Department of Gender Studies. Central European University in cooperation with FP7 Marie Curie Intra-European Fellowship and Akademie Schloss Solitude

24-26 May 2013 | Budapest, Hungary

www.femtranslit.eu
# TABLE OF CONTENTS

1. **Welcome to the Transnational Women’s Literature in Europe Conference**  
   Page 5
2. **Conference Organization**  
   Page 7
3. **Timetable**  
   Page 8
4. **Program Schedule**  
   Page 11
5. **Keynote Lectures and Readings**  
   Page 24
6. **General Information**  
   Page 35
7. **Abstracts**  
   Page 41
8. **Index of Participants**  
   Page 95
The idea of transnationalism has had a profound effect on literary studies, challenging the adequacy of the concept of national literatures and opening new perspectives with regards to the ideas of both comparative and world literature. As numerous feminist discussions on globalization and its consequences can show, the idea of transnationalism is neither simple nor unproblematic. Nevertheless, we find it important exactly because of its capacity to problematize all kinds of boundaries, from geographic to symbolic, which, at these times we live in, seems to have become once again a necessity. While economic and social crises seem to be inducing new intolerances, transnational perspectives that this conference promotes emphasizes productive complexities of interactions and cooperation.

This conference is about transnationality, but it is also about women, about Europe and beyond; about theory and the ways we read literature as well as other kinds of texts. The conference is literary and interdisciplinary in the way literary studies in our times have to be interdisciplinary. It speaks about histories, but above all about the times we live in and about the challenges we have to face.

Transnational perspectives are particularly productive when we speak about migrant literature, which has such a strong presence in the global literary scene, and which for decades now has exerted such a powerful influence on European cultural production. In the age of intensified migration within and into Europe, literary production of transnational women has become both an enriching and challenging factor in many European national literatures, and an area in which the very concept of identity is being questioned. At the same time, narratives of transnational women writers form a crucial part of understanding key issues about European migrancy and European identity.
We are very fortunate to welcome so many scholars from such diverse backgrounds. Transnational studies is a growing field of research which is well demonstrated by the historical scope and intellectual depth of the papers to be presented at this event. From the 17th century through Modernism to futuristic utopias academics offer insights into ways in which women's literature in Europe is shaped and transformed by transnationalism. As is evident from the diversity of the panels, this topic is not restricted to issues of language and nationality, but also embraces such varied topics as locationality, genres, literary canons or the environment. Memory, identity, the body and many more themes surface in this conference which, we hope, will eventually enrich our understanding of transnational women’s literature in Europe today.

This conference could not have been organized without the strong institutional backing of the Central European University, and the supportive cooperation of FP7 Marie Curie Intra-European Fellowship and Akademie Schloss Solitude, for which we are truly grateful. We would also like to offer a special thanks to our key-note speakers and to our guest writers who took the time to come to Budapest and generously share their work with us. Last, but not least, we would like to thank the members of the Scientific Committee for their work on structuring the conference and making it a special event.

We warmly welcome all the participants to the conference – and to the city of Budapest – and we wish you all productive work and a pleasant stay.

*Jasmina Lukić and Borbála Faragó*
CONFERENCE ORGANIZATION

Conference Organizers
Dr. Jasmina Lukić, Head of Department Of Gender Studies, Central European University
Dr. Borbála Faragó, Marie Curie Intra-European Fellow, Department of Gender Studies, Central European University

Scientific Committee
Dr. Sharae Deckard, University College Dublin, Ireland
Prof. Vita Fortunati, University of Bologna, Italy
Dr. Borbála Faragó, Central European University, Hungary
Dr. Jasmina Lukić, Central European University, Hungary
Prof. Adelina Sánchez, University of Granada, Spain
### TIMETABLE

#### 24<sup>TH</sup> MAY FRIDAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>09.00 - 10.30</td>
<td>Registration and coffee 1</td>
<td>in front of Gellner room</td>
</tr>
</tbody>
</table>
| 10.30 - 11.00 | **Conference opening**  
Katalin Farkas, Jasmina Lukić  
and Borbála Faragó                            | Gellner room              |
| 11.00 - 12.30 | **Keynote 1**: Dubravka Ugrešić                           | Gellner room              |
| 12.30 - 14.00 | Lunch                                                               |                           |
| 14.00 - 15.30 | Session 1                                                            | Gellner room; Nádor 13/001 room; Nádor 13/002 room |
| 15.30 - 16.00 | Coffee 2                                                             | in front of Gellner room  |
| 16.00 - 17.30 | Session 2                                                            | Gellner room; Nádor 13/001 room; Nádor 13/002 room |
| 17.30 - 19.00 | Reception                                                            | Nádor 13 Aula             |
| 19.00 - 20.00 | **Reading 1**: Dubravka Ugrešić and Annie Zadek                      | Auditorium                |

#### 25<sup>TH</sup> MAY SATURDAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>09.00 - 10.30</td>
<td>Session 3</td>
<td>Auditorium; Gellner room; Popper room</td>
</tr>
<tr>
<td>10.30 - 11.00</td>
<td>Coffee 3</td>
<td>in front of Auditorium</td>
</tr>
<tr>
<td>11.00 - 12.30</td>
<td>Session 4</td>
<td>Auditorium; Gellner room; Popper room; Nádor 11/004</td>
</tr>
<tr>
<td>12.30 - 14.00</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>14.00 - 15.30</td>
<td><strong>Keynote 2</strong>: Azade Seyhan</td>
<td>Auditorium</td>
</tr>
<tr>
<td>15.30 - 16.00</td>
<td>Coffee 4</td>
<td>in front of Auditorium</td>
</tr>
<tr>
<td>16.00 - 17.30</td>
<td>Session 5</td>
<td>Auditorium; Gellner room; Popper room; Nádor 11/004</td>
</tr>
<tr>
<td>17.30 - 18.00</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>18.00 - 19.00</td>
<td><strong>Reading 2</strong>: Zsófia Balla and Eva Bourke</td>
<td>Auditorium</td>
</tr>
<tr>
<td>20.00-</td>
<td>Conference Dinner</td>
<td>Mongolian Barbecue Restaurant</td>
</tr>
</tbody>
</table>

#### 26<sup>TH</sup> MAY SUNDAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>09.30 - 11.00</td>
<td>Session 6</td>
<td>Auditorium; Gellner room; Popper room</td>
</tr>
<tr>
<td>11.00 - 11.30</td>
<td>Coffee 5</td>
<td>in front of Auditorium</td>
</tr>
<tr>
<td>11.30 - 12.30</td>
<td><strong>Keynote 3</strong>: Jean-Baptiste Joly</td>
<td>Auditorium</td>
</tr>
<tr>
<td>12.30 - 13.00</td>
<td>Closing of conference</td>
<td>Auditorium</td>
</tr>
</tbody>
</table>
# Program Schedule

## 24th May Friday

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Speakers/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>09.00 – 10.30</td>
<td>Registration and coffee 1</td>
<td>Gellner room</td>
<td></td>
</tr>
<tr>
<td>10.30 – 11.00</td>
<td>Conference opening</td>
<td>Gellner room</td>
<td>Katalin Farkas, Jasmina Lukić, Borbála Faragó</td>
</tr>
<tr>
<td>11.00 – 12.30</td>
<td>“Out of Nation Zone” Keynote 1</td>
<td>Gellner room</td>
<td>Dubravka Ugrešić</td>
</tr>
<tr>
<td>12.30 – 14.00</td>
<td>Lunch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.00 – 15.30</td>
<td>Session 1</td>
<td>Gellner room</td>
<td><strong>IN BETWEEN LANGUAGES</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>A-0086</strong> Challenging new/old national canons: Post-Yugoslav literature as a</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>transnational genre</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jasmina Lukić</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Central European University, Budapest, Hungary)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>A-0071</strong> Theorising women’s transnational literature: translation as an</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>hermeneutical category in shaping new female identities in Europe</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Federici, Eleonora; Fortunati, Vita</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(University of Calabria, University of Bologna)</td>
</tr>
</tbody>
</table>
A-0006  Mother tongue  
Čačinović, Nadežda  
(Faculty of Humanities, University Zagreb, Zagreb, Croatia)

**LOCATIONALITY AND URBAN SPACES**

A-0064  Visions of Home in Monica Ali’s Brick Lane  
Györke, Ágnes  
(Central European University, Institute for Advanced Study, Budapest, Hungary)

A-0002  Cocoons, cages and caravans: locationality and authenticity in a trans-territorial text  
Patchett, Emma  
(Marie Curie CoHaB ITN; WWU Münster, Germany)

A-0082  Transnational Urban Networks in Zadie Smith’s NW Durán  
Almarza, Liamar  
(University of Oviedo, Spain)

**HISTORICAL PERSPECTIVES**

A-0053  Voyages on ‘The Ship of Imagination’: Negotiations of Relocation and Transition in Margaret Cavendish’s Prose Fiction.  
Cronin, Sonya  
(Trinity College Dublin, Ireland. Funded by the Irish Research Council.)

A-0019  Sleepless States: Transcultural Imagination  
Iohe, Taey  
(University College Dublin, Dublin, Ireland)
A-0088  Ida Verona and (Mimetic?) Transnationalism  
Mudure, Michaela  
(Babes-Bolyai University, Cluj, Romania)

15.30 – 16.00  Coffee 2

16.00 – 17.30  Session 2

Gellner room  
RETHINKING TRANSNATIONAL WOMEN’S LITERATURE

A-0087  Transnational Women’s Literature and Peripheral Migrations: Minor Transnational Encounters  
Faragó, Borbála  
(Central European University, Budapest, Hungary)

A-0068  Bauman’s concept of liquidity and Transnational women’s literature: Three case studies  
Fernández Hoyos, Sonia; Sánchez Espinosa, Adelina  
(Université De Lorraine, Metz, France; University of Granada, Granada, Spain)

A-0017  Experiencing a COST European Project: Towards a new understanding of women’s writing  
Dutu, Carmen Beatrice  
(Dimitrie Cantemir University, Bucharest, Romania)
### Nádor

#### 13/001 room

**PREFORMING IDENTITIES**

<table>
<thead>
<tr>
<th>A-0038</th>
<th>Preformed Identities, Preformed Lifes. At the Crossroads of Cultures and Nations in Ceaușescu’s Romania</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Deczki, Sarolta</td>
</tr>
<tr>
<td></td>
<td>(Institute for Literary Studies of Hungarian Academy of Sciences, Budapest, Hungary)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A-0063</th>
<th>„By the void of Babylon I sat and wept”. Transgenerational trauma, memory and exclusion form history in B. Keff’s “A Piece on Mother and Fatherland”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Gosek, Daria</td>
</tr>
<tr>
<td></td>
<td>(Jagiellonian University Faculty of Philosophy Philosophy of Culture Department Kraków, Poland)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A-0072</th>
<th>De-centering narratives of success</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Nicolaescu, Madalina</td>
</tr>
<tr>
<td></td>
<td>(English Department, University of Bucharest)</td>
</tr>
</tbody>
</table>

### Nádor

#### 13/002 room

**DIASPORIC IDENTITIES**

<table>
<thead>
<tr>
<th>A-0052</th>
<th>“A long way from home”: Transnational Movement and the Female Nomad in Sunetra Gupta’s The Glassblower’s Breath</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pataki, Éva</td>
</tr>
<tr>
<td></td>
<td>(University of Debrecen, Debrecen, Hungary)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A-0025</th>
<th>“Making It in the West”. Stories of Failure and Success Told by Diasporic South Asian Women in Contemporary British Fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rascanu, Iulia</td>
</tr>
<tr>
<td></td>
<td>(EU CoHaB, University of Mumbai, Mumbai, India)</td>
</tr>
</tbody>
</table>
Theorising women’s transnational literature: translation as an hermeneutical category in shaping new female identities in Europe

Shvanyukova, Polina
(University of Bergamo, Bergamo, Italy)

17.30 – 19.00
Reception
Nádor 13 Aula

19.00 – 20.00
Reading 1
Dubravka Ugrešić and Annie Zadek
Auditorium
25th May Saturday

09.00 – 10.30  

Session 3

Auditorium  

RETHINKING DIASPORA AND TRANSNATIONAL BODIES

A-0036  
From Travelling Memoir to Nomadic Narrative in Kapka Kassabova’s Street without a Name and Twelve Minutes of Love: A Tango Story
Druga Alexandru, Maria-Sabina  
(University of Bucharest, Bucharest, Romania)

A-0081  
(Un)doing gendered and raced identities in the diaspora: Toni Morrison’s Tar Baby
Revelles-Benavente, Beatriz; Adelina, Sánchez  
(Open University of Barcelona IN3-Gender and ICT, Barcelona, Spain; Research Institute for Women’s Studies and Gender, Granada, Spain)

A-0066  
Transitions and Transgressions in A. L. Kennedy’s The Blue Book (working title)
Kállay, Zsuzsanna  
(Katholieke Universiteit Leuven, Leuven, Belgium)

Gellner room  

(M)OTHER TONGUES

A-0049  
New Portuguese Letters: national (un) support and international reception.
Infante da Câmara, Patrícia  
(Eötvös Loránd Tudományegyetem, Budapest, Hungary)
A-0044  Translations from the (m)other tongue: Transnational sources in the poetry of Suji Kwock Kim
Hand, Meadhbh
(Trinity College, Dublin, Ireland)

A-0062  Murdering the Mother(Tongue): Agota Kristof’s The Notebook
Timár, Andrea
(Eötvös Loránd University, School of English and American Studies, English Department, Budapest, Hungary)

Popper room
PERSONAL NARRATIVES AND GRAPHIC MEMOIRS

A-0035  ”In my life, I’ve always been a fugitive”: Authorial Dislocation in Marzena Sowa and Sylvain Savoia’s Marzi (2005-2011)
Precup, Mihaela
(American Studies Program, University of Bucharest, Romania)

A-0085  Exorcising the Ghost of the Wall: Remembering Socialist Childhoods in Kapka Kassabova’s Street without a Name: Childhood and Other Misadventures in Bulgaria and Marzena Sowa’s Marzi
Bladek, Marta
(John Jay College of Criminal Justice/CUNY)

A-0005  Negotiating social, cultural, and artistic position in Helena Klakočar’s Nemirno more
Bulić, Jelena
(Faculty of Humanities and Social Sciences, Zagreb; Centre for Women’s Studies, Zagreb, Croatia)

10.30 – 11.00 Coffee 3
11.00 – 12.30

Session 4

**Auditorium**

A-0032

“Am I an expatriate? Expatriate from where?” – The Politics of Location in Jean Rhys’s Smile Please and Good Morning Midnight

Séllei, Nóra

(University of Debrecen, Hungary)

A-0003

The Mobile Turn in European Women’s Writing of Modernism and Its Contemporary Resonances

Eliasova, Vera

(Masaryk University, Brno, Czech Republic)

A-0080

Beyond Second-Class Citizen and Brown Stones. Has anything changed?

