogical University of Krakow, is a literary scholar and art historian. Her academic interests focus on British postwar art and literature, cultural geography, and landscape studies.

After Nature: Landscape, Art, and Design in the Aftermath of Katrina and Sandy

When Hurricane Sandy hit the Caribbean and the United States in 2012, it immediately invited comparisons with an earlier Hurricane Katrina, with its long-felt destruction of New Orleans. The most obvious differences concerned the two events not so much in their ‘natural’ aspects, but in how they were dealt with by the authorities (inviting opinions that the destructive effects of Katrina were caused by human error in design of water-holding infrastructure and unhurried relief action). The aftermath of Katrina and Sandy witnessed also a fervent discussion about how the art world at large and landscape artists and designers in particular should approach the task of ‘rebuilding’. Taking into consideration issues such as visual practice vis-a-vis climate change and ‘green gentrification’, this paper will examine several initiatives by art institutions (e.g. by PS1 in Rockaway) and landscape design projects, focusing on ethical and aesthetic aspects of their engagement with landscape.

Ewa Kowal

Jagiellonian University in Kraków

Ewa Kowal is an Assistant Professor in the Department of Comparative Studies in Literature and Culture in the Institute of English Studies at the Jagiellonian University in Krakow, Poland. She is the author of *The “Image-Event” in the Early Post-9/11 Novel: Literary Representations of Terror after September 11, 2001* (2012) and a series of articles devoted to post-9/11 literature and film. Her current project concerns cinematic and novelistic depictions of the 2007-8 financial crisis and its aftermath. She is interested in feminist theory and criticism, gender studies, masculinities studies, happiness studies, housing studies, film and the visual arts.

In Praise of Impurity: Teleportation and Hope in Mohsin Hamid’s Migration Crisis Novel *Exit West*

Drawing upon Zygmunt Bauman’s *Wasted Lives* and the *World Happiness Report 2018* focused on migration, the paper analyses Mohsin Hamid’s fourth novel, *Exit West* (2017), written in the aftermath of the 2015 migration crisis, and named ‘the first great post-Brexit novel.’ The paper’s initial discussion of responses to the migrant crisis from visual artists and filmmakers helps illustrate the problems facing artists undertaking the difficult subject matter. Hamid’s own literary attempt to address it is shown to

be, on the one hand, a continuation of important thematic threads from his previous works, as well as a formal departure from them, on the other. The paper proposes that *Exit West* is the author's unflagging and so far most vigorous expression of support for mobility, hybridity and impurity, and a call for strategic hope and optimism in the face of the currently dominant political discourse of fear and division.

Robert Kusek

Jagiellonian University in Kraków

Robert Kusek, Assistant Professor, Department of Comparative Studies in Literature and Culture, Institute of English Studies, Jagiellonian University, Kraków, Poland. His research interests include life writing genres, the contemporary novel in English, poetics of memory and loss, as well as a comparative approach to literary studies. He is the author of two monographs, including *Through the Looking Glass: Writers' Memoirs at the Turn of the 21st Century* (Jagiellonian University Press, 2017), and several dozen articles published in books, academic journals, and magazines, as well as co-editor of twelve volumes of articles, most notably *Travelling Texts: J.M. Coetzee and Other Writers* (Peter Lang, 2014). He also works at the Research Institute of European Heritage at the International Cultural Centre in Kraków.

After (Auto)Biography: Rachel Cusk's Autofictional Trilogy

Rachel Cusk's *Aftermath* of 2012 - the volume that concluded the writer's auto/biographical trilogy which started eleven years earlier with notorious *Life's Work* - was seen by many as the book that did not only test the boundaries of autobiographical writing but also announced the project's very failure. Cusk's narrative written in the wake of the writer's separation from her husband was primarily concerned with the titular notion of aftermath, understood as a consequence of an event whose nature is unfortunate and disastrous. While trying to narrate the crisis of self, Cusk offered one of the most authoritative documentation of the crisis of auto/biographical writing, which famously ended with the turn from the self to others and their histories, and substitution of life narrative with pure fiction. "It was creative death after *Aftermath*. That was the end. I was heading into total silence," the writer herself stated about her post-*Aftermath* condition.

However, Cusk's troubled 2012 memoir was acutely aware not only of the fall but also the possibility of the rise after the event, manifested by the notion of the "second mowing". Indeed, the three post-*Aftermath* volumes by Rachel Cusk - namely *Outline* (2014), *Transit* (2017), and *Kudos* (2018) - turned out to be the most successful in her entire career. What is more, they did not abandon auto/biographical writing altogether, assuming the complicated form of heterodiegetic autofiction.

The aim of the present paper is thus to discuss Cusk's autofictional trilogy in the context of her previous auto/biographical writing. One of the questions which the paper wishes to address is whether the recent rise of autofiction might be seen as a manifestation of the larger crisis of the auto/biographical turn and conclusive return to fiction.

Ann Sylvi Larsen

Norwegian University of Science and Technology

Ann Sylvi Larsen - Norwegian University of Science and Technology, Department of teacher education, Norwegian Section. Researcher in children's literature and children's written stories. Academic interests in Nordic contemporary children's literature.

The Aftermath of the Migration Crises: Satire in Norwegian Children's Literature Depicting the Migration Crises

The migration crises have been depicted in different novels for children and young adults (e.g. D. Ellis' *The Breadwinner trilogy* 2001-2003). Typical, the protagonist is a refugee and the child reader is invited to emotional response and to identify with the refugees. The paper will do a close reading of a novel by Erlend Loe, *Kurt koker hodet* (Kurt is boiling his head, 2003), that differs from the typical. The novel is in a satirical style. Children's literature is characterized as less advanced than adult literature (Nodelman 2008). The satire genre is characterized by irony, sarcasm, and a humorous and critical tendency, and is therefore a political and complex genre (Quintero 2017). The paper will explore how the use of satire offers a critical framework for exploring different views on the refugees in society.

Kinga Latała

Jagiellonian University in Kraków

Kinga Latała is a PhD student in the Department of Comparative Studies in Literature and Culture at the Institute of English Studies, Jagiellonian University in Kraków. Her research interests include World War I and the inter-war period in literature, focusing on the autobiographical writings of Siegfried Sassoon and Christopher Isherwood, as well as humour in the works of P. G. Wodehouse in the context of translation studies.

Revisiting the Great War in Its Aftermath: *Testament of Youth* by Vera Brittain

My proposed essay is concerned with Vera Brittain's *Testament of Youth*, situating it in the context of the autobiographical boom of the 1920s and 1930s. Brittain admitted that "[...] the War obstinately refused to be forgotten; and [...] its extraordinary aftermath had taken full possession of [her] warped and floundering mind". I am going to discuss World War I as the catalyst for autobiographical writing, focusing on the female perspective in the male dominated genre of the war memoir. What is more, I am going to examine the individual and collective mourning, as well as the impact of the war on the individual and the entire generation, of which Brittain was a survivor and representative. In addition, I am going to analyse the memoir as an attempt to give the fallen soldiers, including Brittain's fiancé and brother, a literary life after death.

Héloïse Lecomte

École Normale Supérieure de Lyon

After teaching French at the University of Cambridge for a few years, Héloïse Lecomte is a first-year PhD student at the École Normale Supérieure de Lyon (France) under the supervision of Vanessa Guignery. Her research focuses on the representation of mourning and memory in contemporary British and Irish fiction, drawing mainly on works by Ian McEwan, Graham Swift, Ali Smith, Jon McGregor, Penelope Lively, Anne Enright and John Banville.

“Phantom growth”: Post-traumatic Healing in Ian McEwan’s *The Child in Time* (1987) and Julian Farino’s TV Adaptation (2017)

Ian McEwan’s *The Child in Time* is set in the aftermath of a child’s abduction, in a dystopian capitalist England. It is my contention that loss is seen as dispossession, in consumerist terms, leaving a void at the heart of the narrative. An anonymous abductor’s crime shatters the protagonists’ sense of time and self, echoing Cathy Caruth’s metaphor of the traumatic event as “an effraction, a wounding”. The child’s disappearance fractures the linear structure of time, as traumatic discontinuity and reminiscence invade the present. Both the novel and the film delineate this overwhelming sense of post-traumatic disorientation and confusion. However, I would argue that post-traumatic stress eventually turns into “post-traumatic growth” (Tedeschi/Calhoun) as the characters attempt at mending their broken existence. If trauma is assimilated to a wound, post-traumatic growth is a promise of emotional and temporal healing, in a movement from alienation and silence to connection, empathy and acceptance.

Imke Lichterfeld

University of Bonn

Dr. Imke Lichterfeld studied English Language and Literature, and History at Bonn University, Germany and Aberdeen University, Scotland. Her research predominantly focuses on early modern English drama. She has taught at Bonn and Växjö, Sweden, on a wide range of genres and epochs, including modernism and contemporary drama. Currently, she holds a position as Studies Coordinator at the Department of English, American and Celtic Studies at the University of Bonn.

“I have had my vision”. What Happens After a Moment of Being?

Lily Briscoe, the painter in Virginia Woolf’s *To the Lighthouse*, at the end of the novel finishes a landscape painting she had been working on since its beginning, i.e. many years ago before the First World War. While the Ramsays’ children Cam and James finally reach the lighthouse at the end of the last chapter of the novel, she puts the finishing touches on her painting and the narrator - through

internal focalization - allows the reader to follow her thoughts of having had her vision . This is clearly one of Virginia Woolf's famous moments of being. The moment seems perfect and combines emotional memories and impressionist feelings, it is like a 'little platform of present time' a moment where everything falls into place. The possibility of destruction and an insecure aftermath of such an ephemeral moment is nevertheless ever present in the novel, represented by Mrs. Ramsay's repeated fear that '[s]omeone had blundered'. Certainly James Joyce after the display of an epiphany often falls back into a stagnating gloomy Dublin life, but Woolf nevertheless leaves the reader with a feeling of harmony. This paper would like to delve further into the possible banality versus an illuminating elation after a moment of being.

