

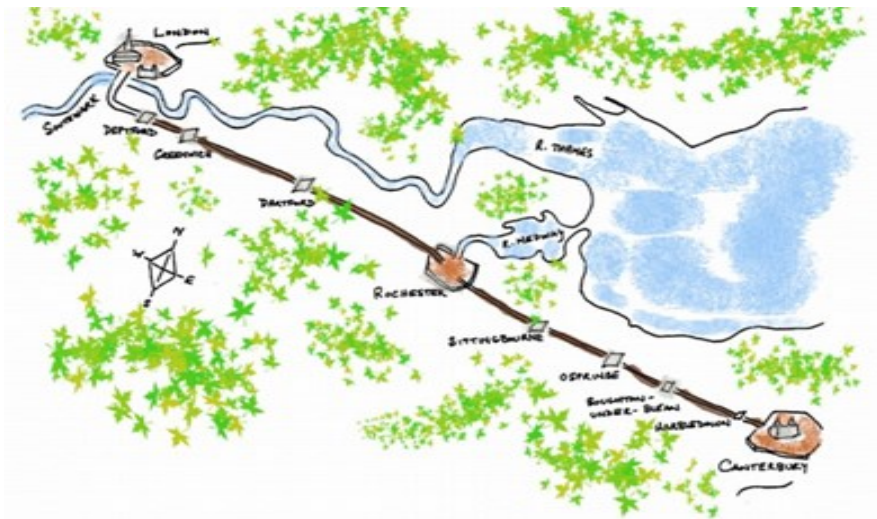
Borders and Crossings Conference

An interdisciplinary conference on travel writing

University of Kent, 9-11 September 2021

<https://kenthospitality.kent.ac.uk/Register/bordersandcrossings2021>

@CrossingsAnd



Book of Abstracts

Thursday 9th September: Online only
Friday 10th September: Face-to-face, streamed online
Saturday 11th September: Online only



Conference organisers



Biography: Mathilde Poizat-Amar is a Lecturer in French at the University of Kent. She works on French travel writing. She has published a monograph on early-20th century French travel writing (*L'Éclat du voyage, Blaise Cendrars, Victor Segalen, Albert Londres*, Oxford: Peter Lang, 2017) and is currently working on contemporary French travel writing and the Digital age. Email: M.Poizat-Amar@kent.ac.uk.



Biography: Ben Cocking is Director of Research in the Centre for Journalism at the University of Kent. His research interests include, travel journalism, travel writing and travel related media. His research has been published in journals such as *Studies in Travel Writing, Journeys*, and *Journalism Studies*. He has recently published a monograph titled *Travel Journalism and Travel Media: identities, places and imaginings* (Palgrave Macmillan, 2020). Email: b.cocking@kent.ac.uk.

Keynote Speakers



KEYNOTE 1 Thursday 9th September: Dr Elfriede Fürsich (Department of Communication, University of Pittsburgh, USA)

Email address: fursich@pitt.edu



KEYNOTE 2: Friday 10th September: Professor Claire Lindsay (Professor of Latin American Literature and Culture, University College London, UK) - *Cristina Rivera Garza and the "queer" labour of travel*

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KEYNOTE 3: 12:45-13:45 Dr Dúnlaith Bird (Senior Lecturer, English at the Université Sorbonne Paris Nord, France) - *Passports to Freedom*

Email address: dunlaith.bird@univ-paris13.fr

Panel Presentations

Panel1a: Representing Slow Travel: Between Polish and British Travel Writing -Gregorz Moroz, Anna, Dziok-Lazarecka and Jacek Partyka.

The panel will address comparatively various issues connected with the manners in which 'slow travel' (alternatively known as 'figurative vertical travel') has been presented in selected contemporary travel books by British and Polish travel writers. The panellists will focus on both similarities and differences between such texts, trying at the same time to avoid the pitfalls of essentialism.

Grzegorz Moroz - *Constructing Male Narrative Personae in Andrzej Stasiuk's On the Road to Badabag and Robert Macfarlane's The Old Ways*

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Abstract: Grzegorz Moroz will compare two travel books: Robert Macfarlane's *The Old Ways* (2012) and Andrzej Stasiuk's *Jadąc do Badabag* (2004), which appeared in English, in Michael Kandel's translation, as *On the Road to Badabag* (2011). The paper will focus on assessing the ways in which Stasiuk and MacFarlane construct their narrative personae as 'slow travellers' and how these personae are disentangled from the 'hordes of tourists'. It will also try to answer the issue of how central in this process is a declaration to 'go off the beaten track'.

Anna Dziok-Łazarecka - *The (re)discovery of place – slowness in pedestrian works by Robert Macfarlane and Michał Książek*

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Abstract: Anna Dziok-Łazarecka will concentrate on the concept of slow travel and the (re)discovery of place in the works by Robert Macfarlane (*The Wild Places* [2007] and *The Old Ways* [2012]) and Michał Książek (*Jakuck: Słownik Miejsca* [2013] and *Droga 816* [2015]). In both cases the halted pedestrian locomotion permits an opportunity for seeing landscape as a sensory space and creating multi-layered images of place. The paper will also demonstrate how both authors confront the real place with its literary representations and resist turning topography into a cultural trope.

Jacek Partyka - *Travel and Exile: Zbigniew Herbert and W. H. Auden*

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Abstract: Jacek Partyka will juxtapose and critically examine Zbigniew Herbert's *Still Life with a Bridle* (1993) and W. H. Auden's *Letters from Iceland* (co-authored with Louis MacNeice) (1936), in which

both poets, being at different moments of their literary careers, reconsider their cultural identities, their political engagement, and the creative enrichment of elected “exile”. The presentation will concentrate on the slow, geographical-cum-historical pursuits (call them vertical) undertaken to “bring the dead back to life” (to quote from one of Herbert’s poems) by means of melancholic imagination, the strategy which for both writers is a narrow, barely definable investigative path between the “insufficiency of pure poetry” and pure scholarship (particularly archive-based history aspiring to the so-called objectivity).

Biographies:

Grzegorz Moroz is a Professor of English Literature at the University of Białystok. His research interests concentrate on issues connected with the history and theory of travel writing in Anglophone and Polish literary traditions, and on the life and works of Aldous Huxley. His recent books include *Travellers, Novelists and Gentlemen: Constructing Male Narrative Personae in British Travel Books, from the Beginnings to the Second World War* (Peter Lang Verlag, 2013), *On the Road from Facts to Fiction: Evelyn Waugh’s Travel Books* (Prymat, 2016), *Re-contextualising Huxley: Selected Papers* (Prymat, 2017), and *A Generic History of Travel Writing in Anglophone and Polish Literature* (Brill, 2020). He has also published two articles in *Studies in Travel Writing*: “Ryszard Kapuściński: Between Polish and Anglophone Travel Writing (vol. 19, 2, 2015), and “Fellow Travellers and Soviet Russia’s Guides in 1930s travel books by Antoni Słonimski, Robert Byron and Walter Citrine” (vol. 24, 1, 2020).

Anna Dziok-Łazarecka, MA, is a PhD candidate, currently employed at the University of Białystok. The title of her doctoral dissertation is “Nature walks: peripatetic tradition in non-fiction travel writing of Robert Macfarlane”. Her literary interests include representations of nature, landscape, and non-human in contemporary British non-fiction narratives. She seeks to discover the possibilities which the modern travel book offers of elevating the position of place. Her articles include “‘Birds have Proustian capacity for making remembrance’ – a post-pastoral reading of John Lewis-Stempel’s *Meadowland* and the question of anthropomorphising animals”, *Crossroads. A Journal of English Studies* 12 (1/2016); “‘I must fight, always, against forgetting’: A journey through memory and grief in Helen Macdonald’s relational autobiography *H is for Hawk*”, *Crossroads. A Journal of English Studies* 15 (4/2016); “Tekstualne doświadczenie krajobrazu górskiego – o funkcjach intertekstualności w książce Roberta Macfarlane’a *Mountains of the Mind*” [Textual Experience of Mountainous Landscape: Functions of Intertextuality in Robert Macfarlane’s *Mountains of the Mind*], *Białostockie Studia Literaturoznawcze*, 11/2017; “The strategies of seeing differently in Kathleen Jamie’s travel writing: Findings and Sightlines”, *Beyond Philology. An International Journal of Linguistics, Literary Studies and English Language Teaching*; Gdańsk 15/4, 2018.

Jacek Partyka is an Assistant Professor in the Faculty of Philology, University of Białystok, Poland, where he teaches courses in the history of American literature, intertextuality and comparative studies. His research interests center on American late modernist and postmodernist poetry (Louis Bogan, Elizabeth Bishop, Susan Howe), literary representations of genocide (Edward Lewis Wallant, Cynthia Ozick), W. H. Auden’s reinvention of himself as a new poet in the US, and the literature of

the Jewish diaspora in New York City. He has co-edited numerous volumes of essays on American literature and culture (e.g. *American Wild Zones: Space, Experience, Consciousness*; *Dwelling in Days Foregone: Nostalgia in American Literature and Culture*), and is the author of a forthcoming monograph study on the use of old criminal records and testimonies in literary texts, *Disarchiving Anguish: Charles Reznikoff and the Modalities of Witnessing*.

Panel 2a: Microtravel: Confinement, Declaration, Microspection - Charles Forsdick, Zoë Kinsley, and Kathryn Walchester

The Covid-19 pandemic has imposed immobility on large sectors of the world's population, with confinement becoming an everyday reality. This situation has provided an opportunity for those who study travel and travel writing to rethink their object of study. The contributors to this panel are currently editing a collection of essays which explores and historicizes the phenomenon of 'microtravel', designating slower journeys within a limited radius that allow new forms of experiencing the world. In their papers, which will form the basis of their own essay contributions to the edited collection, the contributors reveal how these practices are far from new and are evident across numerous examples of journey narratives from diverse periods and locations.

The panel will comprise of a short introduction to the volume and its four intersecting themes: confinement and immobility, deceleration and pedestrianism palimpsestic travel, and microspection and microsound, before papers by the three contributors:

Professor Charles Forsdick - *Microaudition: travels in a sound world*

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Abstract: Michael Cronin coined the term 'microspection' to encapsulate burrowing down into the everyday. There is a risk, however, that the term perpetuates the ocularcentricism of our understandings of travel. What if microspection were accompanied by other forms of sensory intensification: micro-olfaction, microgustation, microtactility, microaudition? The paper explores this hypothesis by focusing on the phenomenon of microaudition. It reads 'Dans un monde sonore' [In a sound world, translation MIT Press, 2021], the 1907 short story by Victor Segalen, as an account of auditory microtravel. A disruption of traditional Western sensory matrices, it underlines the complexity of multisensory engagement in the field of travel.

Dr. Zoë Kinsley - "*Foot foundered & broken down*": *Painful Pedestrianism in John Clare's "Journey out of Wessex"*

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Abstract: In the summer of 1841, John Clare made a four-day journey on foot from Epping Forest, Essex, to Northborough in Cambridgeshire, in an escape from High Beech asylum. Robert Macfarlane argues that in footpaths, Clare found "ways of walking that were also ways of thinking" (2012: 23).

However, this paper argues that “Journey out of Essex”, unlike Clare’s regular and repeated walks in the proximity of Helpston, highlights the traveller’s sense of his own bodily and mental distress. It is a reminder that microtravel can be painful and disorienting, and that slowness can become associated with being left behind in both actual and metaphorical terms.

Dr. Kathryn Walchester - *‘This is a place where we should like to have lived’: The garden as ‘dwelling place’ in Dorothy Wordsworth’s Travel Writing*

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Abstract: Dorothy Wordsworth’s travel writing features her fascination with garden design and horticulture, an aspect which forms temporal and geographical connections between home and away. Drawing on Heidegger’s notion, in Wordsworth’s travel writing, the garden is a repository, both a literal and figurative ‘dwelling place’, which speaks across temporal, spatial and geographical distances (Heidegger: 1971, 160). This paper focuses on Wordsworth’s specific reference to the ‘fairly garden’ in her travel writing, a trope which brings together two key perspectives in nature writing of the period, the miniature and the panoramic.