Nweze, Ebere Nnenna

(Botkyrka Folkhogskola Hallunda, Sweden)

**Gellner room**

A-0076

World-Ecology and the Aesthetics of Waste

Deckard, Sharae

(University College Dublin, Ireland)

A-0024

Ethnic Food and Memory: Migrant Women’s Autobiographic Writings at the Crossroads of Gastronomic Pleasures, Identity Formation and Hungarianness

Horváth, Györgyi

(Pécs University, Pécs, Hungary)
A-0041  Eating Dirt, Being Dirt: across the Historical Border in Andrea Levy’s Neo-Slave Narrative  
Gadpaille, Michelle  
(Faculty of Arts, University of Maribor, Maribor, Slovenia)  

**Popper room**  
CROSSING THE ATLANTIC  

A-0051  Crossing the Atlantic: Immigrant Women Writers [Panel]  
Gertrude Stein and the illusory clash between her European and American identities  
Ciobotaru, Alina  
(University of Bucharest, Bucharest, Romania)  

A-0089  Travelling Memory, Ekphrasis and Slippery Surrealism in Elizabeth Bishop’s Poetry  
Zirra, Maria  
(University of Bucharest, Bucharest, Romania)  

A-0090  “I can’t live with the old world, and I’m yet too green for the new:” Ambiguous Solitude in Anzia Yezierska’s “Children of Loneliness”  
Pirnoiu, Anca  
(University of Bucharest, Bucharest, Romania)  

A-0091  ’KNOW ME”: The Reconstruction of a Coherent Self in Nina Cassian’s „Memory as Dowry”  
Catană, Adela Livia  
(University of Bucharest, Bucharest, Romania)  

A-0010  Rosmarie Waldrop: Leave no Image Behind  
Tanta, Gene  
(UC Berkeley Extension)
Nádor 11/004 room

AUTOBIOGRAPHIES, LOCATIONS

A-0029
Chestnut-fist and Dog-eye: Melinda Nadj Abonji’s Transplanted Voices
Bakos Jarrett, Petra
(Central European University, Budapest, Hungary)

A-0054
Blurring the Lines: Autobiography as a Fiction of the Self in Asha Miró’s „Daughter of the Ganges”
Morgan, Holly
(Westfälische Wilhelms-Universität in Münster, Germany. Marie Curie Research Fellow, ITN CoHaB (Diasporic Constructions of Home and Belonging))

A-0083
Reveries or Truths – On the Betrayed Experience of the Child in Hélène Cixous’ (auto-)biographical writings
Essunger, Maria
(Uppsala University, Faculty of Theology, Uppsala, Sweden)

12.30 – 14.00
Lunch

14.00 – 15.30
Auditorium
Crossing Borders in Perilous Zones: Labors of Transport and Translation in Women Writers of Exile
Azade Seyhan
Keynote 2

15.30 – 16.00
Coffee 4
16.00 – 17.30

**Session 5**

**Auditorium**

**A-0015**
Paradoxes of “border identity”. The contemporary Polish-German women’s narratives
**Galant, Arleta**
(The Polish and Culture Studies Institute, the Department of Philology, Szczecin, Poland)

**A-0069**
Writing on the margins of the nation. Hungarian female border novels. (Teresia Mora and Erzsébet Juhász)
**Jablonczay, Tímea**
(King Sigismund, Media and Cultural Studies, Budapest, Hungary)

**A-0045**
Friendship and canonisation – 4 women authors in Budapest
**Lóránd, Zsófia**
(CEU, History Dpt, Budapest, Hungary PhD Candidate)

**Gellner room**

**A-0033**
„I packed my possessions like an emigrant”: Dorothy Molloy’s Poetics of Mobility and Becoming
**Gonzalez-Arias, Luz Mar**
(University of Oviedo, Spain)

**A-0022**
Transnational Elements in the Poetry of Nina Živančević
**Obradović, Biljana D.**
(Department of English, Xavier University of Louisiana, New Orleans, USA)
A-0037  Nancy Huston and the exilic speech act.  
Merrigan, Marie-Claire  
(Catholic University of Leuven (KUL), Leuven, Belgium)

Popper room  
ORIENTALISM AND ITS COUNTER-DISCOURSES

A-0055  The Case of the Harem: Edith Wharton’s Narrative of Oriental Topoi from Morocco  
Kovács, Ágnes Zsófia  
(Institute of English and American Studies University of Szeged, Szeged, Hungary)

A-0050  Counter-Orientalism: (Re)-Translating the Invisible Arab Woman in Leila Aboulela’s The Translator and Lyrics Alley  
Gamal, Ahmed  
(The Department of English Language and Literature - The Faculty of Arts - Ain Shams University, Cairo, Egypt)

A-0046  Greek writers from Asia Minor  
García Amorós, Maila  
(Researcher and member of the teaching personnel of the University of Granada (Spain))

Nádor 11/004 room  
TRANSNATIONAL MEMORIES

A-0021  The Transnational Continuum in „Burying the Typewriter” by Carmen Bugan and „Exuviae” by Simona Popescu  
Manolachi, Monica  
(University of Bucharest, Bucharest, Romania)
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.30 – 18.00</td>
<td>Break</td>
</tr>
<tr>
<td>18.00 – 19.00</td>
<td>Reading 2</td>
</tr>
<tr>
<td></td>
<td>Zsófia Balla and Eva Bourke</td>
</tr>
<tr>
<td>20.00 –</td>
<td>Conference Dinner</td>
</tr>
<tr>
<td></td>
<td>Mongolian Barbecue Restaurant (1125 Budapest, Márvány utca 19/a)</td>
</tr>
</tbody>
</table>
09.30 – 11.00

Session 6

Auditorium

TRANSNATIONAL MEMOIRS

A-0070
The Patchwork of Memory in the Novel “In the Beginning There Was the Garden” and the Diaries of Anna Lesznai
Menyhért, Anna
(Eötvös Loránd University, Budapest, Hungary)

A-0009
Transnational Contours of Jewish Traumas in Anca Vlasopolos’s Memoir No Return Address
Mihăilescu, Dana
(University of Bucharest, Bucharest, Romania)

A-0058
Identity, Memory and Mythologization – Anna Porter’s ‘The Storyteller’
Wąsowicz, Magdalena
(Interfaculty Individual Studies in the Humanities, Jagiellonian University, Cracow, Poland)

Gellner room

NEW VOICES

A-0067
Gender Reversal as a Trope of the Holocaust Memory in Charlotte Delbo’s Auschwitz and After
Kovács, Edit
(Central European University, Budapest, Hungary Department of Gender Studies, 2nd year MA student of Critical Gender Studies)

A-0084
Goliarda Sapienza’s The Art of Joy as a Postcolonial Novel
Polizzi, Goffredo
A-0077  A fight to appear: two generations of women poets in Chile
Cano Cubillos, Rocío
(University of Granada, Master Erasmus Mundus GEMMA)

Popper room  LIVED IDENTITIES
A-0048  Selective Memories of Immigrants
Burkholder, Preethi
(American Association of University Women, USA)

A-0028  Migration Narratives in Women’s Life Stories
Mitro, Veronika
(Center for Gender Studies, ACIMSI, University of Novi Sad)

A-0007  In meeting the Other - Living Library as a new form of transnational women’s literature
Mršević, Zorica
(Institute of Social Sciences Belgrade Faculty of European legal and Political Studies Novi Sad)

11.00 – 11.30  Coffee 5

11.30 – 12.30  About books that don’t sell but are necessary: 20 years of transnational literature in Akademie Schloss Solitude
Jean-Baptiste Joly
Keynote 3

12.30 – 13.00  Closing of conference
KEYNOTE LECTURES AND READINGS
Keynotes

Jean-Baptiste Joly


Abstract: “About books that don’t sell but are necessary: 20 years of transnational literature in Akademie Schloss Solitude”

After an introduction about the diverse activities of Akademie Schloss Solitude, an international residential art center located in Stuttgart, the lecture will focus on the place of literature in this interdisciplinary program. In a second part the lecture will explain how decisions were taken about making books and end in the third part with brief analyses of five books that are typical for the editorial line of Edition Solitude. With texts by Eugéne Savitzkaya (Belgium), Toyin Adewale (Nigeria), Ogaga Ifowodo (Nigeria), Nicoleta Esinencu (Moldavia) and Sharmistha Mohanty (India).

Azade Seyhan

Azade Seyhan is the Fairbank Professor in the Humanities, Professor of German and Comparative Literature, Affiliated Faculty in Philosophy and in Middle East Studies at Bryn Mawr College. She is the author of Representation and Its Discontents: The Critical Legacy of German Romanticism (University of California Press, 1992); Writing Outside the Nation (Princeton University Press, 2001); and Tales of Crossed Destinies: The Modern Turkish Novel in a Comparative Context (MLA, 2008). She has published and lectured extensively on German Idealism and Romanticism, critical theory, exile narratives, Turkish-German literature, and the theory of the novel.

This paper analyzes the continuum of censorship, exile, and translation in the work of selected women writers, writing against persecutors in stations of refuge. Translation reveals something that censorship or fear of persecution holds back or hides. Writing in and as translation, the writer can reveal an experience that was repressed in the first language. What is divulged forms a compact archive of silenced voices and histories, frees writing from the burden of ethnic and national concerns, and returns it into free circulation to create new idioms of cognition and critical combat.

Dubravka Ugrešić

Dubravka Ugrešić is a writer of novels (Baba Yaga Laid An Egg, The Ministry of Pain, The Museum of Unconditional Surrender, Fording the Stream of Consciousness), short story collections (Lend me Your Character, In the Jaws of Life) and books of essays (Karaoke Culture, Nobody’s Home, Thank You For Not Reading, The Culture of Lies, Have A Nice Day).

Abstract: “Out of Nation Zone”, a keynote speech by Dubravka Ugrešić, is an intimate account of a writer and a literary scholar of writing practices within and out of national literary zones.

Ugrešić finds her position of a “transnational writer” challenging, difficult and, in her own words, “utopian”, because literary host-environments could be quite rigid in accepting anything which does not belong to the national writer or/and writer-emigrant/immigrant/guest categories. She will talk about the invisibility of writers, especially women writers who refuse to belong, and about urge to build a solid theoretical “homes” for writers who share her position.”
Zsófia Balla

Poet and writer, Zsófia Balla was born in 1949 in Kolozsvár, Cluj, Romania. She lost her grandparents in Auschwitz and her parents were survivors of the camp. Balla completed her studies at the Music Academy of Kolozsvár. Her first collection, The Memory of Things (A dolgok emlékezete), was published in 1968. She worked as music and literary editor for Radio Kolozsvár and for a selection of journals. Before 1989 she had been partly banned from publishing and forbidden to leave the country for ten years.

She has lived in Budapest since 1993. Together with Romanian and German translations of her work she has published 19 volumes, including poems, children’s poetry and plays for puppet theatres. Balla is a member of the editorial board of the literary journal Jelenkor and founding member of the Writers’ Alliance. Her latest collection, The Cave of Summer (A nyár barlangja) (2009) was published by Kalligram.

Her honours include the József Attila Award (1996), the Laurel Award of the Hungarian Republic (2008) and the Grand Literary Prize of ARTISJUS (2010).