Edyta Lorek-Jezińska

Nicolaus Copernicus University Toruń

Edyta Lorek-Jezińska (PhD, D. Litt.) is Assistant Professor in the Department of English at Nicolaus Copernicus University in Toruń, Poland, where she teaches British literature and drama, theatre, and cultural studies. Her research interests include alternative theatre, drama by women, theories of trauma and hauntology as well as disability drama.

Memory of the Holocaust in Recent Polish Theatre: *The Hideout* and *The Mayor*

The aim of my paper is to examine the strategies of remembering the Holocaust employed in two recent Polish performances: *Kryjówka/ The Hideout* by NeTTheatre (2014) and *The Mayor* by Małgorzata Sikorska-Miszczuk (2009) and its 2017 production by Teatr Gdynia Główna /Teatr Stajnia Pegaza. In *The Hideout* the viewer actively (re)-experiences the affective intensity of survival: its ambivalent mixture of secrecy and exposure, safety and imprisonment, fear and indifference. NeTTheatre also involves the viewers in the project of collecting personal stories of the Holocaust survival, expanding the range of collective memory and turning the traumatic past into a form of collective celebration. *The Mayor* addresses the questions of responsibility and perpetrators' trauma, the problems of historical truth and transgenerational memory, confronting the audience with unresolved past and its conflicting interpretations.

Glenn Loughran

Dublin Institute of Technology

Glenn Loughran is an artist and a lecturer in Fine Art at the Dublin School of Fine Arts and Media (DIT). He is also course co-ordinator of the B.A in Visual Art on Sherkin Island (B.A.V.A), and a core member of GradCAM. Originally from Belfast, Northern Ireland, Loughran holds a B.A in Fine Art Painting, (N.C.A.D/ 2003), an M.A in Sculpture (N.C.A.D / 2005), and a doctorate in education, titled: Art, Education and Event: Rethinking Informal pedagogies through the lens of the event (N.C.A.D

/GradCAM/2013). Exhibiting nationally and internationally, his work has developed hybrid forms of artistic research at the intersection between pedagogical process and artistic intervention.

Evental Research: After the Future...of Work

This presentation will explore the emergence of artistic modes of exchange in response to the recession (2008 -12). These ideas will be explored through a unique artistic research project developed in the last sewing factory in Dublin, titled: 'After the future...of work' (2017-18). 'After the future...of work', developed a contributory research process through collaborative events around the shifting relation between modes of production and modes of exchange in a post-industrial society. Linking the university and the factory through artistic research, this project engaged communities around the future of work in an automatic society. This presentation will be supported by the theoretical work of Bernard Stiegler on the political consequences of automation (2016), Alain Badiou's theory of the event (2009) and Japanese philosopher Kojin Karatani (2014), who has developed a schematic framework for understanding the historical development of alternative modes of exchange, from nomadic societies and tribal communities up to digital networks. Through this analysis, artistic modes of exchange, post-recession, are understood as evental modes of exchange.

Anna Markowska

University of Wrocław

Anna Markowska - an art historian, graduated from the Jagiellonian University in Kraków (M.A.) and The Institute of Art in The Polish Academy of Sciences in Warsaw (Ph.D.). Currently she is a Professor at the University of Wrocław, where she carries out her teaching and research in the field of post war and contemporary art and culture.

After Pleasure and Confusion: Marcel Duchamp in a Pharmacy

Marcel Duchamp's works usually relate to the ironic exploration of the borders of societal norms. Daniel-Henry Kahnweiler called this "aftermath effect" an unusual and wondrous absolute sign of despair, and Guillaume Apollinaire welcomed it as a miraculous herald of novelty. Could Kahnweiler and Apollinaire - despite such radically different opinions - both be right at the same time? "An-art" was being born - "something else in addition to yes, no or indifferent." One of the places where the "aftermath" effect blossomed was a pharmacy, a store of medicines and poisons - an inspiration for both *Pharmacy* (1914/1941), as well as a chemist's ampoule with Parisian air (1919). Why did Duchamp actually go to the pharmacy if he so negatively viewed the avant-garde dreams of healing the world?

Claudia Marquis

University of Auckland

Claudia Marquis is a Senior Lecturer in the English Department at the University of Auckland, New Zealand, teaching across a range of courses from Early Modern to postcolonial writing and adolescent fiction. She has published extensively on Caribbean Literature and on adolescent fiction, especially the work of New Zealand writers. Recent publications include essays on Margaret Mahy, Maurice Gee and an article on the teaching of New Zealand adolescent fiction for an *MLA* volume. Her most recent publication is “‘Making a spectacle of yourself’”: The art of anger in Jamaica Kincaid’s *A Small Place*, for *Journal of Postcolonial Writing* (2018).

Tolkien, Colonial History and the *Lord of the Rings*

J.R.R. Tolkien claimed his first impulse in writing *The Lord of the Rings* was to provide England with a pre-history. Nevertheless, modern scholars have demonstrated that this legendary often refers, analogically, to Tolkien’s Britain and contemporary history. So, Kocher observes that ‘Tolkien’s arts ... tease us with their resemblance to ... our not too distant past’. I argue, rather, for the interest of colonial and post-colonial episodes that constitute much more than a tease. In *The Return of the King*, Tolkien stages an encounter between Theoden, king of Rohan, and Ghan-buri-Ghan, the leader of the ‘Wild Men’, rooted in Théoden’s urgent concern that the Rohirrim will not get to Gondor in time to turn the tide of war against Sauron. Ghan-buri-Ghan offers to guide Theoden to Gondor by long forgotten paths, but, in exchange, Rohan must cease hunting his people ‘like beasts’. Later, when Aragon is crowned, following the success of this Western alliance, he honours Theoden’s bargain, granting to Ghan-buri-ghan and his folk, ‘to be their own for ever, and hereafter let no man enter [their land] without their leave!’ These relatively obscure events articulate significant uneasiness about the global imperialism that proved Britain Great, while speaking of Tolkien’s engagement with a peculiarly modern history in which Britain divested itself of its colonies, granting some form of independence. From this perspective, Tolkien’s mythography proves significantly global, as well as insular; a compelling mask for large cultural anxieties. Fantasy, after these events, becomes an unexpectedly postcolonial fiction.

J. Derrick McClure

University of Aberdeen

J. Derrick McClure Honorary Senior Lecturer in the School of Language and Literature, Aberdeen University. Retired from teaching 2009. Author of monographs: *Why Scots Matters*, *Language Poetry and Nationhood*, *Doric: the Language of North-East Scotland*; editor of poetry anthology *A Kist o Skinklan Things* and of several multi-author volumes of essays; author of well over 100 refereed papers on Scottish literary and linguistic topics, translator of *Sangs tae Eimhir*, *Ailice’s Anters in Ferlielann*, *The Prince-Bairnie*, *The Babel Buikbeild* and numerous individual poems selected from Gaelic, Italian, German and other languages.

At the Back o’ Benachie: a Social and Linguistic Treasure-trove

At the Back o' Benachie by Helen Beaton, published in 1915, consists of a series of chapters describing aspects of "life in the Garioch in the nineteenth century" (the book's sub-title). As a social document illustrating the highly individual culture which developed in the large-scale arable farms of North-East Scotland it has an important place in the extensive literature (including fiction and a remarkable body of poetry as well as documentary work) inspired by the topic: of equal interest, too, is the linguistic interest of its passages in the local dialect, the substantial glossary of dialect words and the list of proverbs and folk-sayings included as an appendix. This paper will place the book in the context of other studies of the Scots tongue, in its literary form and its many distinctive spoken dialects, produced in the nineteenth and early twentieth centuries; and in particular those produced in the "aftermath" of the recognition of the danger to local cultures posed by the institution of compulsory standardised education and other social changes

Meghan McLean

University of Western Australia

Meghan McLean is a PhD candidate at the University of Western Australia. Her project, seated within the field of creative writing, examines the relationship between the experience of trauma and the act of autobiographical writing, with a specific focus on addiction narratives and family memoir.

Creative Responses to Trauma: Metafiction and the 'Real' in the Work of Alison Bechdel

This paper will apply metafictional and phenomenological theories to autobiographical practice in order to consider how the desire to represent real familial relationships and experiences of trauma manifests itself in the works of American graphic novelist Alison Bechdel. Bechdel uses a combination of intertextuality and cartoon illustrations to explore her relationship with her parents in both *Fun Home* and *Are You my Mother?*. Both texts were written after, and explore, the death of her father. This paper will argue that the aftermath of trauma creates a space in which writing becomes possible. Drawing on my own project of family memoir and trauma writing, I will discuss how the fragmentation and discordance of traumatic experiences can be taken up within the form of the text to give rise to creativity.

Ricarda Menn

Goethe University Frankfurt/Main

Ricarda Menn is a PhD candidate at Goethe University Frankfurt/Main, where she studied two M.A.'s in American Studies and Anglophone Literatures, Cultures and Media. She works as a research assistant at Goethe University and holds a scholarship from the German National Academic Foundation (Studienstiftung). Her current PhD project investigates the concept of serial autofiction and ties in with her research interests in contemporary literature and aesthetics.