Biographies:

Charles Forsdick is James Barrow Professor of French at the University of Liverpool. He is currently Arts and Humanities Research Council theme leadership fellow for ‘Translating Cultures’, a programme of over 120 projects in the UK focused on translation, interpreting and multilingualism. He has published on a range of subjects, including travel writing, colonial history, postcolonial and world literature, and the memorialization of slavery. Recent books include *The Black Jacobins Reader* (Duke University Press, 2016) and *Toussaint Louverture: Black Jacobin in an Age of Revolution* (Pluto, 2017).

Zoë Kinsley is a senior lecturer in English literature at Liverpool Hope University. Her work explores the literary representation of travel, space, and landscape, and she has a particular interest in British home tour travel writing of the long eighteenth century. She has written widely on these themes and is the author of *Women Writing the Home Tour, 1682–1812* (2008).

Kate Walchester is Senior Lecturer and Subject Leader for English at Liverpool John Moores University. Her research interests include alternative forms of Grand Tour travel, travel and tourism to the north, and women’s mountaineering literature. Her publications include *Gamle Norge and Nineteenth-Century British Women Travellers in Norway* (2014) and *Travelling Servants: Mobility and Employment in British Fiction and Travel Writing 1750-1837* (2020).

Individual Presenters Day 1 Thursday 9th September

Fida Hussain - *A Postcolonial Study of Early Western Travel Narratives on Ladakh*

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Abstract: The onset of the nineteenth century marked an intense process of western colonialism in British India. Voyages and overland travels became a constitutive part of this colonial structure to explore and collect knowledge about the unknown parts of the wider world, which played an essential role in building their knowledge of these alien societies. The representation of the imperial peripheries through these travel writings served the key purpose of British India to legitimise their ownership over the colonies. The overland journey of the British Indian explorer William Moorcroft to Ladakh in 1820 marked the beginning of a series of attempts by British Indian explorers to venture into the northernmost peripheries of the empire, which further narrowed down the spatial difference between Ladakh and the British headquarters in Kolkata. This paper attempts to understand the early western narratives on Ladakh as per the postcolonial discourse on travel writings, which sees travel writings not an end in itself, rather as a part of the larger colonial project. This centrality of Travel writings to the imperial project of Colonialism was first identified by Edward Said in his foundational work 'Orientalism'. The early western travel narratives on Ladakh are of great literary value for various reasons, as apart from bringing the ordinary Englishmen in contact with the people and societies of the Himalayan region, these writings also formed the bedrock for the colonial expansion of British India. The huge body of travel writings produced throughout the nineteenth century reflects the larger ambitions of the British imperial project, which includes maps and geo-graphical reports on the region. This also served the purpose to keep vigilance on the gradual expansion of Czarist Russia towards the frontiers of British India, as part of the great Anglo-Russian rivalry of the nineteenth century, also known as 'The Great Game'. Even the most personal

and adventurous writings of these travellers are dictated with a comprehensive description of the people, customs, and manners of the people in Ladakh.

Key Words: Travel Writings, Ladakh, Postcolonialism, British India, Cultural Contacts, Orientalism

Biography: Hailing from the remote region of Ladakh in the Karakoram mountains of India, I have been always fascinated by the idea to reimagine the region back into its history. Ladakh has remained secluded from the rest of the world for centuries because of the hostile geographical terrain. However, by the onset of nineteenth century the region was well explored by western travellers and has well documented in their writings. My Research area is therefore on the same theme, that is "Early Western Travel Writings on Higher Himalayan region". My research interest focuses on the study of early western travel writings on Ladakh, and to look for the implications of cross-cultural contacts between diverse societies, and how it reflects in the writings of these travellers. Further, I am also keenly interested in the study of these early western travel writings though the prism of Orientalism.

Kiranpreet Kaur - *Tipu Tip's Maisha: Redefining Travel Writing through African Travel Stories*

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Abstract: Tipu Tip, the nineteenth-century ivory and slave trader, was travelling into the interior of the African continent from the Zanzibar coast, and back, for nearly fifty years of his life. He was not travelling for reasons commonly associated with travellers and writers; rather travelling for him was a part of his family's copal-trading business. Tip travelled to and across the interior of Africa for a major part of his life; sometimes he continuously travelled for 'fourteen years', with substantial stays at places of his visit. Therefore when Tip started writing his autobiography *Maisha ya Hamed bin Muhammed el Murjebi yaani Tipu* in 1902, it came out as the story of his travels from Zanzibar to the interiors and back again. However, the text received insignificant attention and wherever it does, the scholars treated it as neither 'autobiography nor travelogue, nor chronicle exactly', but a mix of all the three genres. However, I argue that despite not in agreement with the conventional western definition of travel writing, the text is a travel book. This exemplary text supports the argument of African travel writing scholars, such as Aedin Ni Loingsigh and Rebecaa Jones, in favour of recognising different ways of travelling and writing in African travel writing, and development of alternative ways of reading and interpreting travel writing. In this paper, I am particularly interested in how spite of the text's departure from the conventional definition of western travel writing, this text coheres with the nature of travel writing as identified by travel writing scholars, thereby demanding the expansion of the boundaries of the genre.

Biography: Kiranpreet Kaur is a Ph.D. student at the Department of African Studies and Anthropology at the University of Birmingham. She is working on African-authored African Travel Writings under the supervision of Dr. Rebecca Jones and Dr. Kate Skinner from the Department of African Studies and Anthropology and Dr. Asha Rogers from the Department of English. Her work focuses on African identity construction in colonial and postcolonial Anglophone African Travel narratives. She holds an M.Phil degree in English from the Guru Nanak Dev University, Amritsar, India. She has published in various research journals and has also published a book that is a collection of poems in the Punjabi language. She has presented papers at seven international

conferences in the UK and India. Along with this, she has worked as a creative head for Bombay-based Film Company. She has written fiction and non-fiction for them for two years.

Chinmaya Lal Thakur - *A Certain Critical Intimacy: Reading Indian Writings on the Sri Lankan Civil War*

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Abstract: The proposed paper is a critical evaluation of Indian writings on the Civil War in Sri Lanka. It reads Samanth Subramanian's *This Divided Island: Life, Death, and the Sri Lankan War* (2014) and Rohini Mohan's *The Seasons of Trouble: Life Amid the Ruins of Sri Lanka's Civil War* (2014) as uniquely unbiased accounts of people's lives in the island nation during and after the conflict. It suggests that these works resist the conventional, unfair and discriminatory politics of gazing that often entails events of large-scale civil unrest in the contemporary times. So, instead of aligning with the west in viewing and representing a south Asian country like Sri Lanka as having a necessarily violent aspect to all events of great socio-political churning in its history, the two journalist-reportages portray the Sri Lankan Civil War from a perspective that is simultaneously critical and intimate.

The proposed paper also offers careful critical commentary on the way Subramanian and Mohan render the War in the island country in their narratives. It brings out the similarities and differences in the style of their presentation without losing sight of the unique points that they individually bring to the table. Overall, written after Sri Lanka has recently marked the tenth anniversary of the end of the Civil War, the proposed paper is a comprehensive and thorough examination of Indian representations of the conflict.

Biography: Chinmaya Lal Thakur is a doctoral researcher in the Department of Creative Arts and English at La Trobe University in Melbourne. His work concerns the representations of subjectivity in the novels of David Malouf. He has published a number of essays and review articles in the fields of postcolonial studies, modernist literatures, novel theory, and literary criticism.

Jeanne Dubino - *Against drive-by tourism: On paying attention in Elizabeth Rush's Rising: Dispatches from the New American Shore* (2018)

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Abstract: In *Rising: Dispatches from the New American Shore* (2018), Elizabeth Rush refers, in passing, to "disaster tourists who hang out the windows of their rental cars and take photos" (129). Rush herself visits disaster sites—namely, US wetlands that are in the process of being destroyed by global climate change and development. *Rising* consists of a series of "dispatches" of her travels to the coastal areas of Rhode Island, Louisiana, Maine, Florida, New York, Oregon and California. Rather than hanging out of car windows and taking photos, Rush eschews drive-by tourism and represents herself as immersed in each of the communities, several of which she revisits. A keyword of *Rising* is reciprocity, and Rush narrates herself sharing confidences and gifts in her exchanges with local people. Reciprocity "comes with paying attention" (202), and Rush also shows herself paying reverent, slow and sustained attention to the more-than-human world around her, including the rufous hummingbird and its flight way which she, in part, follows.

In my paper I will focus on the contrast Rush sets up between her gas-guzzling airplane flight and that of the 0.12-ounce hummingbird. Rush shows how nonhuman “animals move farther, more readily and in more complex ways than previously imagined” (Shah). Furthermore, by attending to a migratory nonhuman animal like the rufous hummingbird, she writes against anthropocentrism and reminds readers that humans are only one of many migratory species whose fates, she emphasizes, “are all tied up in one another in ways that [she] can’t quite imagine” (205).

Biography: Jeanne Dubino is professor of English and Global Studies at Appalachian State University (North Carolina, USA). She has been a visiting assistant professor of literature and Women’s Studies at Bilkent University (Ankara, Turkey); a Fulbright Scholar/Researcher at Egerton University (Njoro, Kenya); and a Fulbright Specialist at Northeastern University (Shenyang, China). She has served as the Vice-President and Secretary/Treasurer for the International Society for Travel Writing, and as the chair for the Executive Committee of the Modern Language Association Discussion Group on Travel Literature. She has published many edited volumes, articles and essays on travel, Virginia Woolf, and Animal Studies.

Michael Green - *Henry Bentinck and Paul Rapin-Thoyras Grand Tour Correspondance*

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Abstract: In autumn 1701, the Huguenot tutor Paul Rapin-Thoyras and his noble pupil, Henry Bentinck, Viscount Woodstock, embarked on a two-year grand tour that eventually took them through German and Italian cities. With the War of the Spanish Succession raging in the background, the tutor and the pupil reported on their daily life back to the father, Hans Willem Bentinck, a close friend of King William III of England. The story of correspondence is important both because of its various references to political and military events, but also because of the possibility to investigate notions of early modern privacy which it presents. The letters themselves tell a lot about Rapin and Woodstock’s understanding of this issue. But even more so the current appearance of the letters. The correspondence is preserved in two forms: the original letters are located at the University of Nottingham, and the (selected) copies are in the British Library. About twenty letters are absent from the copies in the British library. In my talk, I will first present the journey undertaken by Bentinck and Rain, assess the notions of privacy that can be seen in the letters and then address this discrepancy in the number of letters in both sources.

Maria Inez Turazzi - ‘Lettering’the news: travel writing and press issues of a controversial expedition around the world(1839-1840)

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Letters were forms of communication, knowledge, and sociability in the history of the famous voyages around the world. Besides creating the immense network of contacts that made the undertaking feasible, ensuring publicity and adherence to the project, they also promoted the exchange of information on several aspects of these experiences at a local and global scale. Letters were also an important aspect of the personal and private routine of almost all literate travellers of the 19th century. Letters to be written to, or received from, their families; letters just to be read on books carried on board published by other travellers. But this special form of travel writing could also compose an ‘invisible circuit’ of the commercial network related to the maritime voyages of the

period when these personal reports were arranged by press editors to disseminate intended favourable news of a controversial expedition. This presentation is part of an extensive research on the history of a circumnavigation expedition that left Paimboeuf, at the mouth of the Loire (France), on September 25, 1839, as a school-ship aimed at training young apprentices for the French and Belgian merchant navies. The *Oriental-Hydrographe* also carried on board, among other novelties, the most celebrated invention of the moment: a daguerreotype. The history of this expedition, as well as the circumstances of its shipwreck in Chilean waters, on June 23, 1840, had many obscure aspects that could be understood reading 'between the lines' of those letters.