Eva Bourke

Eva Bourke is originally from Germany but has lived in Ireland most of her life. She has published six collections of poetry, most recently piano (May 2011, Dedalus Press, Dublin), two comprehensive anthologies of contemporary Irish poets in German translation, as well as a collection by the German poet Elisabeth Borchers (Poetry Europe Series, Dedalus Press). Together with Borbála Faragó, she edited an anthology of immigrant poets to Ireland, entitled Landing Places (2010 Dedalus Press). Her work has been translated into many languages, her collections The Latitude of Naples and piano appeared in Italian translation in 2010 and 2011. She has translated selections of Northern Irish poet Medbh McGuckian into German (Akzente, Munich 96) and of German poet Jan Wagner into English (Poetry Ireland Review, 2012), as well as Rilke for the Rilke Project of the Dublin Writers Festival, 2010. She has given readings in Europe, the US and Central America, lectured on poetry and taught creative writing at universities in the United States and Ireland. She teaches poetry in the MA in Writing program at NUI Galway. Eva Bourke has received numerous awards and bursaries from the Arts Council and is a member of Aosdána.
Annie Zadek

Annie Zadek, who is of Jewish-Polish origins, was born in 1948 in Lyon where she studied philosophy for the sole purpose of becoming a writer. Her texts have been adapted to the theatre and the radio. She also holds public lectures where she appears alone or together with material artists.

After participating in writing residencies in Germany (Akademie Schloss Solitude) and Russia (French Institute in Moscow), she was awarded participation in a Mission Stendhal de Cultures France to the Czech Republic, Poland, Germany and Austria, where her topic was the impossibility of the “right to return”.

She is currently in residency at the Regional Council of Ile-de-France, working on the subject of the former train station of Bobigny, once used for deportation to Auschwitz in 1943 and 44.
GENERAL INFORMATION

CONFERENCE DATES
Friday May 24th – Sunday May 26th 2013

CONFERENCE VENUE
Central European University
Budapest 1051, Nádor utca 9.

Conference rooms:
Auditorium  (Monument building, Nádor utca 9 entry)
Gellner Room  (Monument building, Nádor utca 9 entry)
Popper Room  (Monument building, Nádor utca 9 entry)
001 Nador 13 building  (N13/001)
002 Nador 13 building  (N13/002)
004 Nador 11 building  (N11/004)
(please note that a map of CEU can be found at the end of the program)

RECEPTION VENUE
Nádor 13

CONFERENCE DINNER VENUE
The conference dinner will be held at Mongolian Barbecue Restaurant
(1125 Budapest, Márvány utca 19/a, Phone: +36 1 212 3743,
www.mongolianbbq.hu).

Route from CEU (15 minutes):
- walk down Nádor utca and take left on József Attila utca to Hild tér
where the bus stop is located (280 m)
- take Bus 105 towards Apor Vilmos tér and get off at Királyhágó utca
(6 stops)
- head east on Királyhágó utca towards Alkotás utca, turn right onto
Alkotás utca, then turn right onto Márvány utca where the restaurant
is located
**Route from Hotel Erzsébet City Center Budapest (19 minutes):**
- walk to Ferenciek tere, cross the street and turn right on Kossuth Lajos utca to get to the bus top (350 m)
- take Bus 178 towards Naphegy tér and get off at Győző utca (4 stop)
- head north on Mészáros utca, turn left to stay on Mészáros utca, continue onto Győző utca, turn left onto Márvány utca (500 m)

**CONFERENCE HOTEL ADDRESS**
Hotel Erzsébet City Center Budapest
1053 Budapest, Károlyi Mihály utca 11-15.

**USEFUL INFORMATION ABOUT BUDAPEST**
Detailed information can be found in the booklet which is included in your welcome package. Here are several important tips.

**Public transportation:**
Budapest has fast and reliable public transportation. Tickets for one ride or for 10 rides can be bought at the entrance to any metro station. The closest are Bajcsy-Zsilinszky, Arany János and Deák tér.

**Taxi service:**
Taxis in Budapest are relatively cheap and very reliable. Nonetheless, please be careful about which carrier you take; unregistered or unmetered taxis have been known to overcharge passengers. It is best to call a registered taxi company to request a taxi, and give them your name and location. Any receptionist at CEU can do this for you, as can the staff in all the city’s restaurants and hotels.

We recommend the following taxi operators:
City Taxi (+361) 2111 111
Budapest Taxi (+361) 4333 333
Főtaxi (+361) 2222 222
Taxi 2000 (+361) 2000 000

**Reaching the airport:**
Budapest Airport has an excellent minibus service to and from the airport, and it comes directly to your address. You can purchase a one-way or a return ticket from them.
The Minibus must be ordered 24 hours in advance. This can be done by your hotel, or by calling (+361) 296 8555 directly. Főtaxi (061) 2222 222 is the official Budapest Airport taxi service. It has fixed prices from and to the airport, so if you are taking a taxi to or from there, please ask for the fixed price.

**Emergency numbers:**

**Banking and money exchange:**
In Hungary banks are open from Monday to Friday. Working hours are usually from 9 – 15, selected branches only 9 – 18. ATM machines are practically everywhere. The closest is in the lobby of CEU’s Nador 9 building, where the conference takes place. If you need to change cash, please be aware that exchange rates can differ greatly, ranging from 1% to almost 10%. There is usually no commission, but you have to check the actual rate of your currency and the selling prices these should be posted clearly at the exchange booth; please do not attempt to change money where rates are not clearly posted.
ABSTRACTS
In this paper I will be discussing the issue of authenticity and belonging in the novel Dosha by Sonia Meyer. Meyer can be considered a para-national author who engages with themes of trans-territoriality and multi-locationality. This research has been conducted as part of a wider project on diasporic constructions of home and belonging, in which I have been focusing primarily on literature from the Roma diaspora.

The paper draws upon postcolonial feminist theory, particularly the work of Avtar Brah on relational multi-locationality, in order to consider the ‘situatedness’ of the narrative, and how concepts of displacement and dislocation are negotiated within the text. I will also explore how authenticity is encountered in an epistemological analysis informed by the work of Foucault on truth and power, as well as performing a critical reading of the decision to incorporate this author into the study of diasporic Roma literature.

I will explore how the author evokes the issue of authenticity ambivalently within the text, using the theme of disguise as a persistent de/constructive process. This paper suggests that reading the text against Meyer’s own complex biography is important here: Meyer describes herself initially as “a crossbreed of several European ethnicities”, emphasizing her status first as an outlaw running from the Nazi authorities as a child, who “vanished into the hinterlands and forests” and felt safe with Gypsies “in our hide-out world”, and then as a nomadic traveller who lived with Roma in Macedonia and Kosovo. Locationality within the text is thus complex and multi-layered; nomadism is re-articulated as a form of critical agency, trans-territorial identity a form of resistance. I argue that authenticity is not simply negated in favour of re-inscribing an autonomous ‘positionality of dispersal’, but rather is revisited, not as essentialising but as a recognition of its construction as permanently displaced plurality, rather than a coherent teleological unit.

This research will address concepts of belonging and authenticity as they exist beyond the limitations of national literatures. It will also explore how the construction of identity is not problematized by narratives of multi-locationality, but is instead a necessary condition for the realization of authentic trans-territorial identities: as Meyer writes in her autobiography, when asked questions about her heritage, her mother replies, “I decided long ago to declare myself a Rhinelander. Besides... reality is like a rubber band. You can stretch it any way you desire”.

ABSTRACTS

A-0002 Cocoons, cages and caravans: locationality and authenticity in a trans-territorial text

Patchett, Emma

Marie Curie CoHaB ITN; WWU Münster, Germany
I plan to focus primarily on English modernist women writers who engage the modernist aesthetics of mobility, and examine the resonances of this aesthetics for contemporary European transnational women writers.

I will draw on recent scholarship in human and cultural geography that foregrounds “the mobile turn” (Doreen Massey, Peter Adey, or Timothy Cresswell). Using these approaches as a theoretical lens, I will examine such modernist writers as Katherine Mansfield (“Prelude,” 1918), Jean Rhys (Good Morning, Midnight, 1939), and Virginia Woolf (“Street Haunting: A London Adventure,” 1927). These writers use mobility as a literary device in order to turn predominantly domestic female characters to mobile, and thus more liberated women. I will analyze how the authors I examine use moments of their heroines’ mobility and displacement – for example, when moving house, going shopping, or simply going for a walk – in order to treat these moments of mobility as a basis for the development of a new kind of mobile imagination, one that works differently in domestic spaces and outside of them. Simultaneously, I argue that this kind of expanded, mobile imagination allows for articulating larger statements on women’s freedom in public space.

Further, I will inquire about possible manifestations of “the mobile turn” today, tracing possible continuities between women’s writing of modernism and contemporary women’s writing on migration. I will examine how contemporary East and Central European writers such as Iva Pekárková (Gimme the Money, 2000), Dubravka Ugrešić (The Museum of Unconditional Surrender, 1998; Have a Nice Day: From the Balkan War to the American Dream, 1994), or Olga Tokarczuk (Runners, 2007) employ a similar aesthetic of mobility, how their own experience of migration resonates with that of their literary precursors, and how they employ and develop tropes of mobility in relation to contemporary forms of transnational migration. Finally, I propose that modernist imagination of women’s mobility in public space anticipates the contemporary, postmodern imagination of women’s transnational mobility.
Negotiating social, cultural, and artistic position in Helen Klakočar’s Nemirno more
Bulić, Jelena
Faculty of Humanities and Social Sciences, Zagreb; Centre for Women’s Studies, Zagreb, Croatia

Helena Klakočar’s Passage en douce was first published in 1999 by the Belgian Fréon and won the best foreign album award at the 2000 Angoulême International Comics Festival. Almost ten years later, in 2008, Belgrade’s Fabrika knjiga published Passage en douce under the title Nemirno more (Restless sea) and Nemirno more 2 (2009). In the last two years Klakočar’s work was also translated into Slovenian and Italian languages and was included in the anthology of Ženski strip na Balkanu (Fibra, 2010), translated into English as Balkan Women in Comics. Klakočar’s work is impossible to read without taking into consideration the context of the Croatian exilic and autobiographical literature written by female authors such as Dubravka Ugrešić, Slavenka Drakulić, Daša Drndić whose texts have been analysed by a number of scholars (Lukić, Zlatar, Jambrešić Kirin, amongst others). Their insightful analysis of autobiographical writing and exilic experience of the Croatian/post-Yugoslav female authors of the early 1990s will serve to draw parallels between this graphic memoir of displacement and of exile, and the already canonical group of the authors mentioned and autobiographical women’s cartoonists and comics such as Marjane Satrapi’s Persepolis or Zeina Abirached’s A Game of Swallows. In the first volume of Nemirno more, the author narrates her departure from Croatia, short stay in Italy and a longer stay in Greece, and finally her arrival in the Netherlands. In the second volume her own nomadic and sedentary experience(s), as well as the lives of migrants in the Netherlands are the main narrative strand. What sets this work apart from the above mentioned writers and cartoonists is not just the medium but also narrative strategies. I am precisely interested in those visual (and) narrative strategies that the author adopts in her exilic self-invention, a self-invention born in movement, both on land and at sea, and movement on the page itself. What Trinh T. Minh-Ha (1994) calls critical insight and critical blindness in the traveller-seer’s activities are epistemological concerns in Klakočar’s practices of (aesthetically) seeing, drawing and witnessing of her own social, cultural, and artistic position.
A-0006  **Mother tongue**  
Nadežda Čačinović  
Faculty of Humanities, University Zagreb, Zagreb, Croatia

Is there a difference between female and male writers concerning the ease of changing one’s language? Nabokov and Cvetaeva are very different writers but what about Hemon versus Ugrešić?

My paper will start from such pre-theoretical comparisons, searching for examples of diverging choices and go on searching for explanations in theories, trying, of course to be as sensitive as possible to individual differences, the singularity of authors. Still, I would like to examine the hypotheses that we have to acknowledge some differences in female and male ways of acquiring language, reading and writing skills; in linguistics, anthropology, psychoanalysis and other fields. Whether or not such differences lead to different choices regarding a change of language remains to be seen.