Rewriting Aftermath(s) - Autofiction and Seriality

Reading the autofictions of Paul Auster and John Burnside, this talk aims to discuss how serial modes of autobiography and autofiction re-negotiate aftermath(s). A recent pair of autofictions from their respective autobiographical oeuvre, Auster's *Winter Journal* and *Report from the Interior* (2013) and Burnside's *A Lie About My Father* (2006) and *Waking Up in Toytown* (2009) illustrates different narrative and formal strategies of seriality as a narrative and autobiographical "repetition with variation" (Kelleter 2012). Whereas Auster highlights a dialogue between body and mind, youth and age, past and present through the use of second-person present tense, Burnside includes circular narrative patterns and motifs, which destabilize truth and lying, sanity and unreliability. Both share a refusal of narrative closure and clear recoveries, so that in re-writing and re-ordering aftermath(s), no singular negotiation of the past is offered. In doing so, the texts also pose a different angle to self-help books and misery memoirs, so that seriality in the context of life-writing appears as a distinct phenomenon, which fosters narrative fragmentation, personal re-writing and re-ordering of aftermath(s), as well as showcasing limits of conventional autobiographical truth.

Lilia Miroshnychenko

Taras Shevchenko National University of Kyiv

Lilia Miroshnychenko is a Professor of World Literature in the Department of Foreign Literature at Taras Shevchenko National University of Kyiv. She has published over forty articles on British writers including Doris Lessing and William Golding. She is also one of the authors of *History of Dutch Literature* (2002). Her research and teaching interests include history of literature, contemporary British novel, relations between literature and philosophy, Dutch literature. In 2015, she published a book *Projections of Scepticism in Modern British Novel*.

Post-Secular and Literature: the Case of Julian Barnes

Jürgen Habermas had maintained that, in a just society, rational discussion would supersede religion in promoting moral action. In the 1990s, he suggested that the creation of a just society required some sort of secular appropriation or translation of religion (Nicholas Joll). In a recent work (*Between Naturalism and Religion*, 2008), Habermas is concerned with the relation between philosophy and religion in a liberal society wherein religion remains significant. He therefore proposes a dialogue between religion and secular reason. The evolving relationship between the religious and the secular became an inspiration to what is known as post-secular and is being theorized in a multidisciplinary perspective. While some literary scholars (proponents of post-secular studies in particular) articulate a distinctively post-secular trend in contemporary literature, others emphasize on the phenomenon of belief as an a priori complex issue. According to James Wood, "...people's beliefs are often fluctuating and changing - it is why people lose their faith, or convert to faith in God. [...] An essay or work of polemic finds it hard to describe the texture of such fluctuation, whereas the novelist understands that to tell a story is to novelise an idea, to dramatise it. There is no need to make a tidy solution of belief; to the novelist, a messy error might be much more interesting". The critic's own example is Virginia

Woolf and her novel *To the Lighthouse*, wherein “she has Mrs Ramsay, who thinks of herself as an unbeliever, suddenly express conventional Christian belief”. This is also true of Julian Barnes. The writer is known for his atheist position yet he demonstrates self-awareness of missing: “I don’t believe in God but I miss him”. This paradoxical hybridity can also be traced in his fictional atheist/religious doubters.

This presentation proposes to discuss how Barnes’s fiction and non-fiction show concern with religiousness, and how the narrative nuances the texture of religious fluctuations.

Maria del Pino Montesdeoca Cubas

University of La Laguna

Maria del Pino Montesdeoca Cubas teaches courses related to Anglo-American history and culture, English and Irish poetry and to the English novel. She researches and publishes on contemporary British fiction, intertextuality, and comparative literature.

Current Literary Responses to Brexit

Across the centuries, literature has been the arena where writers have best performed their critical attitude. Brexit has opened a new act in this tradition, revealing many authors concerned with the new scenario. Before the 2016 EU referendum, Ian McEwan manifested his worries about Britain’s status quo in *Nutshell* (2016). Since then, several books revolving around the different ramifications of Brexit have been published, such as Ali Smith’s *Autumn* (2016), the so-called first *BrexLit* novel, and *Winter* (2017). Curiously enough, Smith and McEwan construct their narratives upon elaborate intertextual connections with canonical English poets, playwrights and novelists who also discussed their contemporary times in turmoil. The aim of this paper is to examine how the authorial intention of those compelled to write about their nation has operated intertextually before and after Brexit.

Mantra Mukim

University of Dehli

Mantra Mukim is currently a research student in the English Department, University of Delhi. He will be joining the English department, University of Warwick, England as a doctoral candidate in Autumn, 2018, where he will be the Chancellor’s International scholar. His M. Phil on Rainer Maria Rilke traced a critique of presence in *Duino Elegies*, along with focusing on the idea of the “residual” in Continental thought.

Rilke’s *Namenlos*, Kant and the Subject of Aesthetics

Names test the already contingent relationship between the subject, language and the world. In Rilke’s case, paradoxically enough, these tests render the subject incapable of using language to name anything, let alone naming the self. The proposed paper will investigate the economy of names and naming in Rilke’s later works, with special attention to sections from *Duino Elegies* and *Sonnets to*

Orpheus. In pursuing such a line of thought the research will try and deepen the rift, already palpable in Kantian aesthetics, between reason and imagination, where the event of sublimity openly challenges all degrees of naming and conceptual understanding. In reading the allowances that Kant makes for his subject against Rilke's account of utter loss, this chapter hopes to make a case for experience, aesthetic and otherwise, that comes *after* the subject and the thing has been named. This resistance, then, foreclosed in Kant and welcomed in Rilke, will allow the paper to rethink the promise of lyric elegy as that which mourns and names the very thing that evades language or comes after the event of language.

Nadia Naar Gada

Mouloud Mammeri University of Tizi Ouzou, Algeria

Nadia Naar Gada is Senior Lecturer in African and Comparative Literature at Mouloud Mammeri University of Tizi Ouzou, Algeria.

Representations of the Algerian War and its Effects in Selected Literary Texts

This paper explores the representation of the Algerian Liberation War events with reference to four literary texts namely, Kateb Yacine's *Nedjma* (1956), Mouloud Feraoun's *Le Journal* (1962) Rachid Mimouni's *Le fleuve détourné* (1982), and Assia Djebar's *La femme sans sépulture* (2002). The task is to revisit these texts in order to examine the representation of the war and its after effects. The depiction of war events for the selected authors will be studied under the theoretical underpinnings of Frantz Fanon's psychiatric analysis of the impact of the war as well as his predictions of post-liberation rhetoric, which is provided in the third chapter of his *The Wretched of the Earth* (1965). It will be argued that these writers present dislocation from cultural memory as a major factor in the facilitation of coercion and conservation of hegemony. Hence, all the authors draw inspiration from accounts of their kinsmen's resistance to French colonization. At the end of the war, their representations of the war trauma stress its long-term effects of violence while their reclamations of the past engender varying creative reconfigurations of national identity that honors local tradition in response to the strategic and ethical imperatives of the resistance struggle against oppression at specific phases of its development.

Hania Nashef

College of Arts and Sciences, Sharjah

Hania A.M. Nashef is Associate Professor at the Department of Mass Communication at the American University of Sharjah, UAE. Her publications include *The Politics of Humiliation in the Novels of J. M. Coetzee*. She has also published a number of studies on the novels of J.M. Coetzee and José Saramago.

She has also published and presented on Palestinian literature, film and Arab media representations, and on the plays of Samuel Beckett. Her forthcoming book, *Palestinian Culture and the Nakba: Bearing Witness*, will be published by Routledge in 2018.

Nakba and its Aftermath in the Paintings of Ismail Shammout and Tamam al-Akhal

In his commemoration speech following the death of Palestinian artist Ismail Shammout, Mahmoud Darwish described his friend an icon of Palestine who upon his death has become the painting itself. Shammout was the first Palestinian artist who produced a series of paintings that depicted the expulsion of the Palestinians from their lands following the Nakba in 1948. Shammout and his wife Tamam al-Akhal have for years told the Palestinian story through their paintings, which are considered visual renditions of the trials of their people in the aftermath of the Nakba. Shammout's much discussed painting *Where to?* was the first visual interpretation of the plight of Palestinian peasants who became exiles. His early paintings documented the forced deportation from the homeland that turned the Palestinians into destitute refugees. In this paper, I discuss the later depiction of the Nakba in a joint project that was a result of the artists' combined visit to their ancestral home in March 1997 in *Palestine: The Exodus and The Odyssey*.

Brîndușa Nicolaescu

Bucharest University

Brîndușa Nicolaescu is a lecturer at Bucharest University, Faculty of Political Science. She teaches Literature and Politics, ESP and Academic Writing. Her current research interests are literary criticism, narratology, dystopian fiction as social critique, discourse analysis. Recent publication: "A Return of the Narrative in *The Lair* by Norman Manea" in *The Return of the Narrative: the Call for the Novel/ Le retour à la narration : le désir du roman*, edited by Sabine van Wesemael and Suze van der Poll, 131-143. Frankfurt: Peter Lang, 2015. To be published soon: "Norman Manea and the Romanian Language in Exile: from The Curse of the Outcast to the Bless of Liberty" in *European Writers in Exile*, edited Jeff Birkenstein and Robert Hauhart, Lexington Books.

Nostalgic Undertones of the Dystopian Aftermath

In contemporary dystopian scenarios we encounter a dissolution of the city, moreover in post-apocalyptic projections, decay is taken for granted as the main premise of a shattered, ruined universe. For example *The Road* by Cormac McCarthy envisages a hopeless eschatological vision, where the city has ceased to be visible as such, in other words only its violence maintains visibility by means of iconic remnants, within the ruins of a lost world - that *In the Country of Last Things* also comes to the foreground. *Player Piano* by Kurt Vonnegut is a parable of human deterioration and dissolution, describing the urban wasteland in the aftermath of the anti-machine rebellion. Both Vonnegut and McCarthy have nostalgic attitudes towards the pre-machine era, drawing upon the tradition of pastoral melancholia in American fiction and literary criticism. The 'intruder upon a fantasy of idyllic

satisfaction' (Marx 29) is significant for the brutal technical intrusion (symbolized by 'the machine') into Nature and relevant to the context of the dystopian turn envisaged by both novelists.