Keywords: Travel writing, 19thCentury, Circumnavigation, Press, Global history

Biography: Maria Inez TURAZZI is a Brazilian historian who lives in Rio de Janeiro. Ph.D. in Architecture and Urbanism from the University of São Paulo (USP), she is a teacher and fellowship researcher at the Post-Graduate Program in History of the Fluminense Federal University (PPGH-UFF) and at the Laboratory of Oral History and Image (LABHOI-UFF) at the same university. She is also a fellowship researcher and ad-hoc consultant for the National Council of Technological and Scientific Development (CNPq). Researcher and curator at the National Institute of Historic and Artistic Heritage and at the Brazilian Institute of Museums, from 1984 to 2014, she coordinated several projects of the Geyer Collection, a famous 'brasíliana' (iconography and books on travel writings) donated to the Imperial Museum. She also worked as a visiting researcher at the Carnavalet Museum (Paris, 2001) and as a fellowship researcher at the Sciences College and at the Center of Scientific Philosophy of the Lisbon University (2012). She has published several articles and books on photography, cultural heritage, and the history of the city of Rio de Janeiro, most of them related to European travellers in Brazil

Nataša Urošević - *Travel writing in times of pandemics – the case of Brijuni Island*

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Abstract: The paper will elaborate the phenomenon of travel and tourism in times of pandemics, in historical and contemporary perspective. Although the current pandemic has dramatically disrupted the daily lives of people around the world and imposed unexpected restrictions on international mobility, the history of tourism and travel is inevitably linked to the history of pandemics: from the plague, which accompanied travelers in the Middle Ages; malaria and cholera, which were very common in the phase of intensive tourism development in Europe at the turn of the 19th and 20th centuries, to the Spanish flu in 1918. The paper will investigate the connection between pandemics and the development of tourism in Istria and on the Adriatic coast, with special emphasis on the Brijuni Islands. The development of modern tourism in southern Istria, today the most developed tourist area in Croatia, was possible only after the eradication of malaria. An interesting fact, that malaria was eradicated from Brijuni and southern Istria in 1901, by the famous microbiologist dr. Robert Koch, at the invitation of the owner of Brijuni Paul Kupelwieser, will be explored by analyzing texts in available sources: the memoirs of Paul Kupelwieser, reports of dr. Koch, first guide books, tourism magazines and travel journalism. The conducted research has shown that in the beginnings of the development of modern tourism a kind of 'coexistence' of travel and tourism with pandemics was a common occurrence. The analysis of travel journalism also points to an interesting connection between travel literature and pandemics, ie the fact that pandemics often inspired famous writers. In the rare preserved archival copies of Brijuni islands newspapers ('Brioni Insel Zeitung') we can

read that the German writer Thomas Mann was on the Brijuni Islands just at the time of the cholera outbreak in Venice, which probably inspired him to write the famous novella *Death in Venice*.

Keywords: travel, pandemic, Brijuni, malaria, tourism history, travel literature

Biography: Nataša Urošević, PhD, is assistant professor at the Juraj Dobrila University of Pula, Croatia, Interdisciplinary Study Programme of Culture and Tourism, where she teaches courses related to Croatian and European cultural history and heritage, including Travel Writing. She participated in several EU projects, received the Richard Plaschka Fellowship from the Austrian Ministry of Science, Research and Economy as well as the Thesaurus Poloniae Fellowship from the Polish Ministry of Culture. She (co)organized several conferences, edited related publications and published widely on the history of the Brijuni Islands.

Gary Totten - *Edith Wharton and the Narratives of Travel and Tourism: The Cruise of the Vanadi*

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Abstract: Edith Wharton wrote and published travel narratives from the late nineteenth to early twentieth century that reflect subjects and narrative conventions typical of the genre while introducing important innovations in regards to tourist culture. Her travel narratives emphasize the diversity of women's travel experience; cultural shifts related to women's negotiation of modernity, travel technologies, and tourist culture; and tensions between colonial and cosmopolitan viewpoints. Even when she refers to the pleasures of sight-seeing, her aesthetic sensibility and appreciation for the sights located off the beaten tourist track often dominate her discussion of local culture, demonstrating her ability to recognize both the cultural value of serious travel and the pleasures of sightseeing and tourism—one of her important contributions to the genre.

Wharton's relationship to tourist culture changed over the course of her career, from a focus on the picturesque, such as in *The Cruise of the Vanadis* (1888; posthumously published in 1992) and *Italian Backgrounds* (1905), to discussions of the relationship between history and tourism in *A Motor-Flight through France* (1908) and issues of gender, race, and culture in *In Morocco* (1920). I focus on *The Cruise of the Vanadis*, the journal of her three-month 1888 Aegean cruise, a text emphasizing how her sharp critiques of gender and other cultural dynamics are sometimes complicated by imperialistic sentiments. Ultimately, such complications enrich the complexity of these texts and emphasize Wharton's nuanced contributions to travel writing.

Biography: Gary Totten is Professor and Chair of the Department of English at the University of Nevada, Las Vegas. He is the author of *African American Travel Narratives from Abroad: Mobility and Cultural Work in the Age of Jim Crow* (2015) and the editor of *Politics, Identity, and Mobility in Travel Writing* (2015) and *Memorial Boxes and Guarded Interiors: Edith Wharton and Material Culture* (2007). His articles have appeared in *African American Review*, *American Indian Quarterly*, *Arizona Quarterly*, *MELUS*, *Journal of American Studies*, *Studies in Travel Writing*, and *Twentieth-Century Literature*, among other journals and essay collections. He is currently editing the *Wiley-Blackwell Companion to the Multi-Ethnic Literatures of the United States*. He has been the editor of *MELUS: Multi-Ethnic Literature of the United States* since 2014.

Charles Mansfield, Clarisse Feindouno & Jasna Potočnik Topler - *Literary Travel Writing Practice as a Doctoral Research Methodology in Tourism Studies*

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Biography: Dr Charlie Mansfield is a lecturer in Tourism Management at the University of Plymouth, where he leads the masters programme in travel writing. He was part of a research team with the CNRS at the University of Paris 1, Panthéon-Sorbonne, working on late medieval French theatre.

Arina Novikova - *Russian and European Route in the Travelogue of Katherine Gertrude Harris (1777-1783)*

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Abstract: Catherinian Russia had inspired a significant amount of travel literature, much of it by British authors. However, most accounts were composed by men of a privileged status and interested in high-level politics. Female travellers left less travel writings. Only few women's travelogues about Catherinian Russia are accessible (the most noticeable are J. Cathcart and E. Dimsdale).

This paper examines the unpublished little-known travelogue of Katherine Gertrude Harris (later known as Mrs. Robinson, 1750-1834) – the sister of the British envoy to Russia, James Harris (1746–1820), 1st Earl of Malmesbury. She accompanied her brother during his embassy (1778-1783) and documented her life in Russia with her voyage from St. Petersburg to Moscow (a journey rarely explored in the writings of other female travelers at the time). Katherine was an exceptional figure, simultaneously with an excellent education and no official status (she was not an “ambassadrice” and was not restricted in her movements).

Manuscripts provide extended commentary on Miss Harris's route from Salisbury to Russia and travelling within Russia (of special importance – from St. Petersburg to Moscow). In this way this study attempts to identify specifics of the trip across Russian provinces particularly in comparison with European space. Why could Katherine Gertrude not sleep in a post station and would prefer her carriage? Why was she obliged to be worried about the dinner? What specifics of the postal system did the Englishwoman observe? How did imshick differ from iswouschick, and why did the Englishwoman feel sorry for them? How was she rubbed and what she did to feel secure? Thus, through eyes of Katherine we could see the specifics of the Russian route in eighteenth century and deepen our understanding about the mode of travelling at that time.

Biography: Arina Novikova is a PhD student at the history department at the National Research University “Higher School of Economics” in Moscow (HSE University). She received a bachelor's and master's degree in History from the same university. Moreover, Arina works as a Research Assistant in the Centre for Modern Russian History at HSE University. Participating in scientific conferences, she began to achieve considerable success in academic life and was twice a winner of Oxford Russia Fund Scholarship. Her interest in the history of travel writing began in 2015 when she had found unpublished handwritten travelogues of Katherine Gertrude Harris in The Nationals Archives (Kew, UK). The source spans the period of 1770-1780-s and is virtually unknown in historiography. During transcribing and analyzing it, Arina understood that it may reveal not only the foreigners' notion and description of the “Other” culture, but also colonial, gender and intellectual discourses of the eighteenth century. Now she is working on her thesis dedicated to Katherine Harris's travel account and aims to publish transcriptions of these manuscripts with further translation into Russian and explanatory commentary. She has a goal to enter a PhD program in the UK to expand her research

within studies of travel writing by investigating additional sources kept in the UK and hardly accessible from Russia.

Anne. M Thell - *The 'eye of Mr. Anson himself': George Anson's Voyage (1748) and the Authority of Art*

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Abstract: There are few voyage accounts as popular yet as vigorously contested as Commodore George Anson's *A Voyage Round the World in the Years MDCCXL, I, II, III, IV (1748)*. While Anson was celebrated as a hero upon his return in 1744, his voyage was marred by catastrophic losses (with only about 6% of the original crew returning). Efforts to determine "a fair and impartial Account" of these harrowing four years played out in dramatic form in legal disputes over prize money; drunken brawls amongst returned sailors; a series of competing eyewitness accounts (at least five of which preceded Anson's, with dozens more to follow); and the complicated ghost-writing of *A Voyage* (ostensibly compiled by Richard Walter, but written by Benjamin Robins, who did not sail on the voyage). If *A Voyage* was designed to offer the comprehensive record of Anson's historic voyage, its publication history also demonstrates the limits of his authority and, broadly, the contingency of any single perspective.

In his introduction to *A Voyage*, Walter understands that establishing the stability and superiority of Anson's point of view is crucial to claiming the text's primacy. Intriguingly, he does this not by trumpeting Anson's rank or superior judgment, but by turning to the practices and theory of art. Walter differentiates *A Voyage* from "any narration of this kind hitherto made public" by drawing attention to its "useful and instructive" engravings, most of which were drafted by junior naval officer Peircy Brett (sig. c[3v]).¹ Transforming Anson into an omniscient witness who can adopt various proxies, including his draughtsman Brett, Walter goes on to theorize the special perception of the skilled draughtsman, who has the capacity perceive more faithfully and vividly than laymen. By exulting the superior quality of Brett's drawings, Walter annexes for *A Voyage* a type of aesthetic perception that derives from practical craft knowledge rather than high art and becomes its own form of inviolable testimony.

Biography: Anne M. Thell is Associate Professor of English literature at National University of Singapore. Her books include *Minds in Motion: Imagining Empiricism in Eighteenth-Century British Travel Literature* (2017; 2021) and a critical edition of Margaret Cavendish's *Grounds of Natural Philosophy* (2020). Her research ranges across early fiction, travel literature, the history of science and philosophy, and aesthetics, and she is now at work on a project that examines depictions of mental illness in the so-called 'Age of Reason.'

Neil Anthony Cliff - *"Exploring" Mungo Park's Literary Legacies: Geocritical approaches to travelled space*

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Abstract: Over the last two centuries, the impact of Mungo Park's seminal travel narrative *Travels in the Interior Districts of Africa (1799)* has inspired other writers to embark on similar courses of travel along the Niger River, as well as motivated artists to depict such journeys. Authors such as Richard Owen, Tom Freemantle and Peter Hudson, as well as female travellers such as Kira Salak have all

produced their own accounts of journeying down the Niger. Taking a geocritical approach, this paper explores the nuanced interconnections between historic and modern travel experiences, producing a "corpus commentary" that, in addition to recognising the changing cultures and landscapes of the Niger, critiques the varied experiences of the same space travelled at different times by different individuals.

In exploring this burgeoning critical practice further, geocritical readings of travel texts reinforce Bertrand Westphal's definition that an exogenous point of view not only exudes exoticism, but also reflects the vision of the traveller. In addressing such points of view, this paper explores how Park's foundational journey created a literary legacy that is multifocal as well as stratigraphically colonial and post-colonially transcendent in its collective literary representation of West Africa's Niger River. More broadly, the intent is to consider if the practice of geocriticism forges new ways in which to critically address travel texts that narrate specific geographic regions or routes taken? This paper aims to go some way towards addressing such pertinent issues within this literary genre.