A-0007  **In meeting the Other – Living Library as a new form of transnational women’s literature**  
Mršević, Zorica  
Institute of Social Sciences Belgrade, Faculty of European legal and Political Studies Novi Sad, Serbia

The Living Library works exactly like a normal library – readers come and borrow a ’book’ for a limited period of time. After reading it they return the Book to the library and – if they want – they can borrow another Book. There is only one difference: the Books in the Living Library are human beings, and the Books and readers may enter into a personal dialogue, after presentation of personal stories. The Books in the Living Library are people representing groups frequently confronted with prejudices and stereotypes, and who are often victims of discrimination or social exclusion. The ’reader’ of the library can be anybody who is ready to talk with his or her own prejudice and stereotype and wants to spend an hour of time on this experience. Initiated in Denmark, LL spread all over Europe, eroding stereotypes and labelling, exploring relation between power and powerlessness, contributing to healing of trauma, comprising sex trafficking and prostitution narratives, life stories of homeless, migrants. In Serbia, most of the Books were women, former prisoners, refugees, victims of domestic violence, single mothers, trafficked women from Moldova, former prostitutes, Roma, lesbians, homeless, former drug addicts. The carriers of the program are mostly women and women’s organisations, Autonomous women’s centre organised in 2012 LL at five faculties, Commissioner for protection of equality at the 2012 Belgrade Book fair, smaller women’s groups organised several Living Libraries in their towns. To the moment, the readers
in Serbia are equally women and men, two thirds of them younger than thirty. The aim of the Living Library is to promote intercultural dialogue, human rights and pluralist democracy, to create constructive interpersonal dialogue between people who would normally not have the occasion to speak to each other. „A stranger is a friend you haven’t met yet.” This old anti-racist movement slogan is as simple as it is complex. Simple, in that it implies the pure necessity of communication: talking to and meeting with strangers who could potentially become friends; complicated, as it is, in fact, not that easy to meet and speak to people, who, depending on perspective, are indeed really „strange”. Sociologically, the notion of the „stranger” is not defined purely by distance – i.e. the further away somebody is, the stranger they are – but by proximity: the distance we may feel from those others who move and live near us. Our social divides are defined by social, political and cultural differences, as well as by age, lifestyles and life opportunities. Little time and opportunity is left for interpersonal meeting with the „unknown”. Surrounded by images and fragments of information about others, people are left to their own imaginations and assumptions or to their prejudices and stereotypes, and very often the two go hand in hand.

A-0009 Transnational Contours of Jewish Traumas in Anca Vlasopolos’s Memoir No Return Address

Mihailescu, Dana
University of Bucharest, Bucharest, Romania

My paper examines Anca Vlasopolos’s No Return Address (2000), a memoir of displacement dealing with traumatic experiences during the Holocaust (at Auschwitz) and Communism (in Romania), and with the author’s subsequent emigration to Western Europe and then the U.S. In identifying the coordinates of these various spaces of trauma in a memoir by an author from the postmemory generation, my paper addresses important questions on gender, transnational studies, Holocaust and Communism representation and remembrance: What was the impact of living in post-Holocaust communist Romania on forming the memory of Holocaust, Communism and gender? In what way did Western Europe as an initial immigration location reflect Jewish women’s attempt to work through their traumas? What cultural work is performed by this text, how does it produce representations of the woman other and her world, against which and through which it explores and constructs a particular sense of self?

In this sense, my analysis of Vlasopolos’s memoir underscores the fundamental role of a transnational, gendered lens interspersing (post)memories of the Holocaust with memories of Communism with a view to configuring and understanding cultural spaces. More precisely, my project contributes to existing scholarship by investigating Jewish women’s generational flow of memory and trauma from one geographical and historical
space to another, from Auschwitz during the Holocaust, to Bucharest in Communist times, to multiple transits around different states from Western Europe in 1962-1963, namely 6 months spent in France, 5 months in Belgium, and one month in Germany. The continuities of women’s experiences from the unknown situation of the Holocaust to the lived reality of Communism, in which bonding alone could represent a bulwark against official policies of controlling women’s bodies and private lives, afford the author precious insight into the highly gendered costs of autocratic regimes, and of possible ways out, via women’s mobility and complicated bonds of affect. I argue that Vlasopolos’s narrative shows that Jewish women’s traveling between various trauma-related spaces presupposes a form of identification based on displacement, and not appropriation. This transnational, gendered lens has the ability to record how changed spaces of reference undo and unsettle one’s identity and, by that very act, suggest how Jewish women’s traumatic accounts can serve as basic tools for awakening to the complex reality surrounding us and attempting to change society for the better.

Rosmarie Waldrop: Leave no Image Behind
Tanta, Gene
UC Berkeley Extension

“Poetry can go without the images by treating language as an object.”
Rosmarie Waldrop

From DADA to the Language poets, one literary avant-garde after another has sought to show one middle class readership after another that they live in the prisons of metaphor. The figure of speech has you figured. As a transatlantic émigré, Rosmarie Waldrop’s poems, translations, and publications manufacture spaces for creative play with what’s possible and critical reflection on what limits our figures of speech body forth. In “Against Language?” Waldrop writes: “The experiment with phonetics leaves literature proper for a quasi-musical or quasi-theatrical performance. The experiment with letters, likewise, leads to a new mixed genre. In the extreme cases, it leads to pure graphic art which happens to use the shapes of letter as its elements.” (70) Is such objectified language, as it attempts to leave no image behind, getting closer to being beyond good and evil?

While essentialist questions implied by her physical migration from Germany to the U.S. in 1958 may be impossible to answer with any authentic certainty, they merit the asking because they broach vital concerns such as: how does memory relate to the imaginary, how does the creative need to play relate to the critical need to measure experience, or how does cultural biography relate to formal innovation? Whatever “new language” contemporary Surrealists and Conceptual Writers are calling for must not go blithely
ignorant of how groups of people are being abused and disenfranchised and even killed based on notions of identity. Interviewed by Matthew Cooperman, Waldrop – quoting Edmond Jabès – argues: “We must write poetry because we must pay attention to language because it constitutes our identity as human beings. But we must write with “wounded words:” we must be aware of – and responsive to – the horrors as well as the beauties. We must not sequester ourselves.”

If reading literature teaches us anything as we attend to the letter of the law – the letter of the means of meaning – it teaches us not to take for granted the medium of language as we find our pleasure and politics in text. It is precisely because we need different language to meet our different crises (such as ecology and the instability of the sign) that those concerned with poetics need to scrutinize the MODE of how the image-metaphor serves, and whom it serves.

A-0014 Transnational Empowerment of Czech Women’s Literary Memory
Waisserova, Hana
Anglo-American University, Prague and Masaryk University, Brno, Czech Republic

This paper examines intersections of nation, totality, cultural citizenship, and gender; and observes patterns of empowerment in transnational CEE women’s writing. Though the contemporary international fiction concerning Central/Eastern European (CEE) identity seems to bear identifiable markers and patterns, in my paper I wish to look into empowering nature of transnational experience of selected female writers who when relocated reinforce their voices and re-sharpen their critical perspectives. Heda Kovaly, in her biographical memoir Under a Cruel Star: A Life in Prague, 1941-1968 (1986), presents a clear and sharp reflection of the nation and self under the Nazi and Communist regimes. A similar empowerment and gendered perspective on national and international history can be observed in Cecilia Sternberg's The Journey (1977). When they relocated to the US, both writers launched their literary careers, and transgressed their vita reactiva to vita activa (Hannah Arendt, Alena Wagnerova). The goal of this paper is to examine shifts in literary representation politics of CEE transnational women writing – as remarkably visible in biographical narratives by bi-cultural migrant women authors. My hypothesis is that East-relevant narratives reveal differential modes and shapes of cultural syncretism of CEE diasporic agency as shaped by the personal experience of totalitarianism when re-evaluated by empowering democratic psyche, and/or global cultural flows (Arjun Appadurai 1996). It is assumed that narratives present gender-and-generation-specific projections (Nira Yuval Davis 1997); bi-cultural authors re-imagine their homeland and
seem to resist to cultural nationalism (Elisabeth Katschnig-Fasch 2005), transgress obstinate patriotic sentiments, impersonate cultural citizenship (Nick Stevenson 2003), re-invent national spirit and heritage while reflecting on particular personal historical experience often from moral perspective. As relocated women, the two authors challenge the pattern of national writing, re-invent the sense of borders, and en-gender cultural citizenship (Jasmina Lukic 2006). This paper will employ lenses of theoretical lingua franca – transnationalism – that allow us to identify and evaluate extensive transgressions of gendered CEE identity.

**A-0015**  
**Paradoxes of “border identity”. Contemporary Polish-German women’s narratives**  
**Galant, Arleta**  
The Polish and Culture Studies Institute, the Department of Philology, Szczecin, Poland

In this article the author examines the prose texts of selected Polish-German women writers – Britta Wuttke, Christa Wolf and Brygida Helbig – by raising questions about identity and location. Reflection on border/borderland as a figure of space, politic and experience, is accompanied by questions about the paradoxes of communist and post-communist women’s narratives. One of the main threads of the article concerns “border” migrants who have not changed their location, but whose location has changed, pushing them into the margins.

**A-0017**  
**Experiencing a COST European Project: Towards a new understanding of women’s writing**  
**Dutu, Carmen Beatrice**  
Dimitrie Cantemir University, Bucharest, Romania

The rise in interest in the literary productions of women written before our time has created a new reading audience in recent decades, after a long cultural and historiographical neglect. However, there will always be a difference in the approach to women’s works from one country to another, not to mention the scarcity of available resources to assess their historical significance. Researchers addressing this issue therefore need to raise such questions as: what roles did women play in their time, in the shaping of the literary field, and for later generations? What kind of audience read their works? How can we have an overview of the different dialogues women authors initiated or were involved? Equally importantly, how do we document these dialogues? Is it necessary to reexamine
the literary canon at a broader European level? The present paper is an account of my experience as an international researcher in a COST European Project titled Women Writers in History: Toward a New Understanding of European Literary Culture which dealt with the above issues, bringing together a community of European researchers on women’s studies, including myself.

Key words: women’s writing, women’s reception, thematic network, European research

A-0019  
Sleepless States: Transcultural Imagination
Iohe, Taey
University College Dublin, Dublin, Ireland

This paper dramatises cultural, intellectual and artistic exchanges in an imaginary Asian-European narrative from the early 20th Century. The audience is invited to follow a transcultural narrative project, which tells the oneiric displacement story of Hyeseok Na (1896 – 1948, a Korean proto-feminist activist and writer). Na yearned to travel freely throughout her painful and fraught life as a woman and artist during the Japanese colonial period in Korea. She died alone and her body was only discovered a few months after her death. Na’s imaginary travelling was the platform which carried the physicality of her work. The narrative suggests a sequence of encounters between Na and Mary Wollstonecraft, the first British feminist and author of Vindication of the Rights of Woman. The encounters are presented across two artworks, Sleepwalkers and Lure of the Lawn. Na and Woolstonecraft emerged from different backgrounds, in consecutive centuries, writing different languages within divergent cultures. In the narrative, they share an artistic gaze upon, and orientation towards, the world of displacement; this is in spite of the difficult circumstances of their lives. I was searching for the nature of ‘locality’ via this fictional meeting.

Sleepwalkers and Lure of Lawn are parts of a larger conceptual project, Strangers in the Neighbourhood, which dramatises displacement, movement, and location through a transhistorical encounter with Na. The project started as a piece of artistic research, which I constituted as an exchange of letters, psycho-geographical walks, workshops and photography taken into the street, in order to break the barrier between private space and public space, home space and foreign space. This work is a snapshot of a ghost, and a travelogue, but also an account of living as a migrant from Asia in the hidden places of my own neighbourhood. I discuss creative interventions in the frame of postcolonial practice in the paper; these are aimed at characterising transcultural and transnational womanhood within displacement, as an instance of cultural translation and an unfolding of identity schemas.
This paper seeks to compare two books about the transnationality of childhood and adolescence, written by two contemporary Romanian authors. Taking into consideration that immobility and movement are facets of the same discursive phenomenon, my paper shows how language and memory can be instrumental in forging a transnational identity both abroad and at home.

The first title is “Burying the Typewriter: A Memoir” (2010) by Carmen Bugan, a transnational personal account of a countryside family, living under terror during the communist regime, and its subsequent relocations to the United States and eventually to places in Europe. Caught between her political dissident father and the unjust socio-political regime, which controlled any personal relationships with other countries, the child witnesses dramatic family failure, but eventually they manage to emigrate to the United States. Published in English over more than twenty years after the real events happened, Bugan’s memoir is simultaneously a reproduction of David and Goliath’s story, a proof that the Romanian transition from a totalitarian regime to a democratic one has been a critical regime in itself, and a migrating woman’s attempt of coming to terms with a turbulent past.

The second title, “Exuviae” (1997) by Simona Popescu, is a memoir which proves to be transnational more in style and the themes approached, rather than from a chronotopic point of view. As in the previous case, the communist state and its influence exist mainly in the background. If Bugan describes a state which oppresses and rejects its disobeying citizens, Popescu avoids writing about the influence of the state altogether. Instead, she becomes increasingly aware of the multiple “places” which she can freely “travel” to, such as her own body and feelings, literary works signed by foreign authors, her mother’s cookbook including foreign recipes, her wardrobe, or her grandparents’ shed. All of these constitute nooks where reflections on the “staying” versus “leaving” dichotomy are possible and harmless. Significantly, childhood love is conceived in terms of transnationality: the boy emigrates, leaving room for the girl’s imagination.