Elena Ogliari

University of Milan

Elena Ogliari is a PhD candidate in British and Irish cultural studies at the University of Milan, where she earned a Master Degree in English Literature. Her research project focuses on the representations of masculinity in the Irish press for boys in the crucial years between 1914 and 1937. Subjects considered in the thesis have been aired at international conferences and among forthcoming publications are articles on Irish anti-war propaganda and nationalism. In 2016, she was recipient of a grant to research archival material at UCC and the National Library of Ireland: this paper proposal stems from the research conducted in Ireland.

An Aftermath of Silence and Hatred: Irish Representations of the Great War After the Easter Rising

The paper examines how, in the aftermath of the Easter Rising, the Irish periodicals for juveniles crucially contributed to the discursive construction of the 1916 rebellion as the true expression of essential Ireland, radically transforming the youths' perception about their compatriots' participation in the concurrent Great War. Operating as a discursive space for a range of oppositional voices, the youngsters' literary periodicals not only depicted the Rising's aftermath, but they also helped to create the silence or hatred enveloping the war's fallen and veterans after 1916. Thus, combining literary and historical interests, I devote textual attention to the experimental rhetoric and literary strategies employed to mould a specific reception of WWI as compared to the uprising, which would eventually lead to the glorification of the minority of the Easter Rising, 'Ireland's little hero-band', to the detriment of the far larger numbers who had served for the cause of small nations.

Anna Paluchowska-Messing

Jagiellonian University in Kraków

Anna Paluchowska-Messing defended her PhD thesis *Frances Burney and Her Readers. The Negotiated Image* in February 2018. She has published on women novelists and playwrights of the late eighteenth century, such as Frances Burney, Hannah Cowley, Mary Wollstonecraft and Mary Hays. She is particularly interested in the interlinked developments of the novel and theatre in the eighteenth-century.

Jane Austen and Frances Burney: Family Narratives and Literary After-Lives

When Jane Austen died on 18th July 1817, few could have suspected that 200 years later she would be remembered as more than an author of “both faults and merits”, whose novels, in the words of Walter Scott, were “neither so captivatin’” as those of the more sentimental “cast”, nor “so grand” as those that fall into the category of the “romantic”. In fact, in 1815, when Scott’s review came out, neither *Emma* thus moderately praised nor the three other novels by Austen published earlier seemed to threaten the then undisputed supremacy of the most important woman novelist of her times, Frances Burney. A hundred years later, however, the tables had already been turned, and it was Austen who was heralded as the mother of the novel, while Burney had been relegated to the throng of somewhat crude predecessors of the great writer. Modern criticism, in contrast to nineteenth- and early twentieth-century reviewers and scholars, is more wary of sweeping judgements as to the relative claims of the two authors to having mothered the novel or even to their comparative greatness as writers. Studies on Austen’s and Burney’s posthumous careers illustrate more accurately the instability of the canon as a fixed point of reference and challenge Harold Bloom’s notions of intrinsic value in a literary text. The accepted canon thus emerges as one of many possible narratives about literature and art, and a narrative, moreover, continually swayed to one side or another by the micronarratives of the individual works of criticism or life writing. The present paper proposes to view the stories of Jane Austen’s and Frances Burney’s afterlives through the prism the posthumous narratives about them prepared by their relations: the memoirs of Austen by her nephew James Edward Austen-Leigh, and the first edition of diaries and letter of Burney by her niece Charlotte Barrett. The agendas of each work are discussed, and then compared as to their efficacy in setting the train of canonisation of each writer in motion along the Victorian literary rails.

Beata Piątek

Jagiellonian University in Kraków

Beata Piątek is Associate Professor in the Department of Comparative Literature and Culture in the Institute of English Studies at the Jagiellonian University. Her academic interests include the influence of memory on identity, both individual and collective, collective and cultural memory, and literature as an instrument of cultural memory with particular emphasis on the question of trauma and its representation in literature and culture.

Representation of the Aftermath of WWI in 21st-century Fiction: Graham Swift and Sarah Waters

The centenary of the outbreak of the Great War brought about a large number of historical and fictional publications related to this event. The status of WWI as cultural trauma in British collective memory is beyond doubt, but the evaluation of its aftermath is still open for discussion. This paper focuses on Sarah Waters’ *The Paying Guests* (2014) and Graham Swift’s *Mothering Sunday* (2016) as fictional voices in the discussion. Both novels are set in the immediate aftermath of war and both authors resort to stylization and pastiche, yet each author endows the event with different narrative potential and social significance. While in *The Paying Guests* the aftermath of war is marked by crisis and disorder, for the protagonist of *Mothering Sunday* it becomes the “advent [...] of future to come [...] of adventure” and new possibilities. The paper will examine the ideological implications of this contrast.

Márta Pintér

University of Pannonia, Veszprém

Márta Pintér (PhD) is Associate Professor, specialising in British and Irish Social Studies in the English-American Studies Institute, the University of Pannonia, Veszprém, Hungary.

The Aftermath of Colonial Stereotypes in Post-Postcolonial Discourse

My presentation addresses what I understand as the aftermath of negative colonial stereotyping in post-postcolonial discourse, particularly in relation to events that are perceived by one or more of the involved parties as crises. I approach negative stereotyping as a process engendered by a historical encounter between a conquering and a conquered group, which is then continually reinvoked and reinforced in moments of felt or real inter-group conflict in colonial as well as post-colonial times. I examine the above phenomenon in the context of the history of Anglo-Irish relations, and analyse stereotypical English representations of the Irish within the combined conceptual frame of the psychology of stereotyping and social identity theory. My assumption is that the more recent manifestations - persistence and tenacity - of negative English stereotypes about the Irish still tap into a socio-psychological mentality that is rooted in the afterlife of the colonial experience.

Krystian Piotrowski

Heidelberg University

Krystian Piotrowski reads English Literature and Linguistics at Heidelberg University. His main academic pursuits include the twentieth- and twenty-first-century British and Japanese writing, with a special emphasis on paragenic experimental (non-)fiction, literary aleatoricism, somaesthetics and affectivity, as well as traumatic realism. Piotrowski's current research focuses on the oeuvre of Anna Kavan.

Life, End of: Secular Eschatology in Christine Brooke-Rose's *Out* and Anna Kavan's *Ice*

The early 1960s saw a torrent of publications prophesying the end of the world - after the Cuban Missile Crisis many a writer penned post-apocalyptic scenarios aplenty, laying the foundation for contemporary posthumanist discourses and new conceptualisations of the ethics of alterity. The paper comments upon Christine Brooke-Rose's *Out* (1964) and Anna Kavan's *Ice* (1967), two works deserving more attention than they have hitherto been given. Both authors, proper British *nouvelles romancières*, herald a number of forthcoming socio-cultural changes by drafting descriptions of two post-cataclysmic societies full of 'eschatological unrest', exploring and probing deep into their wondrous 'inner landscapes', for 'the surface [alone] does not contain a key to authentic experience' (Anais Nin, *The Novel of the*

Future). Whereas Brooke-Rose's *Out* is a narrative of societal renewal and restructuration, depicting a uchronia based on a complete reversal of the social order, *Ice* by Anna Kavan portrays the world *via negativa* - a bleak heterotopia seen only by means of paraliptic and paraleptic shifts, a place replete with half-shadows of the past selves.

Silvia Pireddu

University of Turin

Silvia Pireddu received an MA in Modern Foreign Languages and Literature from Università degli Studi di Pavia (Italy) specializing in History of the English Language. She holds a PhD in English and American Cultures from IULM University, Milan and worked with post-doctoral grants at Università degli Studi di Pavia on translation and drama. From 2005 to 2017 she has taught seminars and courses at IULM and Università Cattolica del Sacro Cuore, Milan. At present, she is associate professor of English Language and Linguistics at Università di Torino. Her research interests include diachronic linguistics, translation and stylistics with special reference to the intersection of the theoretical principles and practical frameworks of literary texts, media and culture.

Storytelling in the Museums: Construing Language, Heritage and Places in the Aftermath of History

The paper discusses an example of museum storytelling by describing the installations displayed at the *Museo Diffuso della Resistenza* in Turin (Italy). The museum collects digital narratives of everyday life and during WWII and the multimodal reading of the Italian Republican Constitution. The stories represent a form of intangible heritage that preserves fragments of memory and turn them into a collective experience. Storytelling shapes emotions, creates involvement, and participation as strategies that shape an immersive museum experience. The fact that the museums bear witness to people who lived the War through storytelling realises the Bakhtinian idea of dialogue as a way of achieving a communal existence in which people establish a multifaceted relationship of mutual interdependence that overcomes the uncertainties of the *after-war* trauma. In the installation, this conception of social unity creates a cultural-semiotic space that respects the 'coexistence of socio-ideological contradictions between the present and the past, between different socio-ideological groups in the present, between tendencies, schools, circles, and so forth, all given a bodily form' (Bakhtin, 1981: 291).

Dagmara Poskart

Jagiellonian University in Kraków

Dagmara Poskart, M.A. In 2014 she earned her M.A. in English Philology from the Jagiellonian University, where she wrote her thesis entitled: "Fruit in John Milton's *Paradise Lost*." At present, as a doctoral

candidate in British Literature at the Jagiellonian University, she focuses on the writings of another 17th century author and poet Lucy Hutchinson. She also interprets and works as a tutor of both English and German. Some of her other interests include pedagogy and Foreign Language Teaching.