Biography: Neil Cliff is currently working as a Graduate Teaching Assistant in the Department of English at Manchester Metropolitan University. Prior to his role as a GTA, he worked as an associate lecturer at MMU for a number of years and has taught regularly across a range of undergraduate units within this subject area. His doctoral thesis considers Mungo Park's travel writing and literary space. He has delivered some of his research findings internationally. More recently, in his paper: 'Liminality and Landscape,' at the 4th LUCAS Graduate Conference, University of Leiden, The Netherlands (26 January 2017).

Ulkar Yusifova - *From the past to the present: How were travel writing formed in nomadic Turkic tribes?*

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Abstract: In this abstract we will focus on the stages of development of travel writing in nomadic Turkic people (we will call them Oguz Turks) from the past to the present. The settlement of the Turks in most of Asia and Europe, their unique traditions, cuisine, first of all attracted the attention of travelers.

The first travelogues about the Turks were written in Persian. In Persian literature, travel writing is also called *sefer-nâme*. In Arabic literature, the words "seyahat" and "seyahatnâme" are used more often. They are a "book of travel memories."

This article examines the travel writing of Evliya Chalabi, who lived in the 17th century and traveled for 40 years. His writing style is distinguished by its closeness to the spoken language. We will mention other travel writers in this abstract.

Amandine Martin - *Marie Stopes' (1880-1958) Bittersweet Japan: Scientific Pretext for a Lyrical Diary*

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Abstract: Marie Stopes travelled throughout various countries as a botanist before committing herself to feminist activism. In 1907, she was the first woman to study the coal mines of Hokkaido, the Northern island of Japan, in order to gather fossilized plants under the supervision of the

Imperial University of Tokyo. However, this journey was also motivated by the longing for her lover, Kenjiro Fujii, whom she met in 1904 during her PhD research in Munich. They kept exchanging letters until she arrived in Japan. But soon after her arrival she received a final letter that put an end to their romantic relationship. Her diary, written from August 1907 to January 1909, relates her immersion into the Japanese way of life. She endured isolation and illness due to climate and research, and had to face difficulties communicating in a foreign language. Nonetheless, she enhanced her sensibility towards nature during her solitary excursions, and developed a bond with the native mountains and trees, which is seen through personification in her writing. In 1910, she agreed to publish her diary after following the advice of her friends. Even though it was not written for publication, her narrative encapsulates her feminine sensibility associated with a scholarly curiosity for Japan. Only a few illustrations testify about her experiences. Lyrical reflections merge with scientific analyses to convey her vision on late Meiji Japan, the period during which the country won the Russo-Japanese War and thus the approbation of Western powers.

Biography: Amandine Martin led her first research project for her Master's dissertation under the supervision of Hervé Mazurel. Mazurel teaches contemporary history at Bourgogne-Franche-Comté University in Dijon. His specialty focuses on the history of sensibilities. Martin's research dealt with a comparison between British and French travelers' sensibility to the Japanese landscape of the Meiji era, as it is represented in their travel narratives. In order to deepen her knowledge of the Japanese language as well as discover new materials for her research, Martin had the opportunity to go to Japan as an exchange student. When she came back from Japan to Grenoble, she led a second research project in history of art focusing on the representation of Japanese monuments and landscapes in the photographs of three British travelers. Those three profiles had two common points: they were Fellow Members of the Royal Geographical Society of London, and they each published a travel narrative about Japan between 1889 and 1910, which is a very dynamic period of progress in terms of photographic and printing techniques. Amandine Martin is not currently affiliated with a research institution, but she is still motivated to share the results of her research from various perspectives.

Bill Bell - *Books in utopia*

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Abstract: In what is recognised as the foundational document in the genre of utopian writing, Thomas More imagines a traveling library. In *Utopia* (1516) he has the sea captain Raphael Hythloday take on his journey a model collection of books along with the gift of a printing press for the strange folk among whom he will find himself. More's fantasy, based on the creation of a world framed by a canon of learning, is an early example among many to describe the ideal library.

In an effort to imagine a world transformed, a number of authors in the long history of utopian speculation have opted for a reduced rather than expanded canon. Many dystopian nightmares take the form of worlds without books. From Orwell to Atwood, a measure of political barbarism is in the books it locks away or, worse, destroys.

In the meantime, the utopian fantasy of an almost limitless access to knowledge has taken the form of a total library. In describing 'The World Brain' in 1939, H.G. Wells conjured a world in which everyone would have access to all knowledge. Only two years after Wells had declared his dream of

a boundless infoverse Jorge Luis Borges described 'The Library of Babel,' an infinite library containing all of the books ever written as well as all of those yet to be conceived. Such a total collection, intimated Borges, might have the potential to provide 'a detailed history of the future.' The effect of this bizarre and infinite library is to create a form of information overload that destabilizes epistemology itself.

The paper will conclude with some general remarks about the relationship between the history of speculative travel writing and the social function of knowledge.

Biography: Bill Bell is Professor of Bibliography at Cardiff University and Senior Research Fellow at the University of Goettingen. He established the Centre for the History of the Book at the University of Edinburgh, where he was Director for many years. He has held visiting appointments at the Australian National University, the Universities of Munich, Ottawa, and Otago, Jadavpur University, and St John's College Oxford. His books include *The Edinburgh History of the Book in Scotland, 1800-1880* (Edinburgh, 2009), *Crusoe's Books: Readers in the Empire of Print, 1800-1918* (Oxford, forthcoming 2021) and, with Innes Keighren and Charles Withers, *Travels into Print: Exploration, Writing, and Publishing with John Murray, 1773-1859* (Chicago, 2015).

Barbara Shaff - *Lost in Laos: The Experience of Failure in Travelogues by Henri Mouhot and Stephen Greenblatt*

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Abstract: Most journeys have a plan, a goal, a destination, and a notion of success is therefore germane to the genre of travel writing. However, travellers have always had to come to terms with what could not have been expected or planned before. Adverse weather conditions, illness, accidents, stolen or lost luggage, denied visa, lost or broken instruments, getting lost, running out of food and water: material conditions can easily turn a journey into a disaster. But the experience of failure on a journey and the discursive construction of failure in a published travelogue can be two very different things. Focusing on two intertextually connected travel texts about Laos, Henri Mouhot's account of Laos in his *Travels in the Central Parts of Siam, Cambodia and Laos during the Years 1858-61*, and Stephen Greenblatt's essay "Laos is Open", published in 1996, this paper will ask what constitutes failure on a journey and how it can be turned into a narrative success. It will explore aspects such as subjective vs objective failure, failed encounters, failed expectations, performative failure, and gender and failure.

Biography: Barbara Schaff is professor of English Literature and Cultural Studies at Göttingen University, Germany. Her research areas include Romanticism, authorship, gender studies, and her main field of scholarly expertise has for a long time been travel writing, literary tourism and tourist guidebooks. Her most recent publication in this area is *de Gruyter Handbook of British Travel Writing* (2020).

Nishtha Pandey - *Encounters with Strangeness: Translating Travel in Yoko Tawada's Where Europe Begins and Valeria Luiselli's Sidewalks*

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Abstract: “The person who walks too slowly could be plotting a crime or—even worse—might be a tourist.” (Valeria Luiselli, *Sidewalks*)

It can be contended that modern travel subjects have often imposed their lived realities to make sense of their encounters with radical forms of alterity. This presentation argues that at the heart of this violence is the refusal to negotiate with problems of translation. An ethical engagement entails the subjects’ foregoing of any sense of power when they travel and temporarily settle at particular places. This is possible only when the subject negotiates with questions of translation and untranslatability, without imposing their own perceived meanings on encounters with cultural strangeness.

Yoko Tawada and Valeria Luiselli’s writing, this presentation claims, is symptomatic of such an ethical engagement. A Japanese writer who also writes in German, Tawada’s collection of short stories *Where Europe Begins* (2002) displays the estrangement of writing in a foreign language which allows her writing to bring out singular problem of translation. In her essay collection *Sidewalks* (2014), Luiselli’s narrator searches for the meaning of the Portuguese word *saudade* in her travel while she ruminates about the slowness of pedestrians and the untranslatability that tourists often encounter. The presentation engages with these texts to illustrate that while modern travel becomes less distinct, the journey across languages are singular, demanding and often, untranslatable. Through these texts, it explores the idea of the 21st-century flâneuse whose position is marked by her affective engagements with the landscapes where she travels.

Biography: Nishtha Pandey is a doctoral research scholar at the Department of Humanities and Social Sciences, Indian Institute of Technology Madras, India. Her research interests include 20th and 21st century literature and philosophy, critical theory, affect studies, laughter and cultural theory. Her doctoral project looks at the contingencies of travel, testimony and intimacy through the figure of the flâneuse in the work of contemporary authors like Elena Ferrante, Olga Tocarczuk, Valeria Luiselli and Rachel Cusk.

Melanie Schneider - *The aesthetic of traffic congestion in Julio Cortázar’s South Highway*

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Abstract: Roads, especially highways, are the epitome of movement and speed. What happens when the highway traffic grinds to a hold, though? Is there an aesthetic of traffic congestion in literature? This issue is tackled by Argentinean author Julio Cortázar’s short story *South Highway* (1966) which begins with a standstill due to a traffic congestion on a Sunday afternoon on the south highway leading to Paris. If at first being “enclosed in a jungle of machines that are destined for fast driving” seems “unbearable”¹ to the drivers they have no choice but to get used to their immobility. Therefore, they are converting the highway into some kind of ‘residency’. Since the traffic congestion extends over several days ‘highway tribes’ emerge consisting of neighbouring motorcars who fuse to guarantee their survival: motorcars are redesigned to serve as “sleeping cars” and “ambulances”² and new routines and habits are created. Strangers come together and interact in a place normally provided to keep them apart by speed. Cortázar’s story represents a scenario of social deceleration. This becomes particularly evident when we look at the story’s end: once the traffic congestion dissolves the ‘highway tribes’ dissolve, too. As drivers accelerate again, they start questioning the meaning of “this race (...) between strange motorcars who knew nothing from each

other and where everybody was just staring ahead”³. Cortázar’s highway becomes the frame of a socio-critical metaphor broaching the issue of the modern fast-moving nature, pointing out the importance of slowness.

Biography: Melanie Schneider is a postgraduate student at the Goethe-University Frankfurt. Her work focuses specifically on the different representations of modern traffic routes – highways, railroads, flight routes – and their respective means of transport in contemporary European travel literature as well as on the question of how those representations reflect their particular social comprehension. She obtained her bachelor’s degree in Romance philology at the Goethe-University Frankfurt and her master’s degree in German philology at the École Normale Supérieure Lyon.

Individual Presenters Day 2 Friday 10th September

Elaine Ewart - *Breaching the borders: an archipelagic approach to place-based writing*

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Abstract: The year 2020 saw not only the worldwide coronavirus pandemic that has confined us in place, but also the United Kingdom's official exit from the European Union. Brexit and its consequences have further isolated us, both practically and politically, from our European neighbours and threaten the political break-up of the UK itself. How can place-based creative writing and literary criticism respond to these challenges, enabling us to think beyond borders?

At a time of political fragmentation in the United Kingdom, this paper examines the British crisis of national identity through the lens of archipelagic theory, an emergent development in ecocriticism. Archipelagic theory, according to literary critics such as John Kerrigan and Richard Brannigan, is a method of considering the literary production of island regions in terms of its portrayal of relationships between its constituent nations/populations, and the way in which concepts of nationhood are constructed. The description "archipelagic literature" has also been suggested by ecocritic Jos Smith as an alternative term to "the New Nature Writing" to describe place-based writing which is concerned with devolution and connection.

My paper applies archipelagic theory to examples of women's creative and critical nature and travel writing recently published in the UK, including Amy Liptrot, Eluned Gramich and Melissa Harrison. It argues that archipelagic approaches, which invert accepted ideas of cultural centres and peripheries, can facilitate forms of writing which help us imaginatively transcend national boundaries and consider the ways in which we connect, ecologically and culturally, across geographical and political divides.