I have chosen these two titles because they represent two poles of what seems to be a transnational continuum: the transnationality of a multiply geographical elsewhere versus the transnationality of a single home, ready to absorb otherness. While Bugan’s memoir explores the before and after of a geographic exile turned into a diasporic situation, Popescu dwells on metaphoric multiple self-imposed exiles as metamorphic spiritual development modes.
My paper “Transnational Elements in the Poetry of Nina Živančević” will explore the writing of the transnational writer, Nina Živančević who was born in 1957 in Belgrade, Yugoslavia, and has lived in the US, but now lives in Paris. She has published nine books has nine books of poems published in Serbian and English, but is also an essayist, a fiction writer, art critic and editor. Several of her books have been translated and published in the US and France. Živančević has been influenced greatly by American poets, especially the Beats and other movements. Indeed, she was an apprentice to Allen Ginsberg. Živančević says that she was invited to the US in 1981 on a US government stipend to work on her dissertation, but before she accepted this formal invitation she decided to take up Allen Ginsberg on his informal offer to assist him at Naropa Institute, the experimental school of poetics in Colorado. When she arrived she was twenty-four, but she lived continuously in the US for the next fifteen years or so, where she became steeped in the “New American Poetry” i.e. the Beats, the New York School, the Black Mountain College Deep Imagists, and then with the L=A=N=G=U=A=G=E poets (8).

In order to understand her poetry we must understand how Živančević was influenced by these schools and by living away from her culture. Djurić says that a chief characteristic of her poetry is the “amazing ability to live and survive in two parallel cultural contexts” (9), i.e. between the US and Yugoslavia. She uses a fragmentary style, including a plethora of sensual details, but without static imagery (9). She describes large American cities from the perspective of an Eastern European still connected to her roots. She returns to Belgrade regularly, and continues to publish her books mostly there. Djurić says, “In the 80s her poetry was not received well there by critics as her thematic approach and formal approach influenced by Anglo-Saxon and European modernism and postmodernism, was hard to accept. She is a narrative poet, who writes with an urban rhythm and uses colloquial language with seeming simplicity, yet her poems surprise us with unexpected associations and sudden rises of lyrical feeling” (124), combined with a wealth of themes rare in Serbian poetry (124). Cultural and literary allusions occur often in Živančević’s work, as she brings a more cosmopolitan perspective to Serbian culture.
It is the famous “episode of the Madeleine cake” in Proust’s In Search of Lost Time that serves as the most widely known literary illustration of the fact that certain foods can involuntarily actuate memory. But what about the consumption of ethnic food? Does it have the same effect on (literary) memory? Ethnic food has become the focus of scholarly attention recently, mainly in the field of cultural anthropology, but also as a recurrent theme in migration studies as an easily-identifiable signifier of immigrants’ multi-layered cultural, national, ethnic and diaspora-bound identities and attachments. However, it was Jon D. Holtzman’s seminal essay in 2006 that shed light on food as the site of sensuous memory that links its consumers with various identities (including ethnic ones) via eating as a ritual of remembering and forgetting, in short, sites where culture (ethnicity), personal memories and primary bodily reactions converge. In my presentation I employ this perspective when I explore the autobiographic writings of three migrant women authors of Hungarian origin (Kati Kovács: Vihreä rapsodia, 1994; Viviane Chocas: Bazar Magyar, 2006 and Melinda Nadj Abonji: Tauben fliegen auf, 2010), who tell narratives about their personal development with the help of making the bodily experience of ethnic food consumption (and, less overtly, sexuality and love) a core narrative element in their works, where food is intertwined with the issue of their personal, ethnic and cultural identity. While Vihreä rapsodia tells how the 10-year-old protagonist finds her way from a silent “stomaching everything” state into a more grown-up ego state where she is finally able to stand up for her interests and feelings, speak out, and decline (Hungarian) food, in Bazar Magyar it is the untold story of the protagonist’s parents and their unspoken Hungarian language that are “materially” present in Hungarian dishes that “open up the way for her [the protagonist] towards an unleashing life;” in Tauben fliegen auf (Swiss) food consumption primarily functions as an act of active forgetting of the traumatic events the protagonist’s family experienced in their home country, among ethnic Hungarians in Voivodina, Serbia.
Currently, Europe is a concept that can be interpreted in a variety of ways: geographically, socio-economically, politically, legally and others. In addition to these, the mobility of people, not only within and across Europe but also inside and outside it, has contributed to a transnational phenomenon which led to the emergence of new literatures that had to be acknowledged as part of the literature that is being produced in Europe. British literature is a very well-known and widely studied domain in universities across and outside Europe. The literary canon has long rejected the acknowledgement of ‘minor’ writers who belong to ethnic minorities that live in Britain. South Asian British writers are a case in point.

Diasporic people of South Asian origin have been widely represented in fiction by diasporic South Asian writers who tell personal stories of migration and/or of cultural negotiation. The paper will look at novels by contemporary British Asian writers who depict stories of migration told by ‘immigrants’ of different generations. The focus will be placed on the comparison of various experiences lived by female characters in the selected novels and on the analysis of the ironic reversal of ‘culture bearer’ roles between women and men in Indian cultural understanding. The analysis will demonstrate that female characters are more frequently preoccupied with finding a way to adapt to the new environment without completely giving up their cultural heritage, al the while looking for a particular ‘Third Space’ that allows them to perform cultural negotiation. These characters will be compared to male characters who, although they try to negotiate their cultural background with the ‘host’ culture, are more reluctant towards the idea of ‘cultural assimilation,’ or even to that of ‘cultural adaptation,’ and try to impose their own rules in the ‘battle between cultures’. Thus, women, the ‘culture bearers’ par excellence, are more flexible when adopting a new culture. In addition, some of them find ways of using abilities considered ‘feminine’ or even ‘Eastern’-bound ‘feminine’ (women in the Eastern part of the world could be viewed as more connected to the domestic sphere of their own houses and as performing an active role in a network of female relatives and friends) to much more ‘Western’ ends (such as setting up their own businesses or daring living on their own). The stories of ‘success’ are counterbalanced by ‘failure’ stories in which immigrant women are not so much concerned about becoming integrated in the new culture itself as about keeping alive and even surviving within a love story with white men. The paper will employ both postcolonial and diasporic theories while encompassing feminist theories in trying to address its major question: how are women’s (and by comparison, men’s) migration stories divided in stories of ‘success’ and of ‘failure’ when discussing their relationship with the new cultural environment and their very relationships with their partners? ‘Love’ and female ‘solidarity’ are two concepts that help analyze and better understand their stories.
Life stories do have a part to play in European literary production and can contribute to the understanding of European migration and European identity.

The aim of this paper is to describe the impact of forced migration on the identity of women migrants by analyzing the ‘importance’ of migration narratives in life stories and the relationship between contents about self, others and places in migration narratives and life stories.

The analysis is carried out on six women’s life stories selected from 187 from the area of former Yugoslavia that the Women’s Studies and Research (Novi Sad) published in a series of publications in Serbian, Hungarian, Slovak, Ruthenian, English and German. Some of these publications involved life stories of women living in the same region, whereas others covered women with disabilities or of the same nationality. All of the publications contained one or more life stories of women migrants.

A quantitative-qualitative text analysis is used to describe narratives of migration in six life stories of women who were migrants at one period of their life because of belonging to a national minority. The analysis is based on the following assumptions: migration narrative is a significant part of the life story and influences the identity; contents about self and others are text units that reflect woman’s identity; contents about places reflect movement/migration.

The results indicate that migration narratives differ from life stories in the distribution of contents about self, others and places, and that forced migration has an impact on woman’s identity, which is visible in their life stories.
Transnational literature investigates issues encountered by displaced and marginalized communities, thus speaking for people who are linguistically and/or culturally distanced both from home and host. A much-discussed effect of deterritorialization is the loss of the immediacy with one’s primary natural environment. Leaving familiar landscapes behind also entails that one’s native code of interaction with the natural environment may come into conflict with the host culture’s differently codified relation to nature. The way symbolic borders between nature and culture are established exhibits what is perceived as culture/human/us, as opposed to (and valorized above) nature/non-human/other. Emigrants, exiles and newcomers, often hardly scraping by in the economic and legal grey zone at the periphery of the host society, are frequently relegated to the position of ‘other’, by which the legitimacy of their presence within society and consequently their human-ness is brought into question. If the exile is female and from the Balkans, trying to gain tenability in chauvinistic Swiss middle-class surroundings, her ontological status as a human may be severalfold challenged. Many would humbly accept this lowly status and set out to work their way up the hierarchical ontological ladder or, reject the despicable role of the subhuman and return to their homeland where their human-ness is not (so) disputed. The commonality of these responses is that both leave the power-relations within the us/them as culture/nature binary uncontested - unlike the reaction of Ildi, the narrator of Melinda Nadj Abonji’s autobiographical fiction, Tauben fliegen auf (2010). Ildi is a 1.5 generation Yugoslavian immigrant of Hungarian origin, whose parents after more than a decade spent in a Swiss village working in menial jobs, have finally gained enough credibility to rent and run a frequented local coffee shop. This coffee bar, the Mondial, as its name suggests, becomes the world for Ildi’s family: in the front of the house, among the jovial Swiss customers they continue struggling for their social standing, while in the kitchen, between their Serbian and Croatian exile employees the tensions of the Balkan wars surface. The dichotomies of Europe vs. the Balkans, civilization vs. wilderness, culture vs. nature are seemingly endlessly circulating in the discursive space of this microuniverse, with almost everyone unequivocally internalizing the power-relations implied by them. By holding on to her vernacular mode of interaction with nature - an incessant awareness ready to acknowledge non-human agents - Ildi manages to maintain an in-betweenness reminiscent of Donna Haraway’s „inappropriate/d otherness“: an ambiguous position beyond the dichotomies. The first person narration of the novel - with Azade Seyhan’s biometaphor the voice of a „transplanted and translated“ subjectivity - conjures a uniquely un-fixed space, where through the interplay of familiarity and foreignness the relation to the natural environment becomes constitutive of a post-national identity.
The post-WWI period is famous for the flood of emigrés arriving in Europe, and in Paris in particular, known as the Lost Generation. The group is basically identified on the basis of male authors and artists like Hemingway, Fitzgerald, Picasso, etc., and is surrounded by an aura of partly self-generated, partly retrospectively created cultural myths that form the core of European modernism, or rather, male modernism. Either in the centre, like Gertrude Stein in her salon, or on the fringes of this circle, however, there can be found female modernists, whose positioning and presence in modernism has been the topic of investigation for about three decades. One of them is Jean Rhys, the woman writer born of a family of Scottish and Welsh ascendants living in the Caribbean, moving back to Europe at the age of sixteen, only to return once to the Caribbean for a short visit. The European experience, however, although from the distance offered the promise of cultural homecoming, turned into an experience of alienation, never settling in, being lost between cultures, languages, and locations. Her famous question: “Am I an expatriate? Expatriate from where?” aptly indicates the brokenness of what are supposed to be origins, betraying an ultimate dislocatedness, drifting, but not in the sense of Braidotti’s notion of the nomad – rather as the female, and all the more vulnerable version of the (anti)heroic male modernists.

Both Rhys herself and her autobiographical “I” (Smile, Please) and her fictitious (semi-autobiographical) heroines (Good Morning Midnight) keep shifting in a transnational no-woman’s-land between – and within – urban metropolitan cityscapes in London and Paris, where both the lack of space and the overdetermined cultural spaces have their politics of location, also informed by the contemporary discourses of gender, only to end up in metaphorical and literal dead-end streets (or, appropriately in the Paris context: culs-de-sac). Whereas constantly on the move, the (self-)abuse of these characters in terms of alcohol and sexuality-related entrapments prevents the emergence of a distinct identity: these subjects are constantly shifting, but without the hope of any meaningful mobility, and they are constantly in process, but without the hope of becoming in the sense of having any well-defined teleology. These routes of self-destruction, while revealing the political and gendered undercurrents of early-twentieth-century metropolitan locations, are also telling of the available scripts for self-making in the case of what might be called as the first generation of transnational women writers.
Irish poet Dorothy Molloy (Ballina 1946 – Dublin 2004) spent 15 years of her life in Barcelona – part of this period coinciding with Franco’s dictatorship. Although she devoted most of that time to her pictorial career, a good part of her later poetic activity – developed mainly in Ireland – is inspired by her experiences in the Mediterranean part of Spain: sexuality, the demonization of romantic love, hybridity and art are mingled in the work of a poet whose acute perceptions of the receiving country cast new light on her work and on her particular situation as a transnational subject.

The aim of this paper is to analyze the Spanish influences in Dorothy Molloy’s posthumous poetry: Hare Soup [Faber & Faber 2004], Gethsemane Day [Faber & Faber 2006], and especially Long-Distance Swimmer [Salmon Poetry, 2009]. Prior to Rosi Braidotti’s theorizations on the nomadic subject, Molloy, in an unpublished autobiographical essay, defined herself as a process, immersed in a dynamics of permanent “becoming” and located in between her Spanish-ness and her native Irishness. This liminal space provides her with two cultural identities that she was to go back to in her poetry and paintings.

As opposed to Colm Tóibín and a good number of Irish intellectuals, who looked at Calatuña to find similarities with the Irish (post)colonial situation, Molloy was not inspired by possible political resemblances between the two countries, but by the artistic potential of her life in the Mediterranean. The Spanish landscape, its literature – especially Federico García Lorca – and its languages – both Spanish and Catalán – feature prominently in her work and become the backdrop for her individual journey towards self-expression.