“Into black blood shall her dark body turn/While your polluted spheres about you burn” - Lucy Hutchinson’s Politics of Grief and the True Meaning of Restoration

Critical studies concerning early modern affective experience, encourage us to see literary expressions of grief as a critique of the socio-political status-quo, or means by which individuals arrive at a better understanding of the self. This insight corresponds with the writing of Calvinist author Lucy Hutchinson (1620-1681) whose life was shaped by the Civil War, Restoration, the imprisonment and the subsequent death of her regicide husband. In Hutchinsons's case, the collapse of the republican cause, compounded by her personal loss, resulted in a creative outpouring: her bereavement inspired a series of works, including biography as well as epic and meditative poetry, which underscore her identity as a Puritan saint. At the time of the new regime, their anti-courtly rhetoric and apocalyptic overtones put her in a rather precarious position. This paper seeks to address the subversive elements of Hutchinsons' writing, focusing primarily on *Elegy 3*, where her protest is most clearly articulated.

Grace Pundyk

University of Melbourne

Dr. Grace Pundyk is a Melbourne-based scholar, artist, performer, author and playwright. Her PhD research, titled “Invisible Words: the Semaphore of Skin”, drew on the mediums of photography, video, installation, theatre and artefacts of skin to interrogate the intergenerational impact of the “unspeakable” traumas of a past war. It is from this research that Grace wrote her play *Steppe* (a journey of unforgetting), as well as embark on a “skin practice”, where she makes parchment sourced directly from marsupial roadkill in north-west Tasmania. Largely self-taught, in 2014 she undertook a mentorship with Pergamena, professional parchment makers in New York, and is currently curating a group exhibition of artists’ work on her parchment. Grace describes her work as inhabiting a “strange periphery”: in “BIRDS” she performed inside a giant birds nest (to the sound of birdsong); in *Sita’s Garden*, she danced kathak on a moving river barge, at 4am, amidst giant floating lotuses; and the premier of her play *Steppe* was staged inside a freight car at a rail yard. Books include the global travel narrative *The Honey Trail* (St Martin’s Press, 2010), and *Sons of Sindbad: the Photographs* (Arabian Publishing, London, 2006). *Sons of Sindbad* was short-listed for the BRISMES Book Prize 2007 and was voted by *The Times* as one of the “Top 5 Photography Books of 2006”. Grace has presented and performed her work at festivals and conferences around the world. Her play, *Steppe*, was based on “found” letters written by her Polish grandmother. The play, which has been translated into Polish and Spanish, premiered at the 2015 Melbourne Fringe Festival; was short-listed for the Rodney Seaborn Playwrights Award 2016; has recently been short-listed for 2019 publication under Currency Press; and was selected for the 11th Women’s International Playwrights Conference, to be held in Santiago, Chile in 2018.

The promise of a Hospitable Memory: Encounters on the Threshold

The *arrivant* appeared as a moment of inheritance, just a handful of letters and photographs found in my dead father's belongings that recounted the unravelling of a life: my Polish grandmother - a woman I never knew and who was rarely spoken about - was deported to and died in Siberia under Stalin in the 1940s. While the inheritance of these traumatic and previously silenced artefacts can be seen as a marker, a threshold at which this unknown and unasked-for *arrivant* appeared, her arrival also rendered the threshold indeterminate, blurring time and 'all the distinctive signs of a prior identity'¹ and highlighting the fraught complexities inherent to intergenerational witnessing. For, as Eva Hoffman identifies, how is it possible to even begin to witness that which I never had a chance to know? This paper explores how, via a series of artistic makings and remakings, locating this inheritance along the disquieting threshold of the *arrivant* has encouraged an ethics of witnessing that in turn has served as an aletheic and transformative conduit between the living and the dead.

Katalin Ágnes Schmidt

University of Pannonia

Katalin Ágnes Schmidt is an assistant lecturer at the University of Pannonia in Veszprém, Hungary, where she teaches Creative Drama and Theatre. She is close to the end of her PhD studies at Eötvös Loránd University (ELTE) in Budapest, where her primary interests are in contemporary literature, especially in connection with questions of gender and feminism.

Destruction Giving Rise to Creation in Jeanette Winterson's Novels

The description of the aftermath as desolation or a chance for rebirth is not rare in Jeanette Winterson's works within personal relationships of characters as well as on larger scales. However, those instances in her novels when these two forces seem to collide are particularly intriguing. There are cases in several novels, where critical events are followed by a prolonged sensation of suffering, however it is precisely this state of distress that allows the emergence of and even fuels processes of creation. This is neither full destruction, nor the promise of a new start, but rather a possibility of turning the power of destruction into creative energy. Examples for this can be drawn from several novels, for example *Written on the Body* (1992), where the protagonist, in an almost obsessive lock inside the pain of loss, rebuilds the cancer-ravaged body of the lover cell by cell within the narrative like an eternal monument to beauty.

Christina Schönberger

University of Augsburg

Christina Schönberger is a PhD candidate and lecturer at the Chair of English Literature at the University of Augsburg. Her doctoral thesis explores the interplay of distance and closeness in contemporary second and third person autobiography. This research is funded by the German Academic

Scholarship Foundation (*Studienstiftung des deutschen Volkes*). She holds an MA in English and American Studies and a bachelor's and master's degree in education. Her research interests include life writing, literary theory, contemporary prose and drama, and the ethics and aesthetics of literature.

Rebellious *Joseph Anton* or: Chronicling the Aftermath of *The Satanic Verses*

In autobiographical writing, (personal) events seem to have particularly noteworthy consequences for the development and depiction of the narrated self. This paper suggests that Salman Rushdie's memoir *Joseph Anton* (2012) demonstrates how the persona Rushdie becomes an exemplary communicative figure who claims to stand up for the value, freedom, and responsibility of literature in the light of political and religious threat and beyond, and thus shifts the focus from *self*-life-writing towards a more collective scope of self-narration. The use of the third person accounts for a more distanced self-portrayal and justification, retracting the pronoun "I" and making the "Rushdie affair" also a societal issue. In Alain Badiou's sense of the event as a catalyst for revolution and change, "post-fatwa" *Joseph Anton* filters the subversive and constructive potential of *after*-self life-writing in general and the aftermath of the fatwa in particular as not only a personal platform but also a communal one.

Melissa Schuh

Goethe University Frankfurt/Main

Melissa Schuh completed her MSt in Modern Languages (University of Oxford) in 2013. She is currently a doctoral candidate in English at Queen Mary University of London and a postdoctoral research fellow at the Institute of English and American Studies at Goethe University Frankfurt. Her research interests include English and German contemporary fiction, autobiography and life writing, as well as seriality, specifically the works of Philip Roth, J.M. Coetzee and Günter Grass.

"All across the country..." - Serial Forms and the Aftermath of Brexit in Ali Smith's *Autumn* and *Winter*

The EU referendum in the United Kingdom on 23 June 2016 in which 51, 9 % of voters decided in favour of leaving the European Union marks a significant political event in recent history, commonly referred to as "Brexit". Ali Smith's *Autumn* (2016) is frequently regarded as one of the first post-Brexit novels and was published less than four months after the referendum on 20 October 2016.¹ The novel is the first in a seasonal quartet and was shortly followed by *Winter* (2017). This paper will trace the aftermath of Brexit in these two volumes of Smith's series, analysing the repetition and variation of themes and motifs within the books as part of an aesthetic of seriality. The use of serial forms, here, will be shown to address the ongoing political and social aftermath of Brexit by highlighting its resonance both as a unique caesura in European history as well as an event that echoes past uprisings of nationalism in Europe.

Małgorzata Sugiera

Jagiellonian University in Kraków

Professor at the Jagiellonian University in Kraków, Poland, and the Head of Department for Performativity Studies. She published several single-authored books in Polish, co-edited works in English and German, and lectured and conducted seminars on German, French, Swiss, and Brazilian universities. Her main research fields are performativity theory, cultural studies and queer studies. She is active as a translator of scholarly books and theatre plays.

After the Earth: New Postsingularity Scenarios

Human cultures have imagined the disarticulation of the spatio-temporal frameworks of history in a variety of documented ways. However, some new or emphatically modified apocalyptic scenarios have appeared since the late 1990s, when the ongoing rapid changes in the planet's thermodynamic regime became scientifically established and a new epoch in Earth's history was introduced. Nevertheless, it is not the aim of my lecture to present manifold apocalyptic visions, symptomatic of the present state of economic and ecological predicament in the face of a fast approaching singularity. Rather I intend to take a closer look at how a future after the Earth we used to know has been imagined in the last ten-odd years.

Bearing in mind that the very idea of human species has been put in question by the eco-eco-crisis, I aim to present in my lecture a few examples of two strains of SF literature and films that concentrate upon how we will morph into another posthuman species. One of these strains shows a comeback of the world as it existed until the sixth day of creation—a world as a stage set for the re-arrival of humankind, the main actor, this time born in vitro and fathered by classic Hollywood movies. This scenario can be found in Jacek Dukaj's *Starość Aksołotla* or in J.S. Morin's novel cycle *Robot Geneticists*, which features various developmental stages of human-machine hybrids. The other strain denounces, by contrast, the perspective of Eden revisited and instead shows a life on the damaged planet, like in Philip Reeve's novel trilogy *Predator Cities* or in the Japanese anime *Blame!*. Both strains demonstrate that Donna Haraway was right when insisting on multiple meanings of SF which can also stand for speculative fabulation—stories with multispecies players that teach us how to stay with the trouble in times when abnormality has become the norm not only in the domain of climate.