Biography: Elaine Ewart is a poet, researcher and writer of creative non-fiction, with a particular interest in our relationship with place and the non-human. Her work has been published in various journals and anthologies, including, most recently, Arc Poetry Magazine and The Interpreter's House. She completed a PhD in Creative Writing at the University of Essex in 2019, where she is currently Visiting Fellow.

Julia O'Mahony – *We tend to overlook your island | Brexit, Borders & Brian Friel*

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Abstract: I explore why a closer reading of Brian Friel's work might be particularly pertinent today as the UK re-assesses its relationship with Ireland upon leaving the European Union. As well as considering why Friel's writings on borders and language might take on new meaning as the Brexit debate continues, I spoke to journalist, poet and filmmaker, Clare Dwyer Hogg about the genesis of her film *Hard Border*, which I felt engaged in something of a literary call and response with Friel's work. My piece suggests that a key reason why the British government cannot solve for some of the logistical challenges posed "by" Northern Ireland is because the language that the government employs in its descriptions of the border does not adequately reflect (to quote Friel) "the landscape of fact".

Biography: Julia currently, writes literary features and reviews for a number of publications, *The Irish Times* and the *Dublin Review of Books* among them, and has just finished her MA in journalism at Birkbeck.

Christopher Keirstead - *Travel Writing and the Trouble with Hospitality: Tony Horwitz's U.S. South from Confederates in the Attic to Spying on the South*

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Abstract: No other region of the United States attracts travel writers with quite the same force and frequency as the South, including the late Tony Horwitz (1958-2019), whose career was bookended by two of the most popular and acclaimed contemporary travelogues of the region, *Confederates in the Attic* (1998) and *Spying on the South* (2019). Horwitz immersed himself in the spaces and occupations of the subjects he met on his travels in a way dependent upon an ethic of hospitality or trust between guest and host. As he puts it in *Spying on the South*, this effort was key to “finding a way to reach and get along with just about anybody, no matter how different our backgrounds or beliefs or temperaments.” The U.S. South, of course, is a region that has its own long, complex relationship with the ideal of hospitality, as Anthony Szczesiul investigates in *The Southern Hospitality Myth* (2017), one often exploited to disguise elements of racial strife and exploitation from outsiders. My paper zeroes in on the recurrence of scenes of rupture in the normal flows or expectations of hospitality in both of Horwitz’s Southern travelogues. These range from moments where the hospitality or friendship Horwitz anticipates is simply refused to those where he appears to back away from uncomfortable conversations that threaten to undermine the sort of personal, hospitable relationship that lends his travel authority as an “authentic” or genuine encounter. *Spying on the South*, in fact, evidences more of these ruptures than its predecessor, moments which, somewhat ironically, yield the greatest insight into where problems of race and politics in the South most resonate. In the end, both texts raise important critical questions about travel writing’s own ambivalent investment as a form in the rhetoric of hospitality and, relatedly, ideals of conversation and cosmopolitanism that grow from it.

Biography: Christopher Keirstead is Professor of English, Auburn University, Auburn, AL, USA.

Naomi Paul - *Talking about America - in search of my grandmother's journey*

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Abstract: I propose a piece of creative non-fiction (travel) writing with New York/USA as both setting and destination.

I grew up with my grandmother talking about America. After she left school, she was sent from Manchester to New York to live with her uncle. She came home for a visit, with plans to return, but in the run-up to World War One all civilian passage was cancelled and she was unable to travel. She never went back to New York. Of the many hours of conversation, I retain only fragments.

In 2005, I went to New York to retrace her steps and to research her story. The proposed piece alternates between an account of my own journey to New York as traveller/researcher - and my imagined account of my grandmother’s journey.

As I attempt to reconstruct her journey, I necessarily write a version of my own.

I trace the way travelling to look for 'heritage' can be so elusive and how the process soon becomes (as important as) the product - how the journey becomes the site of recuperation for the story that was so important to her that it never went away.

As an English Jewish traveller in New York, I examine the way migration, Jewish identity and belonging remain so important, as does the representation of (im)migrant communities. I pay attention throughout to writing style, narrative voice and the potential impact on an audience. The piece begins with a short preamble to locate historical context and setting.

Biography: I'm based in Birmingham, and am a writer and performer of comedy, theatre, songs and spoken word.

I've taken four-star solo shows to the Edinburgh Fringe and other fringe festivals including Brighton, Ludlow and Leicester. I've also toured a story-cabaret show to rural venues in a double bill and have performed as guest poet at regional venues. I compere events and am an experienced facilitator and workshop leader. During the lockdown in 2020, I worked on Live & Local's Living Rooms, a remote residency project which paired communities across Warwickshire with professional performing artists. I worked with a local community in Meon Vale to produce a film 'Snapshot Stories' celebrating the place, its recent history and environment.

I have no current academic affiliation but have a Creative Writing BA (University of Birmingham, 2007) and a Creative Writing MA (University of Central England, 2009). I presented a creative writing paper at the 2019 Borders and Crossings conference in Leicester and also took part in the spoken word performance.

Lora Novak - *Returning to Sacred Ground: Remembrances of Auschwitz*

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Abstract: During summers 2014-2019, I accompanied my wife to Prague for Villanova University's six-week political science course. My wife teaches the first three weeks: Politics and Literature. She is the lit instructor who covers works, such as Franz Kafka's *The Metamorphosis*, Elie Wiesel's *Night* (to set up our trip to Auschwitz), and Milan Kundera's *The Unbearable Lightness of Being*. As a high school teacher of English 12 Advanced Placement (English Literature and Composition), I am Teacher 2 and attend all class meetings—sometimes to play good cop to my wife's bad cop. Insert smile here: "Lora, can you ask Professor Simmons if . . ."

Obviously, our excursion to Prague (and thereby Auschwitz) was cancelled last summer and has been cancelled again this summer. I reference this important annual trip with my students at a So Cal public high school, Westlake High School in Westlake Village, CA. Every year I record the Villanova students' reactions to Auschwitz and share some of the reflections with my students. My high school students are inspired by and benefit from the college students' perspectives. Inspired by college students' accounts, my students draw parallels between the experience of concentration camp victims and what happens to protagonist Winston Smith in George Orwell's *1984*. In a complete version of this paper, I will share my travel writing for the past six years, emphasizing the importance of visiting historical museums like Auschwitz, particularly during an era of Trump-

inspired anti-Semitism. My high-school colleagues often ask me, "How can you continue to return to Auschwitz? Six times?" I know why.

Biography: Lora Adrian Novak is a public high school English teacher and English Department Co-Chair at Westlake High School in Westlake Village, CA. She has attended an NEH Summer Seminar on Virginia Woolf in London and has been selected to present academic papers at two International Hemingway Conferences, one in Venice and one in Paris.

Mary Beth Simmons - *Traveling Inward: Solitude and the Pandemic*

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Abstract: A crushing blow was dealt to travelers, travel writers, and, yes, tourists in 2020-2021 thanks to Covid-19. In this paper, I plan to discuss the necessary cancellation of my annual summer college program in Prague and what readings provided solace in the disappointment. Returning to May Sarton's *Journal of a Solitude*, Doris Grumbach's *Fifty Days of Solitude*, and Anthony Storr's *Solitude: A Return to Self* gave comfort during lockdown and isolation and reignited the commitment to my life as a traveler/teacher. Mentally traveling back to the late 1980s when I was a Peace Corps volunteer in Africa, travel, the connection with others, and the education inherent in the journey crystalized during the pandemic.

In solitude and isolation, a pensive state naturally comes forth. And the contemplative nature of a travel writer returns. How did it all come to a complete stop? Why had I never contemplated a true world-wide health crisis would halt travel?

Sarton says in her journal that she "...made an open place, a place for meditation. What if I cannot find myself inside it?"

This question of identity is ever-present, but maybe more so during the pandemic. How to navigate the summer without the steadily flowing touchstone of the Vltava river through Prague? How could walks in Philadelphia and Southern California replace or equal strolls through the Mala Strana district in my beloved home away from home? First world problems, yes. I have my health; I have my job; I have my writer companions in print to lean upon for support in these very strange days.

Biography: Mary Beth Simmons directs the Writing Center at Villanova University. For the past eight years, she has been the faculty program coordinator of Villanova's summer study abroad program in Prague. Her work has appeared in *The Sun*, *Travelers' Tales: A Woman's World*, and other publications.

Betty Hagglund - *Scandal and calumny: Kate Marsden and the nineteenth-century popular press*

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Abstract: In 1891, Kate Marsden returned to England from her one-woman journey across Siberia to celebration and acclaim. With endorsements from Queen Victoria, the Empress of Russia and many others, her achievements in drawing attention to the plight of Russian lepers and raising money for a leper hospital in Yakutsk delighted the nation; so too did the 1892 account of her adventurous and dangerous trip. She was lauded as a heroine and made a Fellow of the Geographic Society.

All this ended in 1893 when the journalist Isabel Hapgood published a damning article about Marsden, accusing her of financial fraud, raising money under false pretences, falsifying her book and being involved in immoral activities with women.

The result was ostracism and disgrace. The popular press that had extolled her now condemned her. She was dropped from various committees and the Bexhill Museum, which she had helped to establish with donations of her Siberian artefacts, cut off all connection with her.

Setting Marsden and her writings within a wider contextual frame, this paper explores the ways in which the late nineteenth century popular press reported on travel and travel writing; its role in both creating and destroying reputations and the fickle nature of celebrity.

Biography: Dr Betty Hagglund has published widely on travel writing, women's writing and print culture. She is the author of *Tourists and Travellers: women's non-fictional writing about Scotland 1770-1830* (2009) and *Epic Treks* (2011); the scholarly editor of six volumes of eighteenth and nineteenth-century travel accounts for Pickering and Chatto and Routledge; and the author of many articles and book chapters. Her most recent publication is a scholarly edition of the memoir and Indian travel writings of Mary Sherwood (Routledge, 2020). She is the Learning Resources Manager and Librarian of the Centre for Research in Quaker Studies in Birmingham, UK; she also teaches within the postgraduate centre attached to Woodbrooke Quaker Study Centre.

Jean-Xavier Ridon - *Irony and Travel: Francophone travellers' crisis of representation*

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Abstract: I will analyse the forms of irony in contemporary Francophone travel writing. Irony is often used as a distancing device by which travellers attempt to establish a critical distance from their activity. As the essence of travel is increasingly questioned in a world where discoveries seem no longer possible, irony sometimes counterbalances an activity that is confronted with a certain obsolescence, even absurdity. Could irony be perceived as a refusal to give meaning to an activity that is always subject to the recuperation of the tourist industry? Or could it be a figure of speech aimed at covering up a human wound linked to the omnipresence of the false, which deprives travel of its authentic dimension?

Irony can sometimes have ideological connotations when it becomes an attempt to distance oneself from a colonial legacy from which our travellers cannot completely dissociate themselves. From Nicolas Bouvier to Sylvain Tesson, I will analyse how writers such as Julien Blanc-Gras, Cédric Gras and Blanche de Richemont use irony to try to distinguish their voice and their writing within the tradition of travel writing. As much as a departure from a literary tradition, irony becomes also an effective weapon by which our travellers confront the limitations of a modern world in which they no longer recognize themselves.

Jean-Baptiste Bernard - *The return of slowness in French travelogues: rediscover, reclaim, reinvent*

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Abstract: The taste for more environment-friendly ways of travelling, as well as a renewed interest for regions seen as already known, had gained strength even before a pandemic that has turned

them into trends, in France as elsewhere. The need to rediscover a once familiar nature and traditional ways of life is then essential in writings like *Ma transhumance* by Antoine De Baecque (2019), and *Ma cabane*, by Olivier Garance and Delphine Saubaber (2019). Other travelogues tend to revive historical itineraries, like the *Immortelle Randonnée* by Jean-Christophe Rufin (2013) on the *Way of St. James*, or the *Tour de France par deux enfants d'aujourd'hui* by Pierre Adrian and Philippe Humm (2018), referring to a classic of French republican education. France is also a place for self-reinvention for writers used to travels considered as exotic or adventurous, by choice like Bernard Ollivier in his *Aventures en Loire* (2010), or by force, like Sylvain Tesson and his *Les chemins noirs* (2016), written after an accident forbidding him further long expeditions. All those travelogues are brought to cross mental and social barriers: slow travel makes more difficult to ignore parts of the territory, like suburbs and underdeveloped rural areas, that defy essentialist or Romantic imageries. They so reclaim for literature territories often considered as unworthy of interest by the Parisian establishment. Doing so, they shape a new portrayal of France praising its internal othernesses, while conveying a critical look on its contradictions.