In the midst of much talk about the Celtic Tiger phenomenon and its implications for Irish culture, this analysis will show the different ways in which Molloy’s artistic preoccupations, developed during those 15 years in Barcelona, travel through her poetry, which becomes an example of hybrid, transnational poetics for a nation that is currently challenging its own identity. Moreover, the liminal space occupied by Molloy during her Spanish years provides us with an interesting alternative to the current revival of nationalist feelings in Cataluña, as her more inclusive version of identity challenges the questioning of European-ness and Spanish-ness that flood the most recent discourses on Catalán culture.
This paper focuses on Marzena Sowa and Sylvain Savoia’s Marzi, a much-lauded post-communist graphic memoir about life in Poland before and shortly after 1989, seen through the eyes of young Marzena Sowa and illustrated by her life partner, French cartoonist Sylvain Savoia, in a series of six successful volumes published originally in French (2005-2011) and later translated into several languages (the English-language version came out in 2011). The two main cultural spaces of the book are France, where Sowa moved after she finished university, and Poland, a space only explored through the eyes of the author as a confused little girl whose family explains little about the dire political situation.

"In my life, I've always been a fugitive," claims the author in the introduction to the English version, where she explains her decision to moving away from Poland to France and Belgium, a decision she admits might have been judged harshly by some as cowardly or unpatriotic, but which was for her, at the time, "vital." The Marzi character supports this statement through a constant self-portrayal as a wide-eyed little girl with the Eiffel Tower inked inside her pupils to suggest her early fascination with France, a "different" child, as she puts it, with many friends but often timid and in silent puzzlement towards the adult world, and kept at a distance from the causes of the social realities in the midst of which she is living. Even Marzi's vulnerable and difficult body moves independently from herself, growing out of shoes, forcibly dressed in clothes she does not choose herself, and force-fed by a mother who sees her daughter’s difference as a personal offense. At the same time, Marzena Sowa herself is separated from her own memoir not only through temporal dislocation, but also through the complicated dynamics of the collective autobiographical gesture in which she is engaged, where Sylvain Savoia provides the visual representation for a past he has not witnessed and a cultural space that is not his own.

In my paper, I will analyze the literary and visual construction of difference and exile-in-the-making, of young femininity and the part it plays in the main character’s fluctuating self-image, as well as the constantly emphasized contrast between Eastern and Western Europe (and sometimes, the US), where the latter is predictably portrayed as a haven of cheerful self-satisfied consumerism full of bubble-gum, Barbie dolls, and chocolate.
“I knew I didn’t need physically to inhabit the land of tango anymore, because tango had taken permanent residence inside me.” (Kapka Kassabova, „Twelve Minutes of Love” 317)

Residence in one country or another is one of the controversial issues in migration narratives, since migration is generally an act of relocation. Considered by scholars such as Katherine Verdery as the new postcolonial zone and, further, a significant new candidate to the global political and cultural exchange, postcommunist Eastern Europe has seen significant waves of migrants relocating permanently or temporarily to Western Europe and various non-European spaces since 1989. An effect of such relocations has been an increasingly consistent presence of narratives coming from Eastern Europe into the space of global writing in English. The choice to write in English by authors whose native language is not English is importantly a form of translation or, rather, as Braidotti puts it, of linguistic, cultural and spatial transposition – “a leap from one code, field or axis into another” („Transpositions”, 2006, 5). Translation/transposition of migrant, as well as of postcommunist experience, into an internationally accessible code has come to be perceived as a necessary gesture, which various forms of narrative assume, and thus symbolically validate Eastern Europe’s participation in the contemporary global cultural exchange.

This paper will argue that, as diasporic cultures are increasingly becoming “travelling cultures” (James Clifford, “Diasporas”, 1994), such narratives are characterized by what Rosi Braidotti would call a nomadic textuality. This kind of textuality not only overcomes older imperialist binarisms, but also acts as a space of reflection on the deterritorialized status of its authors. I will analyse the function of translation and/or transposition in migration writing in English in the case of one Eastern European writer relocated from Bulgaria to New Zealand and then to the UK (with many spaces inhabited or visited in between): Kapka Kassabova. I will follow the evolution of textual strategies and dislocation/relocation metaphors in a comparison between her novels „Street without a Name” (2008) and „Twelve Minutes of Love: A Tango Story” (2011) and will identify some of the ways in which translation mediates relocation as reflected in the textuality of the novels. I will argue that tango – Kassabova’s supreme metaphor of fluidity and nomadic selfhood – is used by the author to reposition her migrant, then travelling self as nomadic, in an attempt to escape the limitations of post-migrating condition and thus claim ownership, through writing in English, of the global literary space. In these two instances of memoir mixed with travel writing, a fluid, dynamic, nomadic textuality emerges, in which the tango metaphor is a catalyst in the translation into English, but also into music and dancing, as well as the reinvention of one’s self and the resolution of past traumas.
The notion of exile is a central concept in the essayistic as well as the fictional writings of the Canadian-born, bilingual (French-English) author Nancy Huston. After a nomadic childhood marked by the absence of a stable home and mother-figure, Huston decided, at the age of twenty, to study in France under the supervision of the French philosopher and linguist Roland Barthes. While publishing her first French articles in feminist journals and research reviews such as Sorcières and Cahiers du GRIF, she discovered that the gradual loss of her mother-tongue, English, was compensated by a new-found and highly stimulating critical distance towards language itself and, more importantly, towards the very possibility of a univocal identity within a polyphonic reality. In many of her essays, as well as in her correspondence with the Algerian francophone writer Leïla Sebbar, she explores the effects of expatriation and linguistic dissonance on the experience of the self and the creative potential of the exiled space as an in-between space.

Well aware that her exilic condition is a chosen state rather than an imposed reality, Huston chooses to embrace the transformative powers that her exilic loss engenders by offering her the possibility to recreate herself in another language, within the ontologically unlimited space of the narrative imagination.

In this paper, we will start by exploring the relationship between Huston’s use of the notion exile and the importance she attributes to the novel as a literary genre. In a recent essay, The tale-tellers, a short study of Humankind (2008), Huston identifies the distinctively human mechanism of story-telling as a way in which the human person appeals to the metaphorical powers of her own imagination to transform her fleeting and unstable identity into a meaningful, coherent entity. She thus argues that, unconsciously, every person engages in an ongoing process of self-translation and self-interpretation. The expatriate, however, is predisposed to unmask the arbitrary nature of these narrative constructions, because she herself is sentenced to a constant form of conscious imitation as an actor in what Huston refers to as the ‘theatre of exile’. Language itself, for the multilingual individual, loses its mimetic transparency and therefore becomes a tool for the expatriate writer to expose those truths that “shape the human condition” but are often “unknown to others”, whilst appearing (painfully) clear to the exilic mind.

Finally, as an inherently polyphonic medium, the novel appears to Huston as the medium par excellence through which the exiled individual can express the equivocal nature of her own transcultural identity. Indeed, the novelistic genre enables the expatriate writer to challenge myths of cultural essentialism and to celebrate language as the primary locus of self-definition. This will be explored in detail through the comparative analysis of two of Huston’s novels: Slow emergencies (1996) and The Mark of the Angel (1998).
Transylvania could be characterized as one of the most heterogeneous and problematic area of Europe, both culturally and ethnically, as well as historically. The country’s multi-ethnic character causes many tensions between ethnic Romanians and Hungarians while the everyday life-world is determined by the diversity of habits, cultures, ways of life and ethnicities. The experience of otherness is an organic part of everyday life and, accordingly, of personal identities in Romania. Behind the nationalistic slogans of ethnic Hungarians and Romanians there is a reality constituted by a transnational praxis of the everyday people. The Transylvanian life-world and life-experience is constituted by this transnationalism, heterogeneity and otherness. This position (or non-position) raises questions about European identity, too.

Andrea Tompa’s novel, The Hangman’s House (2010) represents this life-world in Romania under Communism until the Revolution in 1989. The protagonist is a young ethnic Hungarian girl whose gendered and minority-related experiences are essentially determined by the repressive political power of the era. She tells about how the repeated border revisions between Romania and Hungary in the twentieth century made the life and the identity of people living there extremely complicated. For example, her grandparents were Transylvanian Saxons, an ethnic identity incomprehensible for the Romanian administration who reduced the complex issue of national and ethnic identities into two simple options: one had to be either Hungarian or Romanian without any other possibility. State administration violently simplified identity types, and the outcome had little to do with everyday reality. She also narrates how the repressive forces of the dictatorship permeated each and every moment of everyday life. Schools were like prisons, and the state treated people as if they were guilty. Living in such a state and, especially, being Hungarian and a woman meant being par excellence guilty and suspicious.

The girl also reflects upon the lack of men, since they usually failed in their role as men and human beings. Women took on the burden of and the responsibility for everyday life, whereas the state kept the right to control even the sexuality of women by forbidding abortion.

Andrea Tompa’s novel represents a life-world at the crossroads of different cultures, nations and gender-options, both in the present and in the past. The story ends in 1989, but the questions raised in it are still unanswered today.
Andrea Levy’s award-winning novel about slavery, The Long Song (2011), layers historical and fictional material to produce a rich text of women’s experience on a slave plantation in Jamaica.

As a descendant of Jamaican immigrants to Britain, Levy draws upon the same black, trans-Atlantic experience of cultural and ethnic hybridity that informed her novel Small Island (2004). Additionally, she taps the finite reservoir of slave memoir, testimony and narrative that survives from the 19th century. As the genre of the slave narrative achieved popularity in the late 20th century, with successes such as Alex Haley’s Roots, Alice Walker’s The Color Purple, or Maryse Condé’s I, Tituba, this congeries of textual evidence crossed the historical boundary into the fiction and poetry of many countries. In the United States, in Britain, in France, in Canada and in countries around the Caribbean region, the slave narrative became a palimpsest: individual, transnational experience and memory layered over the limited factual and artifactual evidence of the past.

My study examines one small square of this narrative palimpsest: pica, the consumption of non-food items, often dirt. It will ask how this striking fact from the age of slavery worked its way into the fiction of different traditions of slave narrative and ultimately into Levy’s novel, where it forms a structural motif. Historically, eating dirt is coded as pathology or taboo, but as a fictional motif there is evidence that it has been renegotiated by contemporary authors in the service of various agendas involving exile, agency and powerlessness among people of the African diaspora.

Korean American poet Suji Kwock Kim was born in America to Korean parents in 1969. As a child her parents were advised by her kindergarten teacher to speak English in the home in order to aid her assimilation into American life and education. As a result Kim lost all knowledge of the Korean language. She later chose to learn Korean and spent a year studying in Seoul as a Fulbright scholar. Kim’s poetry collection “Notes from the
Divided Country” alludes to a number of transnational literary sources for inspiration. The collection is divided into four sections with each section preceded by an epigraph from a transnational source. The quotations are presented in their original language followed by an English translation where necessary. Although Kim uses some romanized Korean terms within her poems (which she glosses), the epigraphs are almost entirely from Western literary origins. Kim’s work also refers to other transnational sources which she details in notes at the end of the collection. My paper explores the ways in which Kim uses these transnational sources, considering her reasons for selecting these particular epigraphs. While many poets allude to wider poetic and literary influences Kim’s work is unusual in the explicit way in which she does this. Unlike many other poets, Kim references, thereby drawing attention to, the sources in notes at the end of her collection.

Her poem “Translations from the Mother Tongue” may offer a key to understanding her use of these secondary sources. The poem portrays a daughter observing her mother carrying out two traditional, female, Korean activities – Khimjahng (kimchi making) and P’ansori (story-singing) – in an American setting. The American context changes the way in which these activities must be carried out, and shows the generation gap between parent and child due to cultural heritage as well as differing life experiences. The separation of the mother and daughter from their wider family circle in Korea changes what should be collective traditional practices into a single participant and observer. On a more positive note the poem shows that these traditional activities can continue in a new context, even if changed in the process. My paper will examine Kim’s use of transnational sources, and consider the way in which she uses Korean terms within her work. Consideration will also be given to how cultural practices, such as Khimjahng, can come to require “translation” and interpretation following migration.

Keywords: Poetry, mothers and daughters, migrants, transnationalism, allusion.