László V. Szabó

University of Pannonia Veszprém/ Komárno

Associate Professor at the Institute for German Studies and Translational Science at the University of Pannonia, Veszprém. German and English studies in Veszprém (1992-1997), PhD-degree in German literature (Budapest, 2005), habilitation in literary science (Pécs, 2016). Publications on German and Hungarian literature of the 19th-20th century. Several research fellowships in Germany and Austria, e.g. Alexander von Humboldt scholarship at the University of Stuttgart (2014-2015).

“History, this delirious malady...” Immediate and Longterm Aftermath of Historic and Biographic Events in Sándor Márai's Diaries

The paper examines the diaries of Sándor Márai (1900-1989), one of the most significant Hungarian writers of the 20th century (frowned upon in the socialist era), with main focus on his recordings during WWII. These diaries are impressive examples for the immediate reflection of major historic events, as directly experienced by Márai in Budapest and nearby in 1944-1945, going far beyond a simple registering of the events in Hungary towards the end of the War. Reflections of the events (like the bombardment of the capital) and their immediate and longterm aftermath (e.g. social-economic crisis, communist power-overtaking) are placed by Márai in the broader context of the history of Europe and the decline of its culture (a discourse inspired by Oswald Spengler and Thomas Mann). Therefore, the paper also wishes to examine the cultural, historic and biographic discourse-components of Márai's diaries (written until the last day of his emigration and his life), also those going beyond his immediate experience of current history.

Gertrud Szamosi

Pécs University

Gertrud Szamosi is Assistant Professor at the Institute of English Studies, Pécs University in Hungary. She has taught and published in the fields of Scottish, Canadian and Postcolonial literatures. She was guest editor of the postcolonial issue of the literary theoretical journal *Helikon* (1996), edited a volume of contemporary Scottish short stories in Hungarian (1998) and co-edited *Contested Identities* (2015) a volume of selected papers of the 14th RNLA Conference held in Pécs.

Re-Membering Partition: Narrative Memory in Shauna Singh Baldwin's *What the Body Remembers*

My paper reads the different narrative devices used in Shauna Singh Baldwin's novel, *What the Body Remembers*. The story is set in the period leading up to, culminating in, and constituting the immediate aftermath of the partition of India. The paper investigates the different representational strategies that the novel offers in order to reveal the physical and psychological fragmentation and dissolution of human bodies and voices amidst Partition violence. Baldwin's narrative strategies are explored from the perspective of narrative control in case of characters and narrators. I also intend to provide textual evidence for the deeply subjective nature of memory and the act of remembering and re-remembering. With the help of offering alternative narrative perspectives Baldwin also highlights the problematic relationship between violence and its representation in the context of patriarchal and colonial power structures.

Judit Szathmári

University of Debrecen

Judit Szathmári, Assistant Professor, North American Department, University of Debrecen, Hungary, was a Fulbright Researcher at the Milwaukee Public Museum and the University of Wisconsin, Milwaukee (1999-2000), and the D'Arcy McNickle Center for American Indian and Indigenous Studies, Newberry Library, Chicago (2014). Her research interests include exploration of the urban experience in contemporary American Indian literature, urban self-help organizations, American Indian humor, and US Indian policy, with special focus on the post-World War II period. She published a scholarly monograph, *The Revolving Door: American Indians in Multicultural American Society*, in 2013 (Debrecen UP). She has been *Hungarian Journal of English and American Studies* [HJEAS] copy editor since 2014.

Chicago: “Where Native America Lives”

The state of American Indian communities in the United States has historically been viewed as the aftermath of colonization, rooted in exterminations, removal, assimilation, and the 20th-century policies of termination and relocation. While colonization does, through historical trauma, affect present-day issues, since the mid-20th century, scholarship has propagated a more realistic image of American Indians. The 1961 American Indian Chicago Conference serves as a milestone in the change of perception, and is responsible for the creation of a “new aftermath”, reestablishing America’s Indigenous population as proactive agents and not merely reactive subjects. Such a paradigm shift is partially due to the success urban Indian communities, such as Chicago’s would demonstrate. The presentation aims at exploring how Chicago’s Native community still struggles with remnants of the old aftermath, and proves the legacy of the post-1961 new one.

David Szollath

Hungarian Academy of Sciences

David Szolláth, Ph. D. (1975) is a research fellow at the Hungarian Academy of Sciences, Research Center for the Humanities, Institute of Literary Studies in Budapest. He is an editor of *Literatura* - theoretical journal of the Institute of Literary Studies, HAS and author of the “A kommunista aszketizmus esztetikája” [Aesthetics of Communist Ascetism] (2011).

Unrepresentability of the War as a Challenge to Mimetic Representation

Miklós Mészöly (1921-2001) is considered to be the foremost precursor of Hungarian Postmodern fiction. Although he was a renowned and prestigious writer from the seventies, almost nothing has been said about the role of his experience of being a soldier in World War II. In my paper, I would like to reconsider war trauma in Mészöly’s oeuvre. Writing about war was for him a forty-year long quest of finding the adequate narrative form. After a series of rather conventional realist war stories in the fifties and the sixties, the subject almost disappeared from his work for a long time. When it reappeared, it turned to be less of a subject of representation than a main obstacle of representing the past, and an unresolved issue of memory that makes linear narration impossible. Unrepresentability of the war by conventional narrative forms became a proof of incapacity of mimetic representation in general.

Wojciech Szymański

University of Warsaw

Wojciech Szymański is an Assistant Professor in the Department of the History of Modern Art and Culture at the Art History Institute, the University of Warsaw. He is an independent curator and art critic; member of the International Association of Art Critics AICA, author of the book *Argonauci. Postminimalizm i sztuka po nowoczesności. Eva Hesse - Felix Gonzalez-Torres - Roni Horn - Derek Jarman* [The Argonauts. Postminimalism and Art After Modernism: Eva Hesse - Felix Gonzalez-Torres - Roni Horn - Derek Jarman] (2015) and numerous academic and critical texts; curator of group and solo shows and art projects. His last research project *Images of/from the Great War. Modes of representation of the Great War (1914-1918) in Polish art* was carried out within the framework of the post-doctoral programme awarded by the Polish National Science Centre.

Fathers and Sons: Phantom Pains in Post-Great War Polish Art

It appears that Poland's complicated and ambiguous relationship with the Great War has not been paralleled by any other European and non-European state. On the one hand it was on the territories of the non-existing Polish state (due to the 18th-century partitions) that the key events of the Great War's eastern front took place. Also, over three million Polish recruits enlisted into three imperial armies (German, Austro-Hungarian and Russian) and, as a result, fought against and killed each other, while over two million people were forced to exile. On the other hand, however, in Polish visual memory of the War this catastrophic event, which caused some great losses, was ejected by the fact that in 1918 Poland regained independence. This explains why the Polish acts of commemorating the Great War differed considerably from their counterparts in other countries. Polish art thematising the War never created its surrealist, expressionist, or modern antiheroic image. Instead of this, as Maria Janion once stated, this kind of visual memory of the war in Poland had been replaced by the aesthetics of the "the uhlan western", both traditionalist and patriotic.

In my paper I would like to demonstrate some of the main differences between the official Polish visual memory of the Great War created by the artists during the conflict and immediately after it (i.e. in the interwar period) and Western European artistic representations of the event. Special attention will be paid to works by two artists: Jacek Malczewski and his son Rafał. While Malczewski the father created the most popular, heroic, and patriotic pictures of the war in Polish art, Malczewski the son rejected his father's (and acclaimed artist's) vision of the war by depicting traumatic aftermath(s) of the war and its effects.

Izabela Szyroka

Jagiellonian University in Kraków

Izabela Szyroka is an Assistant professor at the Department of the History of Philosophy, the Institute of Philosophy at the Jagiellonian University in Kraków. She is the author of *Filozofia kultury Zygmunta*

Lempickiego (2006) and *Autobiografia i filozofia* (2016). She has also translated into the Polish *An Autobiography* by Robin G. Collingwood (2013).

The Dialectics of the Fall

This paper takes a philosophical look at the issue of the ‘event’, which assumes that, in the study of a certain kind of phenomena, we can also learn something about human nature (e.g. Otto Friedrich Bollnow’s ‘the principle of anthropological reduction’). In my paper, I will discuss Walter Benjamin’s notion of ‘the fall’ as a dialectical ‘event’, as a catastrophe, man’s estrangement from the world and from himself - a consequence of the downfall of the pure ‘expressionless and creative language’ and its fragmentation, but also as a necessary condition for the re-creation and articulation of potentiality which is primordially rooted in man’s always excentric experience of life. I will illustrate this liberating and creative aspect of the fall with the literary example of Madame de Staël, whose writings (*Germany, Corinne, Ten Years’ Exile*) express the structure of the modern melancholic spirit.

Matteo Valentini

University of Genoa

Matteo Valentini is a PhD student in History of Contemporary Art at the University of Genoa. In 2016 he participated in the seminar ‘Memoria/e’ at the University of Genoa, with an intervention called *Supermarket’s memory* (now in print for De Ferrari Editore, Genoa). In 2018 he participated in the seminar ‘Don’t Look: Representations of Horror in the 21st Century’ at the University of Edinburgh, with an intervention called *Violence as “image act” from Wiener Aktionismus to Isis videos*.