Biography: Jean-Baptiste Bernard is a teaching associate of French at the University of Zagreb, Croatia, since September 2019. He earned a PhD of French and Francophone Literature at the University Grenoble Alpes, France, in 2016, with a dissertation about the work of Lorand Gaspar. Teaching doctoral student at the Stendhal University of Grenoble (2010-2013), then teaching fellow at the Hebrew University of Jerusalem (2013-2015). After a research project about the teaching of French in the Middle East with the foundation L'Œuvre d'Orient, associate lecturer of French language and literature at the Fudan University of Shanghai (2017-2019).

Research interests: intercultural relations in French contemporary literature about the Middle East and China, religious studies, ecocriticism.

Erika Padova – “*Travelling without moving*”: *Rereading Des Esseintes' Experience in the Pandemic Era*

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Abstract: Since March 2020, the closure of borders and the travel ban have forced us to rethink our idea of «travel» by redefining our physical and mental spaces. For some people, the pandemic has been an opportunity to rediscover and reorganise their domestic environment; for others, the cause of psychological disorders resulting from immobility and isolation. In both cases, the confrontation with loneliness and uncertainty has challenged our perception of time and space. All these issues are present in Joris-Karl Huysmans' novel *À Rebours* (1884), where the protagonist, Jean Des Esseintes, driven by his fragile health and his contempt for his contemporaries, retires into ascetic isolation. Surrounded by works of art and elegant decors that awake his imagination, he travels in the present and in the past. Des Esseintes' experiences, and in particular his «aborted journey» to London, allow us to question various aspects of the concept of «travelling». From the role of illness to solitude, from self-discovery to the contact with others, the themes developed in the novel are present-day issues. Indeed, while on the one hand this year has taught us that thanks to technology it is possible to «travel without moving», on the other hand, it has made us aware that this is not enough to maintain physical and psychological well-being. As the novel shows, «to travel» does not mean just «to move».

Biography: obtained an international master's degree in French and Italian studies (Université Grenoble Alpes and Università degli Studi di Padova) and currently she is a PhD candidate in comparative literature at Université Grenoble Alpes (ISA-UMR Litt&Arts). She is exploring the notion of «imagination» in the works of Auguste de Villiers de l'Isle-Adam, Oscar Wilde and Gabriele D'Annunzio and its role in the redefinition of the artist's status and of the aesthetic creation at the turn of the 19th and 20th centuries

Sara Bedard-Goulet (& Flo Kasearu) - *(Dis)Covering...Mountains: Nontravel*

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Abstract: In this performative lecture, researcher Sara Bédard-Goulet and artist Flo Kasearu will present the joint research-creative process that has led to the production of a travelogue, *(Dis)Covering ... Mountains*, which gives shape to a nontravel and considers the processes of armchair travelers. This travelogue was commissioned for *Roots to Routes*, a collaboration between artists, curators and non-profit organizations from the city of Marseille and the Baltic countries, curated by Merilin Talumaa, Maija Rudovska and Justė Kostikovaitė, taking place in Marseille as part of *Manifesta 13 Biennial program Les Parallèles du Sud*. (<https://rubimoss.com/projects/roots-to-routes/>)

The presenters will examine how they connected Flo Kasearu's practice of drawing with a poetic and theoretical reflection on representing places that one has not seen, using the virtue of distance to create images through a ghost traveler and an itinerary through existing travel narratives, making the most of (non)traveling and art making during a pandemic. The lecture will also provide an overview of the presenters' respective practices relevant for this project: Flo Kasearu will discuss her house museum, how she invites collaborators to perform there and how her work focuses on topics connected to the domestic space; Sara Bédard-Goulet will discuss her research in reception and space studies, which served as a basis for writing the travelogue.

Biography: A frequent traveler, Sara Bédard-Goulet is currently ASTRA Professor of Romance Studies at the University of Tartu. When she is not taking on narrative endeavors, she studies contemporary French-language literature. Her adventurous mind focuses on the way humans and nonhumans inhabit the planet.

Flo Kasearu's travels start from her House Museum in Tallinn, where she also gets into adventures like videos, photographs, paintings and installations. She works like an explorer, venturing into forests of problems and dealing with strange characters such as freedom, patriotism and nationalism, domestic violence, and the public and private space twins. Attentive to lesser known things, Flo reacts with all her might to social processes and brings to the fore her encounters with the small as well as the wide world. (www.flokasearu.eu)

Tim Hannigan - *Deep Mapping or Vertical Travel Writing? : Tim Robinson, Jeff Young and an attempt at a hybrid practice*

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Abstract: Reflecting the recent pandemic-prompted restrictions on travel, this paper examines narratives confined to "narrow" or firmly delineated locales. It identifies two distinct modes: one

involving an “implicit arrival”; and another characterised by lifelong involvement with the place-object.

The paper examines Tim Robinson’s *Connemara Trilogy* (2006-2011) as typical of the first mode, informed by Robinson’s original point of departure outside the west of Ireland, and as such closely affiliated with conventional travel writing. This, the paper argues, results in Robinson’s books retaining strong traces of the traditional travel writing form, despite their notionally “still” centre, and distinct elements of Mary Louise Pratt’s “monarch of all I survey” approach. The paper contrasts Robinson’s work with Jeff Young’s recent *Ghost Town: A Liverpool Shadowplay* (2020), in which later explorations of the city are troubled by the constant interference of memories from lifelong Liverpool residency. In this, perhaps counterintuitively, the insider produces a less authoritative, more anxious narrative than the outsider, thus problematising the idea of any comprehensive “deep mapping”, and suggesting instead a more tentative form of “vertical travel writing” (Forsdick, 2019).

Finally, the paper moves to consider my own recent creative practice in *A Circle on a Map* (Little Peak, September 2021), in which I attempt to combine both modes: an “implicit-arrivee’s” deep/narrow travels within a 12.5-square-kilometre space in the west of Ireland in the context of first covid-19 lockdown, destabilised by parallel “memory-travel” inside an equivalent space around my original homeplace in Cornwall.

Biography: Tim Hannigan received his PhD from the University of Leicester for an AHRC/Midlands3Cities-funded investigation of contemporary travel writing based on a series of interviews with notable travel writers. His research has been published in *The Journal of Commonwealth Literature*, *Studies in Travel Writing*, *Journeys* and *Terrae Incognitae*, and he has contributed to *The Routledge Companion to Media and Tourism*, *The De Gruyter Handbook of British Travel Writing* and several other edited collections. He teaches part-time at Athlone Institute of Technology, and is also a professional travel and history writer and author of several works of narrative history, including *Murder in the Hindu Kush* (2011), *Raffles and the British Invasion of Java* (2012) and *A Brief History of Indonesia* (2015). His next narrative book, *The Travel Writing Tribe: Journeys in Search of a Genre*, will be published by Hurst in May 2021, followed by *A Circle on a Map* (Little Peak) in September 2021. He was main organiser of Borders and Crossings 2019 in Leicester.

Thomas Pierrart - *Iterating movements. The footsteps motif in postwar Dutch travel fiction*

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Abstract: Over the past few decades, several scholars of(modern) travel literature have drawn attention to the contemporary popularity of the so-called ‘footsteps’(sub)genre (e.g., Youngs 2013; Thompson 2016; Beilein & Shaff2020; Leavenworth 2010 & 2020). Within the context of globalization and mass tourism, travelers’ once heroic aspirations of exploration and discovery have been replaced with a general mood of ‘belatedness and oversaturation’ (Leavenworth 2020, 86), which is reflected in the abundance of texts in which travelers explicitly voyage ‘in the footsteps of’ a certain (often more illustrious) predecessor. To date, the footsteps trope has mainly been observed and studied in(predominantly) non-fictional travel books and travelogues, while its (potential)presence in (more) fictional travel novels and stories has remained largely over looked. This is hardly surprising considering the fact that, due to the popularity and heterogeneity of the narrative journey in literary fiction, a general scepticism exists towards the study of the ‘imaginary

voyage' as a genre (Hulme & Youngs 2007; Arthur 2010). In this presentation, however, I will demonstrate that one can fruitfully trace and study the footsteps motif within imaginary travel narratives as well. More specifically, I will discuss the various manifestations of the footsteps trope and its typical features –the unfulfilled iteration, the tension between (personal/societal) past and present... –in Dutch travel fiction, with a specific emphasis on postwar examples, variations and tendencies. The corpus includes novels by Willem Frederik Hermans (*Beyond sleep*, 1966), Leon de Winter (*The degeneration of the younger Durer*, 1978), Lidy van Marissing (*Travel through trenches*, 1981), Cees Nooteboom (*The following story*, 1991), Stephan Enter (*Grip*, 2011) and Stefan Hertmans (*The convert*, 2016). On a more general level, the 'fictional' footsteps motif will be framed within larger trends in postwar (Dutch) imaginary voyages –e.g., the importance of familiarity and repetition, the intrinsic interconnectedness of time and space.... –and will lead to a (renewed) reflection on the relation/tension between non-fictional and fictional travel literature.

Biography: Thomas Pierrart is a PhD researcher at the Department of Dutch Literature at KU Leuven (Belgium). His project, which is funded by the Flanders Research Foundation (FWO) and which he started in October 2018, entails a genre study of the imaginary voyage (fictional narratives centered on a voyage through space and/or time). The overall aim of the project is to design a structural-functional framework, which not only spells out the general generic components of imaginary voyages and clarifies central notions such as the 'imaginary' and 'narrative travelling', but also maps the tendencies of the genre in post-war Dutch fiction (by authors such as Willem Frederik Hermans, Cees Nooteboom and Ilja Leonard Pfeijffer). On imaginary voyages and on related topics such as science fiction and utopia, Thomas Pierrart has already presented several papers at international conferences (e.g., Lausanne, Utrecht, Liège...) and has published in various internationally recognized academic journals, such as *Spiegel der Letteren*, *Internationale Neerlandistiek*, *Astrolabe* and *Journal of Dutch Linguistics and Literature*.

Individual Presenters Day 3 Saturday 11th September

Gabor Gelleri - *Travellee answers within a colonial setting: reactions to an elite student mission*

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Abstract: In 1924, a large-scale pro-colonial propaganda attempt took place in France. Representatives of the future elite of the country, students from the best schools and the best families, were sent to various parts of the colonial empire, to become promoters of colonialism and colonial tourism. My focus is on one of the four missions, an all-female group, travelling in Indochina.

The study of this mission is particularly interesting from the point of view of the 'travellee': local reactions by those who were 'travelled upon'. First, the 'local' audience reacting to the travellers is double – colonists and colonized. Another particularity of this trip is its high profile – the students'

expected arrival and expected itinerary are widely known. This allowed local journalists to react to this trip not only after its completion, based on a travelogue (in fact, no texts directly resulting from this trip was ever published), but from the moment its plan was announced (May 1924, for a trip that started in September). The visiting students followed the echoes of their trip in local newspapers (as indicated by numerous clippings among their papers): the travelleses and their writings had an active role in shaping the perception of these visitors.

Biography: Gabor Gelléri is Lecturer in French at Aberystwyth University. He is the author of *Philosophies du voyage: visiter l'Angleterre aux 17e-18e siècles* (Oxford, 2016), and the upcoming *Lessons of Travel: From Grand Tour to School Trips in 18th-century France* (Boydell and Brewer); *Travel and Conflict in the Early Modern World*, a volume co-edited with Rachel Willie (Routledge, 2021) and a range of essays, mostly on travel in the early modern period. He was the organizer of Borders and Crossings 2017 in Aberystwyth.