Friendship and canonisation – four women authors in Budapest
Lóránd, Zsófia
CEU, History Dept, Budapest, Hungary

“One is canonised by one's friends” - is the conclusion of the Hungarian literary scholar and intellectual historian, Zoltán Gábor Szücs, about his work on the by now less-known Enlightenment poet, Gábor Dayka. In my presentation I would like to re-examine the way canonisation works in contemporary Hungary through the feminist re-interpretation of the concept of friendship, with the localisation of the ideas of solidarity and contingency within the meaning of this very concept. For this, I rely on not only conceptual and intellectual history, feminist theories of canonisation, but also on the corpus of new
research on canonisation from the Enlightenment on to my own research on Yugoslav second-wave feminism and women’s literature. However, the case study I present is very contemporary and very personal: I chose the work of four upcoming women writers who are all related to the Hungarian literary scene and who are all my friends. Lina Mounzer is a from Lebanon and Canada, Ildikó Noémi Nagy was born in Canada and raised in the US, Šejla Šehabović is from Bosnia, and all three live in Budapest at the time of writing. Zsuzsa Selyem, my fourth protagonist is from Cluj, Romania, where she currently lives, maintaining a close relationship with the Budapest scene. As an editor and curator of literary projects, I have been working with them for a longer time, my aim being to help them finding a niche in the Hungarian literary discourse and institutional system. Through the network of Europe’s largest residential art centre, the Akademie Schloss Solitude, the international scene becomes involved as well. My approach is clearly motivated by my position as a feminist scholar and feminist activist. Reflecting on the personal, making explicit this aspect of our relations, I will focus on the idea of home, travel, if you like, transnationality in their texts, predominantly those written for the festival “Haza • Heimat • Home” taking place in Budapest in the late fall of 2012 and relate this to the difficulties of canonisation outside the corpus of one fixed literary canon and attempting to analyse the interaction between national, international and transnational canons, as well as to cross-examine factors of gender, nation, language in relation to canonisation. The presentation also offers an opportunity to think about Hungary and the intellectual-literary scene here in terms of openness/closeness, and hospitality/hostility.

A-0046  Greek writers from Asia Minor
García Amorós, Maila
Researcher and member of the teaching personnel of the University of Granada, Spain

We are located at the beginning of the twentieth century in Asia Minor, specifically in the cosmopolitan city of Smyrna and its surroundings, where a high percentage of Greek population lives with the Turkish, Armenian, Jewish and European population. After the First World War, the negotiations between the Greek Prime Minister Eleftherios Venizelos and the victorious powers culminated in the release of Smyrna to Greece, as a guarantor of security until, after a period of five years, their possible unification with Greece was to be put to the vote, as established by the treaty of Sèvres signed in 1920. However, this referendum never took place, because the war between Greece and Turkey (1919-1922) was to culminate in September 1922 in the „Asia Minor Catastrophe”, as it is known in Greece. The entry of the Turkish army into Smyrna, which had initially been envisaged as peaceful, ended in the almost total destruction of the city, with nearly half a million Greek refugees from Asia Minor in Greece. This event was tragic for Greece, not only because it resulted in the loss of many lives, but also because it meant the end of the
thousand-year ancient Greek presence in Asia Minor. The reflection of the disaster and the feeling of uprooting were reflected in all of the arts, especially in Music and Literature. Among the writers from Asia Minor, some of the most important are Maria Iordanidou, Dido Sotiriou, Alki Zei, Elli Pappa, Elli Papadimitriou and Ioanna Tsatsou. The main topics that appear in the literary work of these authors, both in prose and poetry, are nostalgia for the homeland, which often takes the image of Paradise Lost, the uprooting and the testimonies of the catastrophe. The intention of this paper is to explain circumstance under which this generation of writers went to Greece from Asia Minor and what traits were left in women’s literature. We shall present an overview of their main characteristics before proceeding to analyze some specific cases.

A-0048  **Selective Memories of Immigrants**  
*Burkholder, Preethi*  
American Association of University Women, USA

Immigrants leaving their homelands and seeking job prospects in Eastern Europe, USA, Australia and the Middle East ultimately face the choice of “blending in” or “holding on.” Their everyday decisions, starting from what they have for breakfast, to their marriage choices, are shaped by what they choose to hold on to from their culture of origin and what they choose to embrace from their adopted country. As a woman who lived in Sri Lanka for twenty years and later moved to the United States for higher education, the author and educator Preethi Burkholder embraced a little of both, cherishing the fond aspects of her Sri Lankan upbringing and entering into an intercultural marriage with her American husband of Caucasian origin.

“Selective Memories of Immigrants” is a literary exploration of women who leave their families, children, and friends and venture into the unknown, with the expectation of finding something better in a new land. A few do, but most end up in unsatisfactory predicaments, and in some cases their lives take a drastic turn for the worse. Preethi Burkholder examines their transitions through literary works written between 2005 and the present.
New Portuguese Letters: national (un)support and international reception.

Infante da Câmara, Patrícia
Eötvös Loránd Tudományegyetem, Budapest, Hungary

Three Marias (Maria Isabel Barreno, Maria Teresa Horta and Maria Velho da Costa) wrote, right before the Carnation Revolution (a military coup on 25 April, 1974) in Portugal, a hybrid text made of poems, letters and meditations around national myths and the reality of contemporary women’s lives, in a country dominated by censorship and obscurantism.

First published in 1972, this book received international attention when the Portuguese government (a dictatorship led by Salazar) banned and confiscated all copies and arrested the authors, for “outrage to public decency.” Thus began “The Three Marias lawsuit”, which started a true wave of feminist solidarity among European embassies and a chain of literary public defense by authors such as Simone de Beauvoir, Marguerite Duras, Christiane Rochefort and Doris Lessing. This was to ultimately turn this affair into “the first international feminist cause” on 1973, during a National Organization for Women conference, in Boston.

All three authors discard the pretension of having written a feminist manifesto, but the work gained wings of its own: by criticizing the colonial war, the institutional framework of Catholic families and the social, marital and legal status of women, it elicited strong reactions from those who then controlled power and the State. Nevertheless, today, almost four decades later (and even earlier), it all seems to have been forgotten: although seen as an unavoidable national canon by some, it appears to go unnoticed by the majority of today’s population. Perhaps as valuable as a historical document and as a literary work, it reflects both the enthusiasm and limitations of its generation, and it should not, indeed cannot be abandoned to the dust of shelves and the cobwebs of memory.

Counter-Orientalism: (Re)-Translating the Invisible Arab Woman in Leila Aboulela’s The Translator and Lyrics Alley

Gamal, Ahmed
Department of English Language and Literature - Faculty of Arts - Ain Shams University, Cairo, Egypt

In the light of the emerging context of the 2011 Arab Spring across the Middle East, cultural (re)-translation can prove of great relevance to the politics of recognition on the part of ‘the translator’ as well as ‘the translated’. For the first time in the last ten years, the role of ‘the translated’, namely Arabs, has gained crucial significance in articulating their voice.
and translating their norms, values and dreams of ‘Bread, Liberty and Social Justice’ into a universal language that can be comprehended by both ‘the West and the Rest’. (Re)-translation can be therefore considered a standard postcolonial foundational metaphor that might highlight the new horizons of transcultural and transnational relations and their political backdrop. By the same token, Arab British migrant narratives are of special relevancy to cultural translation and literary studies, especially when the shift from the category of the literature of exile to that of migrant literature has triggered much heated argument in recent literary criticism. The newly imagined migrant identity and hence literature is obsessed with basic cultural motifs such as “movement, rootlessness, and the mixing of cultures, races, and languages” on the one hand, and “displacement,” “ambivalence” and “becoming” on the other (Carine M. Mardorossian 16).

This research project explores the role of counter-discourses in general, and counter-Orientalism in particular, in the contemporary fiction of one Arab-British writer. In particular the paper focuses on the textual representations of the invisible Arab woman and the East-West cultural exchange in the writing of the Sudanese feminist and Scottish immigrant Leila Aboulela (1964-). Drawing on the counter-traditional concept of translation as engagement rather than as transfer or migration, this article attempts to spotlight the aesthetic and political parameters of cultural translation against in Arab British literature represented by Leila Aboulela’s The Translator (1999) and Lyrics Alley (2010). Many studies have examined the mis/representation of Arabs in Western Orientalist narratives, but very few have probed how Arab émigrés have deftly attempted to engage with Orientalist narratives by forging their own distinctive voices, restructuring new identities and critically hybridizing unexampled cultural models. In other words, counter-Orientalism implies reappropriating Orientalist stereotypes of space, history, identity, gender and language in counter-narratives that seek to demythologize and therefore de-Orientalize Arab subjects. In a broad sense, this research project will examine the Arab’s complex response to the West, which encompasses many themes such as the problematic relationship between the Arab Islamic cultural tradition and Western cultural modernity, nationalism and democracy, Arabism and identity, the status of women and the “the discourse of the veil,” and the challenges of state-hood and secularism. The research also takes into account recent historical junctures such as the Arab Spring, and how revolutions in the Arab world have challenged and reconstructed traditional epistemic paradigms for understanding culture and politics in the region and re-interpolating the value of both.
On the innocence of Nina Cassian’s subjectivity:
This paper explores the way in which memory becomes a tool of identity reconstruction in Nina Cassian’s exciting journal “Memory as Dowry”. Being a prominent Romanian literary figure, with Jewish origins and American citizenship, Cassian represents a good example of the intense transnational fluctuation that dominates the contemporary world.

Gertrude Stein’s American-ness/European-ness:
Gertrude Stein’s transatlantic relocation to Europe enabled her to shift to a new type of writing which is in essence a product of the clash between two cultural backgrounds: the American one and the European one. Stein’s prolific engagement with the cultural European scene (be it literature or painting) altered the course of her writing and may have actually given birth to a new type of transnational literary genre. In 1946 Gertrude Stein admitted in her “Transatlantic interview” that “everything [she] has done has been influenced by Flaubert and Cezanne,” this begs the question of why she described her way of writing as being “distinctively American” in her “Lectures in America”?

Elizabeth Bishop’s traveling poetics:
Elizabeth Bishop’s early poetry can be read as a transnational practice. I therefore set out to trace the imprints of European modernist art (especially of surrealists like Paul Klee, Marcel Duchamp or Alexander Calder) in a few of her poems in North and South. I argue that Bishop’s engagement with visual art is decisively shaped by a mode of “traveling poetics” that can be detected in all of her work – a type of transnationalism influenced by her travels through Europe, North Africa, and Brazil.

Anzia Yezierska’s ambiguous solitude:
While Anzia Yezierska’s writings are innovative at the level of form through her desire to shape an immigrant’s double status (double standard?) by employing the language of the past and of the present, it is the content that delineates the gap, the misunderstanding between generations, between cultures, and ultimately between eras of development that Yezierska pinpoints by her masterful use of self-reflection and personal judgment. Thus, the theme of dislocation provides Yezierska with the necessary tools to construct the ambiguous solitude that she has deemed characteristic of immigrants, a sentiment rooted in the general yearning for belonging and of self-recognition.
Mina Loy’s impertinent grammar:
In her Futurist-toned Feminist Manifesto, Mina Loy uses various type sizes and fonts as well as unconventional syntax, spelling, and diction. Of English and Hungarian lineage, she speaks of mutts and race and wanton bigotry with the force and impetuous celerity of a deathbed confession, beseeching women and men toward greater individualism across the categories of gender. She means to save the world by the speed (and linguistic station?) poor punctuation implies. Given that bad grammar connotes disrespect for the King’s English, are her insolent aesthetic choices an effective means of political protest? How, if at all, do Mina Loy’s impertinent grammatical choices (or mistakes) relate to her transatlantic travels?

“A long way from home”: Transnational Movement and the Female Nomad in Sunetra Gupta’s The Glassblower’s Breath
Pataki, Éva
University of Debrecen, Debrecen, Hungary

In this era of increasing global mobility, a transnational perspective – defining borders as flexible and passable, and identities as fluid – is gaining prominence and significance in literary criticism as well. In the context of British literature, with the canonisation of authors such as V. S. Naipaul, Salman Rushdie and Hanif Kureishi, recent scholarship signals a shift to a transnational focus of study and the acknowledgment of a move away from cultural essentialism in contemporary British literature. Furthermore, the increasing academic interest in transnational women writers like Monica Ali, Kamila Shamsie and Atima Srivastava enables the dissolution of borders between periphery and centre, and indicates the need for a gendered perspective on migration and relocation, the politics of belonging in various cultural spaces, and the effects of transnationalism on a person’s everyday life and subjectivity.

In order to add to the complex picture of the political move of transnational female writers in contemporary South Asian diaspora literature, I read Sunetra Gupta’s The Glassblower’s Breath, mapping the protagonist’s mental and physical trajectories, and the accompanying process of her identity formation. Following her movement between and within urban spaces, I examine the correlation of space, movement and identity, and analyse the role of the politics of location in transforming the double subaltern identity as an ethnic and gendered “other” into a multiple transnational subjectivity. I argue that Gupta’s protagonist displays the multiple intersections of motion, longing and belonging, and that she creates and strives to maintain her politics of transnational identity by becoming a Braidottian female nomad, resisting and transgressing the dominant views on subjectivity, and characterised by “the act of going, regardless of the destination.”
Voyages on 'The Ship of Imagination': Negotiations of Relocation and Transition in Margaret Cavendish’s Prose Fiction

Cronin, Sonya
Trinity College Dublin, Ireland; Funded by the Irish Research Council

The 1640s through to the 1650s saw 40,000 royalists leave England for safe havens in continental Europe and many thousands more retreat to other parts of the British Isles and beyond. This enforced dispersion, due to civil war and acts of banishments by Parliament, led to a response in writing that until recently has been considered largely as the domain of male writers of the period. This paper will show how Margaret Cavendish (1623-1673), exiled in Paris and Antwerp, responded to this traumatic experience of being rent from one’s country, culture, language and people. The paper explores her efforts to come to terms with the fissures caused by this experience which relate to one’s sense of lost home, the self and one’s current environment. Through these vibrant prose fictions Cavendish blends both the experience of proximity concerning new surroundings and memories of her lost patria in an effort to re-suture the rupture caused by displacement. I argue Cavendish negotiates her sense of displacement and fragmented identity through an imagining which serves to re-invent that which is lost. I explore how exile is replaced with traveling, identity is re-inscribed and the ill fated become powerful instigators and agents, who despite being compromised by loss, endeavor to displace dislocation itself, replacing it with relocation and recuperation. Moreover, I assert that Cavendish produced works which would become an arena within which one could exercise one’s being, whilst concurrently serving as a medium through which to re-imagine one’s being, at a time when she herself was a cultural nomad cut off from her homeland. These literary imaginings allow us to re-assess royalist culture whilst re-reading their reality as it was informed by enforced dispersion, diaspora and exile.