About *Ustica*: Christian Boltanski and the Processing of a Massacre

On June 27, 1980, an Aerolinee Itavia DC-9 crashed into the Tyrrhenian sea between the islands of Ponza and Ustica while carrying 81 passengers from Bologna airport to Palermo airport. It was the so-called ‘Ustica massacre’, whose causes and responsibilities were never clearly defined. In May 2007, in Bologna, the Museum for the Memory of Ustica was inaugurated, which houses an installation created by Christian Boltanski to mark the remembrance of that event. My intervention aims to analyze this work by placing it both in its historical context, both within the dialogue between personal memory and collective memory, between civil responsibility and the grieving process, which the French artist carries out from the beginning of his activity. Boltanski summarizes this search for the roots of loss and its extreme aftermaths by saying: ‘We are made of all the dead behind us we have forgotten.’

Stefan Veleski

Masaryk University Brno

Stefan Veleski is a doctoral student at the department of English and American studies at Masaryk University in Brno. He is writing his dissertation on the processes that turn some novels into short lived

bestsellers, and others into constituents of the literary canon, with a particular focus on late Victorian novels. He received his MA degree in English Language and Literature at the same department, with a thesis that conducted a Darwinian analysis on a corpus of contemporary action films that shared the monomyth as their principal narrative paradigm. His main areas of interest are science fiction, contemporary cinema, and late Victorian fiction, which he endeavors to analyze through the prism of literary Darwinism, analytical aesthetics, cognitive narratology, and reception studies.

Mimicking the Other: The Aftermath of First Contact in Mid-20th Century Science-Fiction Novels

Hypothetical encounters between humans and alien civilizations have been a hallmark of science fiction since the inception of the genre. However, the accompanying transformation of human society in these narratives has been largely neglected in critical analyses, especially by those that fit under the 'cognitive' moniker. My paper will attempt to fill this gap, by comparing how the aftermath of first contact is treated in novels by the 'Big Three' of mid-twentieth century science fiction - Arthur C. Clarke (*Childhood's End*), Isaac Asimov (*The Gods Themselves*), and Robert A. Heinlein (*Stranger in a Strange Land*). The paper will argue that the upshot of first contact in these novels is always hyper sociality - for better or worse. In addition, their success hinges on the depiction of a post humanist perspective - focusing either on aliens or on 'altered humans. This perspective interferes with standard mechanisms of reader immersion reliant on evolved cognitive biases, but makes up for it by utilizing cultural (mainly Cold War related) anxieties, and the strategic placement of counterintuitive biases.

Eszter Vilmos

University of Pécs

Eszter Vilmos is a Ph.D. student in the Literary Doctoral School of the University of Pécs, where she also teaches contemporary Hungarian literature, along with poetics and rhetoric. Her current research focuses on the transnational postmemory of the Holocaust, as represented in contemporary literature. She has published and presented several papers on this subject, as well as on poetry translation. Vilmos often publishes reviews of books and theatre in prestigious Hungarian literary reviews.

The Aftermath of the Holocaust in Postgeneration Literature

What kind of poetic forms are accessible to those authors, who were born after the generation of witnesses, and who are however willing to write about the Holocaust? According to my research, the following typology could be set: one group can be entitled as "Holocaust-memory literature". These novels model the functioning of postmemory by representing the connection between the Holocaust and a successive era. Another group consists of "rewritings". Their accessibility to the Shoah is not only indirect due to the media of language and art, but also because their authors were not yet born in the era they are writing about. Other texts have a main plot that is set in the time of the event, but their texts do not have the testimonial authority of 'classical' Holocaust literature, so that they use plenty of

Holocaust documents to authenticate their stories. These can be called ‘documental novels’. They serve a purpose similar to memorials.

John-Michael Warner

Kent State University

John-Michael H. Warner is an art historian trained in gender and women’s studies. At Kent State University (Kent, Ohio, USA), Professor Warner teaches histories and theories of contemporary art and contemporary photography as well as environmental art history and twentieth-century American art—each from a feminist and queer perspective. John-Michael holds a Bachelor’s degree in History and Art History from the University of Colorado, a Master’s degree in Art History from Arizona State University, and a PhD in Art History and a minor in Gender and Women’s Studies from the University of Arizona. Warner’s first manuscript *Border Spaces: The U.S.-Mexico Frontera* (University of Arizona, 2018), with Katherine G. Morrissey, is a series of art historical and environmental histories of the U.S.-Mexico borderlands from the turn of the twentieth-century through the turn of the twenty-first century. He is currently working on a second manuscript, also with the University of Arizona Press, that attends to Christo and Jeanne-Claude’s *Running Fence: A Project for California, 1976*. Warner’s research interests include: border/borderlands studies, land use studies, eco-critical studies, theories of modern sculpture, and social/relational art.

In the Wake of Christo and Jeanne-Claude’s *Running Fence*

Christo and Jeanne-Claude’s *Running Fence: A Project for California, 1976*, was a 24.5-mile temporary barrier that crossed public and private land, protected natural spaces, and transcended the fragile ecosystem of Bodega Bay. Arguably, when focus is placed on the iconic monument, one of the most important aspects of *Running Fence* is lost—the aftermath. In the days and months following the installation, the impact of *Running Fence* became clearer. It resulted in the development of a public foundation to defend small farmers from corporate development as well as advocate for respecting landscapes. The project also resulted in a lasting community; or, what Brian O’Doherty describes in “Still Running” (2010) as a miniculture: “The *Fence* created a *miniculture*. If there is an allegory it is in this power to create not just an artwork but a culture”. Subsequently, this paper will explore a dematerialized form of *Running Fence*: one in which the participatory element is far-reaching and appears because the land artwork was retired.

Amanda Wasielewski

The City University of New York

Amanda Wasielewski is an artist and doctoral candidate in Art History at the CUNY Graduate Center. She is the author of the forthcoming book *Made in Brooklyn: Artists, Hipsters, Makers, Gentrifiers* (Zero Books, 2018) and has exhibited her artwork internationally. Wasielewski has taught social media studies

at the University of Amsterdam, architectural history at the Spitzer School of Architecture, City College of New York, and modern art history at Lehman College. She is currently a fellow of the Social Sciences Research Council and an affiliate of ASCA, University of Amsterdam.

De Reagering: Presaging Right Wing Aesthetics After the End of History

In 1981, a strange political figure took center stage in Amsterdam's municipal elections, a tall, lean man wearing a fedora and a black leather trench coat, waving a toy pistol and shouting dictatorially, "We have agreed that we are not in agreement and we have decided not to decide". Thus, poet Mike von Bibikov led a new political party/ludic performance launched from the squatter and punk scene of the city: De Reagering, a combination of the Dutch words for government (*regering*) and to react (*reageren*). As a prototypical postmodern ludic artwork, De Reagering represented the radical ambivalence of 1980s youth culture while, at the same time, paved the way for a moral and philosophical relativism that exploded in the 1990s with the Science Wars and the debate around Francis Fukuyama's End of History thesis. This paper argues that De Reagering's anarchist political rhetoric represents the right-wing id of posthumanist discourse.

Andrew Wells

University of Greifswald

Dr Andrew Wells is (as of 1.10.2018) Alfried Krupp Fellow at the University of Greifswald and was formerly Wissenschaftlicher Mitarbeiter at the University of Göttingen. He has published numerous essays on race, sex, the history of animals, and cultural history from the early modern period to the twentieth century. With Sarah Cockram, he is the editor of *Interspecies Interactions: Animals and Humans Between the Middle Ages and Modernity* (Abingdon: Routledge, 2017) and his monograph, *Generating Difference: Race and the Reproductive Body in the British Atlantic World, 1660-1840* is currently under consideration with the University of Pennsylvania Press. He is currently working on a study of urban concepts of freedom and liberty in the British Atlantic world.

Reassessing Freedom in the Aftermath of Revolution: Liberty and Clarendon's *History of the Rebellion and Civil Wars in England (1702-4)*

Clarendon's colossal and magisterial *History of the Rebellion* is a text whose subject, author, production, and publication are part of a densely layered history that encapsulates the nature of "aftermath" in seventeenth- and eighteenth-century Britain. The greatest, if not the first, history of the English Civil War was produced in exile, first while the War was ongoing and later once Clarendon was exiled following his political downfall; it then remained unpublished until the early eighteenth century, by which time a further - "glorious" - revolution had deprived Clarendon's son-in-law of his throne. By looking at the text's publishing history and its reception alongside its account of the origins, conduct, and aftermath of the War, this paper will consider the place of the idea of freedom within this

powerfully royalist text and show how the *History* embodied the permutations and changing fortunes of liberty over the course of the seventeenth century.

Beret Wicklund

Norwegian University of Science and Technology

Beret Wicklund is Assistant Professor in the Department for Teacher Education at the Norwegian University of Science and Technology. Her research interests include students' literary competence, children's writing, Ibsen's dramas.

The Aftermath of the Financial Crisis - Thórarinn Leifsson's Satire *Bokasafn ömmu Huldar*

The Icelandic author Thórarinn Leifsson's novel for children *Bokasafn ömmu Huldar* (Granny Huld's Library) was published in 2009, the year after the bank collapse in Iceland. The story tells us how 11 year old Albertina and her friends conquer and defeat the bank that controls people's life by help of her great grandmother Huld. Leifsson describes a dystopic future environment, by combining elements from satire, science fiction and fantasy. He both exaggerates and explores the attitudes and trends that led to the crisis, but in doing this, he also presents values we need to cultivate in order to prevent this crisis from repeating itself. In my paper, I will use theories of satire (Quintero 20017) to discuss how the bank collapse is explained young readers. I will also refer to the discussion of the bank collapse.

Katarzyna Więckowska

Nicolaus Copernicus University, Toruń

Katarzyna Więckowska is Assistant Professor at the Department of English, Nicolaus Copernicus University, Toruń, where she teaches cultural and literary studies. Her research interests include contemporary British and American fiction, literary and cultural theory, feminist criticism, and hauntology.