Anna-Leena Toivanen - *Mobility Practices and Rhythms of Travel in Francophone African Exploration Narratives*

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Abstract: Bernard Dadié's *Un Nègre à Paris* (1959) and Tété-Michel Kpomassie's *L'Africain du Groenland* (1981) are Francophone African travelogues that revise the colonial connotations that inform the notion of exploration by narrativizing the journeys of African explorer-travellers to two different destinations. While *Un Nègre à Paris* reads as a parody of colonial travelogues by setting the African traveller's journey in the 'exotic' urban jungle of the colonial metropolis, Kpomassie's text contributes to and revises the genre of polar exploration narratives from an African perspective.

Both travel books feature rich portrayals of mobility practices as the African urban and polar explorers travel to and in their respective destinations. Dadié's text opens with a scene of the narrator's flight to Paris, followed by extensive passages describing his adventures in the Paris Métro as he explores the metropolis. *L'Africain du Groenland* narrates the traveller's maritime journey from Africa to Europe and the Arctic as well as his local travels in Greenland by dog sledge. In this paper, I focus on the portrayals of these different mobility practices from a mobility studies perspective, understanding mobility as full of meaning (Cresswell 2006, 3; Adey 2010, 33) in the sense that it contributes to the identity of the mobile subject (black explorer) as well as that of the place of travel (metropolitan/arctic destinations) (see Cresswell & Merriman 2013, 7–10). My reading pays specific attention to the rhythms (Edensor 2010) of different modes of mobility in this process of meaning-making.

Biography: Dr. Anna-Leena Toivanen is Academy Research Fellow (2020–2025) at the University of Eastern Finland. Her current research project focuses on the poetics of mobility in Francophone African literatures. She has published widely on mobility-related themes in African literatures, and her most recent articles feature in *Journal of Urban Cultural Studies*, *Francosphères*, *Transfers*, and *Mobilities*. She is the author of *Mobilities and Cosmopolitanisms in African and Afrodiasporic Literatures* (Brill, 2021).

Maureen Ramsden - *In Reportage with the Roaming Reporter: Actuality and the Timely yield to Timelessness and Reflection*

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Abstract: Journalism is a very broad term, and its different narrative styles have appeared in a variety of guises, in different epochs and countries. The broad sheets of 17th century England, often dwelt on the scandalous. Some of their reports, such as executions, were written before the event took place, and were thus premature rather than actual. The work of the American New Journalists of the 1960s, in their efforts to discover a deeper truth, used subjective experience and even interior dialogue, which bordered on the fictional. The opposite pole to this type of journalism, which was considered as 'traditional' journalism, resulted from the positivistic climate of the 19th century. 'Traditional' journalism used the 'who?, when?, why?, what?, how?' paradigm. They stressed the topical and the timely nature of their reports. Any extraneous details were excluded, as was the individual viewpoint of the writer. The emphasis was on facts, and all these strategies were considered to result in an objective report. The urgency of getting in a report is illustrated in Malraux's *L'Espoir*, when the reporters telephone in their stories to their editor, even under bombardment.

The reportage style of journalism was a mainly French phenomenon, which reached its peak between the two world wars. Joseph Kessel, Albert Londres and Jean Pierre Chabrol were famous examples of this type of journalism. The reporter would usually gather the material for his story from the place where the event occurred. Time was allowed for the writer to present the report in a more vivid way, using more detail and often a subjective viewpoint, and allowing readers to share his personal experience of the events. The bare facts were replaced by a more reflective approach to events, which took on a broader significance. Some of these changes, including creating the atmosphere experienced during an event, brought the report to the frontiers of fiction. In addition, examples of reportage were sometimes gathered together in a volume, so that the timely did indeed yield to the timelessness, which characterises fiction. In the talk I would be concentrating on the work of Chabrol, whose collection of articles, is close to that of short stories.

Biography: I published a monograph, including this area, some time after my Harvard thesis (1987), now entitled : *Crossing Borders: The Interrelation of Fact and Fiction in Historical Works, Travel Tales, Autobiography and Reportage*, Peter Lang, 2016. My university affiliation may change by September [2021].

Rebecca Legrand - *Illness and Sensory Perceptions in Travel Literature in the Renaissance*

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Abstract: In the 16th century, the discovery of the New World brought with it an increasing richness in linguistic expression and a more thorough knowledge of the human body. In this paper, I will study a few of the uses and functions of the five senses in French narratives written during travels to New France (Brazil, Florida, Canada). More specifically, I will focus on illness descriptions (mainly, but not only, scurvy) in the narratives by Jacques Cartier, Jean de Lery, Nicolas Le Challeux, Samuel de Champlain and Marc Lescarbot (from 1545 to 1617).

I will first examine the perception lexicon, comparing dictionaries and determining basic or metaphoric uses of the vocabulary in order to have a better understanding of these travellers' writings. Then I will compare travel narratives and medical treatises from the 16th century (Paré, Du Laurens...) in order to determine if they cross-reference each other. Why did the authors choose one term instead of another? What factors influenced them? Could it be there was a lexical evolution between the beginning and the end of the century? How did the authors describe illnesses? Did they use rhetorical strategies? Is it likely they read the medical writings of the time?

Biography: Rebecca Legrand is a PhD candidate in a Joint Educational Placement between the University of Lille (department of French Language and Literature) and the University of Toronto (department of French). Her dissertation deals with the question of "Sensory Perceptions Lexicon in the First Travel Narratives in New France (1534-1629)". She currently teaches three courses at the University of Lille (French and comparative literature from Antiquity to the 18th century). She wrote five articles and presented nine papers in France and in Canada, all about travel narratives.

Valerie Kennedy - *Motion versus stillness: Florence Nightingale and Lucie Duff Gordon in Egypt*

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Abstract: Florence Nightingale and Lucie Duff Gordon's letters on Egypt offer a contrast in many ways, notably in their attitudes to movement and/or stillness. Nightingale visited Egypt for about five months in 1849-1850, while Duff Gordon was there from 1862 onwards, living in what she called her "Theban palace" (actually a rather ramshackle house) for most of the time between 1863 and 1869, the year of her death, the ultimate stillness. Nightingale was in many ways a typical Victorian traveller: armed with a British sense of superiority, guidebooks and scholarly works on Egyptian antiquities, and impatient when forced to remain still, she is constantly in motion. The rare moments of stillness she describes occur when she sits and contemplates the ancient monument to escape from what she sees as the horrors of contemporary Egypt. Duff Gordon, by contrast, is frequently forced to remain still by her illness. She goes to Egypt seeking relief from tuberculosis, moving between Cairo and Luxor only to escape from excessive cold or heat. But she does not experience the stillness as a burden; on the contrary, she learns Arabic and establishes relationships with the Egyptians among whom she lives. Both writers castigate the governments of their respective periods, but while Nightingale is appalled by the dirt, the dishonesty, and what she calls the degradation of the people, Duff Gordon finds that after an initial glance, "the impression of wretchedness wears off" (Letter 6), and her attitude towards the people is generally both tolerant and appreciative.

Biography: Valerie Kennedy currently teaches at Bilkent University (in Ankara, Turkey). Among her publications are Edward Said: A Critical Introduction (2000), since translated into Chinese complex characters, Simplified Chinese, Korean, and Arabic, and the collection, Liminal Dickens: Rites of Passage in his Work (co-edited with Katerina Kitsi-Mitakou). She is one of the three principal editors of Henrietta Liston's Travels: The Turkish Journals 1812-1820 published by Edinburgh University Press in October 2020, and she is also the author of the "Orientalism" entry in Oxford University Press's Victorian Literature bibliography, of "Orientalism in the Victorian Era" in the Oxford Research Encyclopedia of Literature, and of other articles on works of literature from the eighteenth century to the twenty-first.

Federica Torselli - *The impact of travel restrictions on the experience of D.H. Lawrence*

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Abstract: In light of the restrictions on travel imposed by the pandemic, the paper aims at considering the effects travel restrictions had on the experience of travellers in the past.

In particular, the paper explores the impact of the travel ban introduced during WWI on D.H. Lawrence's travel experience, not only in terms of physical constraints but also considering the effects the conflict had on his travel writing and therefore on the underlying Weltanschauung, i.e. his vision of the world.

Historically, it is interesting to consider the introduction of the Defence of the Realm Act, which was passed in 1914 and established severe limitations on movement: during the war it was prohibited for civilians to travel. Restrictions on physical freedom increased a sense of repression and constraint, that consequently intensified the desire to travel abroad.

Letters written by Lawrence during that period and his travel books reveal the impact the new passport system had on his thought and intensified even more his sense of oppression and confinement. Once the war ended, Lawrence was free to leave England, beginning a new phase in his life he spent travelling all over the world, looking for unspoilt lands and eager to lose himself in the past of primitive cultures.

However, this paper finally examines how Lawrence's post-war journeys are characterized by a rising restlessness and disillusion, due mainly to the advance of modernity and to the consequences of the war, that prevented him from finding again the vitality of old Europe.

Biography: Federica Torselli completed her MA Degree in Foreign Languages and Literatures at the Catholic University of the Sacred Heart (Milan) in September 2017 with a dissertation on English travel literature, which is one of her main interests. Now she is cooperating with a faculty member and a university research center as expert on this field. Another of her research interests is literature in the city, which was the focus of the summer course she attended at King's College in London in 2017 and of the papers she presented at the Arts and Humanities Conference at the University of Stirling, Scotland, in May 2018 and at the London Centre for Interdisciplinary Research in November 2018.

Lena Ferriday - *Extracting embodied knowledge from nineteenth century travel literature*

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Across the nineteenth century, travel-based writings took a variety of forms, from intimate diaries and travelogues recording personal experiences for posterity, to antiquarian and topographical writings providing factual accounts of the flora, fauna and monuments of an area. Many sources, too, embraced characteristics from each of these forms, making the genre particularly difficult to define in this period.

This complexity is further enhanced when we begin to consider the type of information we wish to draw from these sources. In particular, this paper considers the extraction of embodied knowledge from the written travel-writings. When analysing the embodied experiences of an author, a number

of additional methodological implications arise. Human bodies are integral receptors of information about our surroundings, recording and holding these experiences in memory. Yet in order for this experiential memory to be shared with a historical researcher, a process of translation must take place, and the essence of experience becomes somewhat lost in translation.

Engaging with the intersection between histories of embodiment and travel-writing, this paper will explore the dynamics of the Victorian travel-writing genre pertaining to the recording of embodied knowledge. Given their explicit and implicit denotations of this relationship between experience and representation, a diverse set of texts depicting travels across South-West England in the nineteenth century will be examined, in order to demonstrate the unique methodological value of travel-writings in facilitating a productive engagement between historians and the embodied experiences of the past.

Biography: Lena Ferriday is a PhD Candidate in the Department of History at the University of Bristol and University of Exeter, funded by the AHRC South West and Wales Doctoral Training Partnership. Her PhD research explores the embodied engagement of Victorian tourists with the landscapes of South-West England, and she is broadly interested in the multi-sensory and mobile interactions between humans and the environment. She has published a co-authored article on the embodied experiences of twentieth century cavers in the peer-reviewed journal, *Proceedings of the University of Bristol Speleological Society*.

Jana Hunter - *Nature and Art, Present and Past': Travel Writing, Prague's Panorama, and the Czech Modernist Consciousness, 1815-1848.*

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Abstract: In 1831, inspired by naturalist Alexander von Humboldt and art historian Hofrath Hirt, German travel writer Julius Max Schottky embarked on a journey to Prague. Standing atop Petřín Hill, his narrative celebrated the capital's 'splendour' and 'magnificence'. Throughout the period, published travel accounts revered Prague, particularly its panorama, bringing it to the attention of the rest of Europe. These narratives sparked a compelling dialogue with Czech artists, who reacted to the travellers' descriptions of the panorama and crafted their own aesthetic response. By attending to notions of temporality and time conveyed through travel literature and art, this paper determines how a perception of Czech modernity through the prism of modern art –what I call 'modernist consciousness' –was created. Moreover, it assesses the role of nature in Prague's panorama and its importance in defining Czech modernist consciousness. Through the prism of nature, I demonstrate how it was both an element of British and German travel literature and a key component of Czech art. At the intersection of past and present, nature embodied a passage of time, and was interwoven in the language of nationalism and modernism. While for travellers, nature was bound to antiquity, for Czech artists it was also entwined in their present and forward-looking national identity, thus uniquely shaping their aesthetic modernism. This paper will thus shed light on the dynamic between temporality, modernity and nature through Prague's panorama, in the relationship between Czech and Western culture, demonstrating how Czech modernist consciousness gestured to the past, present, and future.

Biography: Jana is a PhD candidate at the University of Oxford funded by the Rawnsley Scholarship. Her thesis maps the Czech modernist consciousness in the exchanges between British and German

travel writers and Czech artists in the nineteenth century, with a particular focus on the perceptions and experiences of time and nature. Prior to Oxford, Jana was at the University of Cambridge where she completed an MPhil in Modern European History. Her dissertation focused on temporal and spatial experiences of August Rodin's exhibition in Prague through the prism of nature at the turn of the twentieth century. She completed her undergraduate degree at the University of Durham.

Héloïse Ducatteau - *Provenço-German travel writing in the Belle Époque*

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Abstract: The aim of the presentation is to analyse journeys from German writers in the Provence:

- Siegfried Samosch: *Provenzalische Tage und spanische Nächte* (1893), *Nach Lourdes und Monte Carlo und vom Spieltisch zur Wahlurne* (1894), *Auf friedlichen Kriegspfaden und Abseits der Heerstraße* (1907) which mention meetings with Federi Mistral
- Nikolaus Welter: *Hohe Sonnentage-Ein Ferienbuch aus Provence und Tunesien* (1912) which mentions also the writer
- Do they confirm the usual stereotypes on Provence?
- Do they innovate in the travel writing?

Biography: Héloïse Ducatteau is a PhD student in Cultural Studies at the University of Aveiro in Portugal. My investigations go from the Visual Arts (film, peinture) to the society (feminism, migration, language politics regarding the Occitan) with insights in the literature (fairy tales...).

Tayfun Fakiroglu - *Diary of Villeneuve, a French Diplomat, in Constantinople*

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Abstract: The diplomats who worked as officers during the Ottoman period witnessed different events some of which are assumed as milestones in the history. Those events range from birth celebrations to political tensions. One of the most important figures who worked as a French diplomat in Ottoman period was Villeneuve. He wrote a number of letters regarding the events he witnessed during his ambassadorship. The subjects of Villeneuve's letters, which have been analysed in this study, are birth celebration, religious conversion and funeral. One of the letters written by Villeneuve on January 14, 1730, for Chauvelin is linked to the celebrations on the occasion of the birth of Dauphin. It deals with points similar to the illumination demonstrations at the palace in France. An important figure for Villeneuve to mention in his letters was Claude Alexandre de Bonneval who was a great historical figure, especially known for his conversion to Islam. French officer Bonneval was known as Humbaraci Ahmet Pasha after his service in the Ottoman Empire. It seems to us in his letter that Villeneuve was not willing to help Bonneval assuming that it was a kind of blackmail on the part of Bonneval or his secretary since he was mistreated as a Catholic. Another important event was the funeral of Dutch embassy. The funeral of one of the secretaries of Dutch embassy gives clues about diplomatic crisis in Pera where all European Embassies in Constantinople were situated. The Dutch ambassador invited all other embassies and the French nation in Constantinople except for Marquis de Villeneuve. In this study, the answer to the question "Can diplomatic dispatches be seen as a source of literary diplomacy to bear witness to historical events,

political engagement, socio-cultural relations, economic affairs, religious beliefs, bilateral relations in Constantinople in the eighteenth century?” has been investigated. Key words :France –Diplomacy - Constantinople –Villeneuve –Ottoman –Empire.

Biography: Mr. Osman Tayfun FAKIROGLU is a phd student under the supervision of Mrs. Sylvie REQUEMORA-GROS, Director of Research Center for Travelling Literature at Université d’Aix Marseille. He has been writing his phd thesis on the literary and diplomatic gaze of the Marquis de Villeneuve during his embassy in Constantinople between 1728 –1740. He will be specialized on French Diplomatic Littérature at Ottoman Empire and on Travelling Literature. Currently he holds the degrees written below:

Master 2 / French Literature -Paris Sorbonne University He wrote postgraduate thesis about the book of Joseph Reinach «Journey to East» in 2011 under the direction of Mr. François Moureau, Emmeritus Professor of French Literature 18th century.

Master 1 / Applied French Langue –Paris Sorbonne University . He wrote a report about his internship at Ecole France Langue in 2010under the direction of Samir Bajric, Lecturer of Conference.

Ekaterina Purgina - *Traveling around Post-Soviet Russia: Border Crossing as an Event*

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Abstract: In narrative studies, P. Huehn (2010) distinguished two types of events –the first refers to the sequential elements, changes of state, constitutive of any narration, while the second pinpoints the transformative and disruptive quality of certain changes in the story from the perspective of the narrator/ reader. In the latter sense, the same actions or facts may, or may not, be interpreted as events in different plots. The notion of an event helps us highlight the temporal and experiential dimension of travelers’ movements across borders. We analyse the eventfulness of border crossing in two travelogues about post-Communist space *The Border* by E. Fatland (2021) and *Mirrorlands: Russia, China, and Journeys in Between* by E.Pulford (2019). In both narratives, borders are described as contact zones where identities are negotiated. Fatland, whose border crossings structure her itinerary, emphasizes the politically constructed nature of borders. She highlights the minimal geographical and yet stunning cultural distance between different ‘universes.’ The border crossing, thus, is each time a singular adventure for a privileged traveller whose freedom of movement across multiple borders is granted by the European passport and whose identity persists through the challenges. Pulford, on the other hand, focuses on the ‘myriad cross-border links’ of the Sino-Russian border where local recurrent mobility constitutes the ‘in-betweenness’ of everyday co-existence which creates hybrid identities. Unlike the highly securitised Russian border experienced by Fatland, Pulford’s Sino-Russian border is mainly about shopping and commercialised encounters.

Biography: Ekaterina Purgina is Associate Professor of Linguistics of the Ural Institute of Humanities at the Ural Federal University. She is now a part of the Russian Science Foundation project on global constellation of modernity, in which she focuses on imaginary geography in contemporary travelogues. Her research interests lie in the field of travel studies, contemporary literature, and translation.

Carla Martínez del Barrio - *“Strangers at Our Border”*: Refugee and Forced Migration in Refugee Tales’ travel writings

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Abstract: The aim of this paper is to analyse how forced migration is portrayed in the social project and literary trilogy *Refugee Tales* (2016, 2017, 2019) by exploring its connection to the literary and sociological figure of the stranger. In order to do so, I examine different theoretical frameworks on the concept of the stranger, as they are closely linked to migration. Secondly, this paper establishes how the trilogy *Refugee Tales*, which is inspired by *The Canterbury Tales*, portrays a cultural sense of space, exhibiting human mobility and the exchanging of information through travel story-telling. *Refugee Tales* provides UK’s refugee people with a sense of community, collectivity and inclusion by aiding them in spatial reappropriation, fighting dehumanising and hostile discourses and providing a safe space for discussion. Finally, this paper analyses the trilogy *Refugee Tales* in conjunction with the current situation of refugee and migrant communities in the United Kingdom and in Europe. European transnational policies and loose borders have paradoxically fuelled extreme nationalism and strengthened the borders that surround ‘Fortress Europe’. Thus, migration is seen as a threat, debates on ‘what it means to be European’ have risen and nationalist paranoia and mass panic have increased. This situation has led to racist and xenophobic reactions which promote the criminalisation, persecution and/or discrimination of targeted migrant and refugee communities.

Biography: Carla Martínez del Barrio obtained her BA in English from the University of Oviedo in 2019. After finishing her degree, she obtained a MA in Gender and Diversity from the University of Oviedo in 2020. Currently, she is enrolled in the Gender and Diversity PhD programme at the University of Oviedo and enjoys a “FPU” National Scholarship. Her doctoral thesis, titled “Strangered Migrants: Refugee Women and Girls in Contemporary British Literature”, is supervised by Dr. Isabel Carrera Suárez and Dr. Carla Rodríguez González. She is a member of Intersections: Literatures, Cultures and Contemporary Theories research group of the University of Oviedo.

Dominique Mantelli - *From Travel Writing to Foreign Literature: How a Novel Translation of Mississippi Solo in France effaces Cultural Lines*

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Abstract: The Mississippi River has been explored numerous times by a plethora of authors and travellers across space and time. Jonathan Raban related his travel experience in *Old Glory: A Voyage down the Mississippi* (1981), so did Eddy L. Harris in *Mississippi Solo: A River Quest* (1988). Both narratives were praised by the publishing world. Harris’ first published narrative received laudable comments, from authors such as Paul Theroux and Jonathan Raban, as if for the writer to be inducted into the field of travel literature.

This paper proposal aims to demonstrate that the ontological immanence of the Mighty River calls for quiet introspection leading to reflective and symbolic writing. Mark Twain utilized it in *Tom Sawyer*, *Huckleberry Finn* and *Life on the Mississippi*. Eddy L. Harris in *Mississippi Solo*.

More specifically, we will explore how the Eddy L. Harris’ story telling on, about, and along the Mississippi River is about painting a novel picture utilizing agency in his dialogues as a way to decolonize, at least symbolically, the history laden space he is traversed by. This paper, therefore,

will focus on the “(re)discovery of familiar places” through the prism of translation, a pendulum-like activity whose inherent movement oscillates between critical reading and the rewriting of history. Thirty years after the publication of *Mississippi Solo* a French language translation has finally surfaced. We will ask ourselves how travel writing as a genre is able to cross borders and how translations and their agents operate cultural changes likely to foreignize the original genre.

Biography: Dominique C. Mantelli is a Ph.D. candidate at Normandy University, in Rouen. His dissertation entitled “ Lire et traduire *Mississippi Solo*, matrice de l’oeuvre hétérolingue de l’écrivain Noiraméricain Eddy L. Harris » is directed by Pr. Anne-Laure Tissut.

Chloe Fairbanks and Mary Hitchman - *‘On the Nature of Things’: Interpretations of the Natural World in Medieval and Early Modern Britain*

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Abstract: For many, the lockdowns of the past year fostered a reconnection with the natural world as their daily walks encouraged them to reacquaint themselves with spaces of beauty on their own doorsteps. According to The People and Nature Survey for England, which began in April 2020, nearly 40% of adults reported spending more time outdoors within the first month of coronavirus restrictions being introduced.¹ Inspired by this renewed attention to a slower, greener way of living, we started ‘On the Nature of Things’, an AHRC-TORCH funded podcast airing May 2020 which explores how people of the past (c.700–1700) interpreted the natural world. Focusing on the history and literature of England, Wales, Scotland, and Ireland, the podcast celebrates the reconnection with the natural world that many have experienced during lockdown and encourages people to think of the previous generations who walked paths, climbed trees, and swam in rivers before we did. By considering how people centuries apart perceived, understood, and interacted with the natural world, it explores a fundamental aspect of the human experience that resonates today. This paper will draw on our experiences of researching and producing the podcast in order to explore the intrinsic value of the natural world at a time when many are rediscovering its beauty and benefits. Combining historical and present encounters, our paper will explore the fundamental nature of our connection to the natural world, and what we can learn from travelling more locally.

Biographies

Chloe Fairbanks is a third year DPhil student in English at Lady Margaret Hall, Oxford. Her research reassesses Shakespeare’s treatment of national identity in light of recent developments in ecocritical and spatial thinking, focusing on the crucial role the land plays in emerging conceptions of national identity and using that to ask how affinities of place and specific localities can inform our understanding of the politics of land and its husbandry.

Mary Hitchman is a first year DPhil student in history at Wolfson College, Oxford. She researches examines narrative strategy and the literary culture of late antique Gaul through the

works of Gregory of Tours and his contemporaries. She studies the development of distinctive authorial voices and strategies of narrative, and how they shift depending upon the genre in which they are found.