The End of the World and After

Writing about "the future of the anthropocene," Claire Colebrook argues that what makes our times unique is the realization that the end is imminent, that it "is now of our making, and [that] its mode will be that of slow attrition" (2018). In this article, I discuss selected 21st-century novels depicting the slow end of the world, focusing on the representations of the aftermath, or the world after the end of the world. Following Jacques Derrida's suggestions in "No Apocalypse, Not Now" (1984), I approach these images and novels as "invention[s] by men" that are part of "a process of fearful domestication,

the anticipatory assimilation of that unanticipatable entirely-other” of / after the anthropocene. I treat the novels as syndromes of the present, possibly exemplifying the shift towards what T. J. Lustig and James Peacock (2013) describe as a new post-humanism, where the centre is (re)moved from “man” to such more complex systems as the living environment.

Jana Wild

Academy of Performing Arts

Jana Bžochová-Wild is Professor of Theatre Studies at the Academy of Performing Arts (VŠMU) Bratislava, specialized in English and German drama and Shakespeare. Her publications include monographs in Slovak language: *Shakespeare. Zooming* (2017), *A Short Cultural History of Hamlet* (2007), *An Enchanted Island? Shakespeare’s “The Tempest” Otherwise* (2003) etc. She edited three international collections *Shakespeare in Between* (2018, in English), *“In double Trust”*; *Shakespeare in Central Europe* (2014, in English) and *Mirrors of/for the Times; Shakespeare in Central European Theatre* (2015, in Slovak), each of which included essays from Poland (Marta Gibińska, Anna Cetera, Krystyna Kujawinska Courtney, Anna Kowalcze-Pawlik, Jacek Fabiszak etc. She organized two international Shakespeare conferences in Bratislava *Chronicles of the Time* (2013) and *Shakespeare in Between* (2016).

Beware of the East? Comedy of Errors After August 1968 in Czechoslovakia

The paper reflects upon and contextualize the production of *The Comedy of Errors* staged 1971 in the Slovak National Theatre Bratislava. Staged as a grotesque farce full of turmoil, mishmash and disorder, the elements of its visual design referred to a world where nothing was to be taken at face value - no doubt, a picture of a desorientated society and overall decay in the aftermath of the military invasion of 1968. Set against the backdrop of the philosophical controversy on whether Czechoslovakia belongs to the East or West, the production could be understood as warning against the takeover of the country by Soviet Russia.

Konrad Wojnowski

Jagiellonian University in Kraków

Konrad Wojnowski works as an assistant at the Performativity Studies Department in the Jagiellonian University. He has written two books: *Aesthetics of Disturbance* (in Polish: *Estetyka zakłócenia*) and *Productive Catastrophes (Pożyteczne katastrofy)*. The first one is devoted to different strategies of disturbance in the cinema of Michael Haneke; the second one deals with the concept of catastrophe in the context of contemporary technoculture. His research interests span theories of performativity, philosophy of communication, and various intersections between culture, science, and technology. Currently he is leading a research grant regarding the impact of probability theory on avant-garde art and science-fiction literature in the 20th and 21st centuries.

In the Dust of Techno-sphere - Art After Certainty

In my speech I would like to talk about the art of techno-atmospheres: complex spaces filled with sensors, managed by hidden computers, or distributed intelligences, reacting to movement, and blurring the distinctions between subjects, objects, and environment. Such complex and highly immersive surroundings - constructed by artists like Philippe Parreno, Chris Salter, or Bruce Odland and Sam Auinger - do not expose (and explain) technologies at work or use them simply as media for communicating messages. As Salter argues, such art projects 'produce or make atmospheres that ride on ontological instability'. Technology, science, and art is thus used to create new, speculative environments for post-human hybrids. During my presentation I would like to reflect on the epistemological situatedness of such projects. As I would argue, art-environments of Parreno or Salter respond to the nihilism of contemporary techno-science. In my argument I want to follow in the footsteps of Ray Brassier who claims that (post-)modern science does not increase our epistemological certainty and strengthen the humanist subject, but on the contrary - it dissolves old humanistic ways of making sense and meaning of the world. In this sense - as I want to claim - art of techno-atmospheres react to the epistemological turn within hard sciences which gradually give up Newtonian determinism in favor of a probabilistic and statistical image of the world.

Paweł Wojtas

University of Warsaw

Paweł Wojtas is an Assistant Professor at the Faculty of Artes Liberales, University of Warsaw. He completed MLitt degree in English Studies at Stirling (2008), and PhD at the University of Warsaw (2012). He has published on international modernisms. Author of *Translating Gombrowicz's Liminal Aesthetics* (2014). Executive editor of the scholarly journal *Language and Literary Studies of Warsaw*. He is currently researching disability in the works of J.M. Coetzee.

J.M. Coetzee's Dismodernisms: The Modernist Aesth-Ethics of Dependency in *Slow Man*

This paper probes the extent to which the works of J.M. Coetzee stage the double logic of dismodernism. Dismodernism, as conceptualised by Lennard J. Davis (2002), denotes a condition of a post-postmodern subjectivity predicated on dependence, malleability and difference as its operative cultural condition. Dismodernism is therefore a troubling aftermath of the postmodern: it is both a revisionist response to the ableist assumptions of modernity, and their natural consequence. But considering that, in linguistic terms, the prefix *dis-* signifies a lack, absence or opposition, dismodernism gestures towards an annulment, absence or suspension of modernism as a cultural practice. Along these lines, the novels of J.M. Coetzee are committed to practising a rebranded form of modernism, one that both embraces and defers modernist formal tactics. But Coetzee's modernism refuses to exhaust itself in form. Instead, I argue, it deploys formal strategies as conduits to staging the ethical pressures of modernity. To demonstrate the extent to which an imbrication of aesthetics and ethics in Coetzee negotiates the double impulse of dismodernism, the paper close-reads *Slow Man* as a

novel in which form becomes a platform for traversing questions germane to disability ethics, and, conversely, in which a fictional staging of disability anticipates disruptive formal modes of these works.

Benedikt Wolf

Humboldt University of Berlin

Dr. Benedikt Wolf is a research assistant at the Research Center for the Cultural History of Sexuality at Humboldt-Universität zu Berlin. His research interests include German literature of the 20th century, German-Jewish Literature, Gender and LGBT Studies and the Critical Study of Antiziganism. Recent publications: *Penetrierte Männlichkeit, Sexualität und Poetik in deutschsprachigen Erzähltexten der literarischen Moderne (1905-1969)*, Cologne/Vienna/Weimar 2018; (with Andreas Krass): “Queer Writing”, in *The Cambridge Companion to the Literature of Berlin*, ed. by Andrew J. Webber, Cambridge 2017, p. 185-205.

Writing in the Aftermath of Gay Liberation: Is Ronald M. Schernikau’s Literature “Gay Literature”?

For Ronald M. Schernikau (1960-1991), a triad of self-ascriptions is crucial: communist, writer, and gay men. In respect to two of these, he was located or located himself in the aftermath. He related himself with Andy Warhol, the “last representative of a traditional concept of art”, thus positing himself in the aftermath of bourgeois art and literature. He was called the “last communist” by Matthias Frings. Can we also call Schernikau the last representative of a traditional concept of gayness? The year of Schernikau’s first publication *Kleinstadtnovelle*, 1980, was the year the West German Gay Liberation movement found its end with the disastrous discussion event at Beethovenhalle in Bonn. Schernikau’s connections with the post-1970s *Tunten* in West Berlin are obvious. But can we trace also connections with pre-1980s theories and activism? This paper aims at shedding light on such connections, focusing on two of Schernikau’s texts, in which gay life plays a substantial role: besides *Kleinstadtnovelle* the narrative text *die heftige variante des lockerseins* (1981). It asks whether there are connections between the way Schernikau narrates gayness and the way 1970s West German theoreticians and activists conceptualized it. Second, this paper poses the question, how Schernikau’s writing is connected with 1970s concepts of “gay writing” and the 1980s concept of “gay literature”. It is found that Schernikau’s homosexuality is, in fact, fundamental to his writing, but that the ascription to “Gay Literature” is reasonable only in a very restricted sense.

Magdalena Zolkos

Australian Catholic University

Magdalena Zolkos is Senior Research Fellow at the Institute for Social Justice at the Australian Catholic University in Sydney. She is the author of *Reconciling Community and Subjective Life. Trauma*

Testimony as Political Theorizing (Continuum 2010), the sole editor of *On Jean Améry: Philosophy of Catastrophe* (Lexington 2011), and the co-editor, with Joanne Faulkner, of *Critical Childhood Studies and the Practice of Interdisciplinarity: Disciplining the Child* (Lexington 2015).

**“After you died I could not hold a funeral, and so my life became a funeral”:
Catastrophic Aftermaths in Han Kang’s *Human Acts***

Against the assertion that peace treaties and political transitions mark the termination of violence, Han Kang’s novel *Human Acts* about the South Korean uprising in Gwangju in 1980, engages poetics of catastrophic aftermaths to narrate the continuities and reverberations of violence beyond its official endpoint. These poetics of catastrophic aftermaths consists of the juxtaposition of a quasi-documentary account of the uprising with magical figurations of spirits, souls and ghosts, and the juxtaposition of the embodied experience of violence and the incorporeal traces of its persistence in dreams and fantasies. These tropes capture what remains unresolved and irreparable about past violence—they also represent a demand for justice. I argue that *Human Acts* offers precious resource to think about the aftermaths of trauma in situations where in both political discourse and the juridical domain violence is officially relegated to the past, and its memory is suppressed by authoritarian state power.