Blurring the Lines: Autobiography as a Fiction of the Self in Asha Miró’s „Daughter of the Ganges”

Morgan, Holly
Westfälische Wilhelms-Universität in Münster, Germany. Marie Curie Research Fellow, ITN CoHaB (Diasporic Constructions of Home and Belonging)

Asha Miró’s „Daughter of the Ganges” was first published as a collection of memoirs reflecting on what Miro learned about herself on her first trip (back) to India. Adopted into a Catalan family around the age of 7, Miró knew very little about where she came
from, and nothing about her biological family. When she penned “Daughter of the Ganges”, she believed she was writing her autobiography through facts gathered from the orphanages at which she stayed. After its publication, however, details about her past surfaced that had been forgotten, misremembered, and misreported. Miró returned to India and wrote a second text, and both works are now published in one volume. As a transnational adoptee, Miró highlights the difficulties faced by adoptees in accessing their family and personal histories. She faces challenges that many domestic adoptees who seek their past do not, including the vast linguistic, cultural, and socio-economic differences between Miró and her biological family.

Reading Miró’s quasi-fictionalized past raises questions about how India was constructed to Miró as a young adult, as well as how being raised in an upper/middle class European household may have influenced her conceptions of her own early life. Furthermore, Miró’s narrative raises questions about who can be relied on to provide adequate information about diasporic subjects (and transnational adoptees) if they themselves cannot. In the broader scope of postcolonial studies, the errors and omissions in Miró’s text problematize who is able to speak, who is able to be heard, and who is to be believed. Read alongside Spivak’s work on subalternity, “Daughter of the Ganges” complicates the position of the postcolonial and post-adoptive autobiography. Through a transnational feminist lens, this paper considers the impact of Miró’s text as autobiography, as diasporic women’s writing, and as a narrative of adoption.

A-0055 The Case of the Harem: Edith Wharton’s Narrative of Oriental Topoi from Morocco

Kovács, Ágnes Zsófia
Institute of English and American Studies, University of Szeged, Hungary

Edith Wharton is best known as the author of novels of manners: interpersonal and intercultural negotiations between the US and Europe about the roles of upper class women. Yet she is also the author of travel books on Europe, dealing mostly with Italian and French culture and art. In her book on Morocco (1919), she constructs an image of Morocco as an Oriental land of mysteries through the description of stereotypical Oriental spaces like the marketplace, the palace, the garden, the religious school, and the harem. Studies on travel writing by women have discussed the possibility of a feminine point of view on themes of Western Orientalism rendered primarily from the male perspective (Anna Secor, Sara Mills, Reina Lewis). In this paper I examine how Wharton’s account makes use of a feminine perspective in her representations of staple Oriental locations. My main focus will be on the space of the harem and the figure of the Muslim woman in it, “arguably the pivotal figure of Western Orientalism” (Reina Lewis). I claim
that through her allegedly scientific but on many accounts biased representation of Oriental locations, Wharton reconstructs an image of Morocco in which a Medieval past prevails and where Muslim women of the harem maintain their traditional oversexualized and passive behavior. I think that this representation is very much in line with standard Western ideas about Muslim women. Wharton’s perspective may be influenced both by her 19th-c. male American predecessors on the Middle-East (like Mark Twain) and by her firm belief in French cultural and colonial supremacy - allegiances that prevent her from creating a more emphatic representation of the world of the harem.

**A-0057**  
**Women in Movement: Questions of Transnational Authorship and Female Body Experiences in the Writing of Elvira Dones**  
**Shvanyukova, Polina**  
University of Bergamo, Bergamo, Italy

Elvira Dones is undoubtedly an example of a contemporary migrant author whose writing crosses and cuts through rigid national borders. She was born in Albania, worked there as a journalist during the communist era, ultimately running away to Switzerland while on a business trip. The experience of escaping the regime, yet at the same time having to leave her son behind in Albania, became material for her first novel, Dashuri e Huaj (No Baggage, 1997). This first book and the subsequent four novels were written in Albanian, even though at the time of writing Dones was living in Switzerland. However, for her sixth novel Vergine giurata (Sworn Virgin, 2007), as well as the most recent Piccola guerra perfetta (Perfect Little War, 2011) Dones decided to switch to Italian, the language she had learnt during her stay in Switzerland. It has to be added that when Perfect Little War came out, Dones had already moved to the United States. The last two books, written directly in Italian, were nonetheless published in Italy, leading some scholars (very questionably) to define Dones as part of a recent literary phenomenon commonly referred to as letteratura italiana della migrazione (Italian Migrant Literature).

In the theoretical part of my paper I will attempt to examine the case of Elvira Dones as a transnational author in the light of the recent scholarship on “authorship as cultural performance” (Berensmeyer/Buelens/Demoor 2012). Secondly, I will turn to selected novels in Dones’ oeuvre with the intention of tracing the development of such a key topic as the specificities of the “lived body” experience (Young 2002) in the case of women migrants. The ultimate goal of my paper will be to connect the two parts of the analysis through the concept of performativity. This, I believe, will allow me to shed light on the dynamics of ex/inclusion and (non)-belonging in the case of both this migrant woman writer and her protagonists.
Anna Porter is a Canadian writer of Hungarian descent. She was born in Budapest, where she had spent her early childhood before her family was forced to leave Hungary after the 1956 revolution. Her novel ‘The Storyteller’ is a memoir of her youth and, most importantly, of her grandfather, Vilmos (Vili) Rácz – the Storyteller. It is a story in which myth and memory is interwoven with reality and history. What is more, the book shows the importance of cultural and communicative memory (as defined by Jan Assman) for the process of creating the individual’s identity.

‘The Storyteller’ is a deeply personal memoir where the history of Hungary and the history of Rácz family are closely bound together. The narrator, little Anna Porter, is deeply attached to her grandfather, who introduces her to the world of Hungarian myths. He shows her the importance of the Rácz family for the history of Hungary. In this way, the present (World War II, communist regime and repressions) is made sense of through history and national myths. ‘The Storyteller’ shows how the narrator’s personal and national identity is being created through Vili’s heroic stories of honfoglalás, wars against the Turks and the revolution against Austrian rule. The structure of the book reflects the process of growing-up: as time passes and the narrator’s awareness grows, the language changes from fable-like to more mature. The reader sees how Anna’s perception of Vili changes and how her idealistic ideas about war and rebellion (which stem from Vilmos’s stories) are confronted with the horror of 1956 revolution. And yet despite these traumatic events, for Anna Porter, Hungary still seems to be the magical and mythical world of her childhood.

With the help of female writers and their literary texts, I will try to individuate how, in the process of cultural dislocation, the Self appropriates the Other landscape and changes it in to “my place/own place”.

I will try to focus on concepts and ideas – always in the context of the migratory experience and writing from exile – such as journey, the meaning of house/home, overlapping spaces, appropriation of urban spaces, transformation of spaces of anonymity into relational spaces, and spaces of meeting. I will consider the concept of time, the concept
of collective identity and the need for belonging in the integration process, the role of nostalgia, memory and oblivion, imaginary and real spaces, that some authors call blank white space or the necessary zero-point, meaning at the same time the potential spaces of freedom and creativity.

The constellation of concepts this contribution will focus on will announce the possibility to inhabit a third space, where one can reside simultaneously ‘inside’ and ‘outside’ and live at the intersections of histories and memories.

The voices of the migrant female writers who break the silence and the social mimesis arrive powerful from these interstices and indicate the possible ways in which the subjectivity of the women, and their history, can be enhanced in a context of cultural changes.

A-0062  Murdering the Mother(Tongue): Agota Kristof’s The Notebook

Timár, Andrea

Eötvös Loránd University, School of English and American Studies, English Department, Budapest, Hungary

The Hungarian born Agota Kristof (1935-2011) immigrated to Switzerland in 1956. She wrote her first novel, Le Grand Cahier (The Notebook, 1986) 30 years later in French. My paper examines how this novel stages, both stylistically and thematically, the murder of the mother and the mother tongue, as well as the complex ways in which it offers a commentary on both trauma and immigrant fiction.

The Notebook is presented as a notebook written by twin boys in the first person plural, in a timeless, or else, all too temporal present tense. It tells about the life of the two boys left by their mother to the care of their grandmother in a borderland village during and after the Second World War. In the novel’s self-enclosed world, the twins are always already exiles: left and betrayed by their mother, they decide to eliminate from both their psyche and language all subjective feelings, memories and attachments. Psychologically, they struggle to achieve a state of complete apathy; in their writing, they follow the imperative of absolute objectivity to give the most “faithful description of facts.” (29)

Yet apathy is not only a means to survive, nor is detachment simply a phenomenon that testifies to trauma. More importantly, they translate an ethical stance: the twins gradually become the disinterested, dispassionate, and sometimes cruel guardians of justice. For example, they explode the face of the maidservant who poked fun at starving Jews, or calmly look on while their returning mother is blown up by a bomb, and then hang her cadaver in the attic. Ultimately, the novel, unlike most fiction of exile, produces a narrative empathy always at odds with itself: readers are unable to ethically situate themselves or define their emotional attitude to the narrators.
In the second part of my paper, I focus on the dispassionate character of Kristof’s French, and on the ways in which she loses, abandons, or else, abjects her mother tongue, which still keeps haunting her writings. I draw parallels between The Notebook and Kristof’s autobiography, The Illiterate (L’Analphabeté, 2004), which presents her childhood and her life as an exile living in Switzerland. I argue that while French, like the twins’ “fathertongue” of objectivity, remains the only option available to register the loss of “all sense of belonging”, the loss of the mother tongue also appears as a “constitutive loss”, which keeps Kristof in the process of writing.

A-0063 „By the void of Babylon I sat and wept”. Transgenerational trauma, memory and exclusion form history in B. Keff’s “A Piece on Mother and Fatherland”. Gosek, Daria Jagiellonian University, Faculty of Philosophy, Philosophy of Culture Department, Cracow, Poland

This paper examines the relationship between writing in the present and the historical events that form the subject of that writing, as well as analysing narrative strategies Polish female authors employ in order to address an issue with the ethnic (and epistemological) problems raised by a gap in history, whether personal or history of society, an ethnic group etc.

In Bożena Keff’s works, especially in her latest poem (described often as opera, oratorio, poem, or modern stage text) “A Piece on Mother and Fatherland”, the issue of post-war trauma is connected with problem of “belongings”. The mixed voices of the Narrator, mother Meter and the Chorus tell the life stories of a Polish-Jewish mother who survived the Holocaust, and her daughter. The poem is composed of three types of tensions: personal (between mother and daughter), historical (between Jewish survivor and the post-war generation) and an identity problem (being part of the Chosen People).

Meter lived through Holocaust, and so her torment (and testimony) is beyond doubt, her place within history can not be questioned, and the proof of her right to existence is undeniable. Her child, Usia, unlike the Mother, has no right to suffer nor to her own separate existence. Born after war, she is excluded from the history of her own nation and diaspora. Her right to the history of her nation and her family is denied, and her identity, both as a Pole and a Jew, seems questionable.

Through these exclusions, Usia’s history, and her experiences or lack of them, still can be interpreted in terms of “trauma theory”. “A Piece on Mother and Fatherland” transcends all boundaries. Keff in her heterogeneous text has mixed genres, poetic passages with dialogues, and styles; she introduces the chorus as in an ancient tragedy, mingles
colloquial and literary texts (Greek tragedy, Bible, Ridley Scott’s films, Art Spiegelman’s “Maus”), trying to find new narratives, new ways of remembering and new strategies of surviving and modes of belongings, dealing with exclusion.

A-0064  Visions of Home in Monica Ali’s Brick Lane

Győrke, Ágnes
Central European University, Institute for Advanced Study

My paper explores the discrepancies between popular perceptions of Brick Lane as a creative, cutting edge place, and its gloomy portrayal in Monica Ali’s novel. Brick Lane, set in the neigbhourhood of the largest British Bangladeshi community, problematizes the question of ethnic relations, work conditions, education, and racist incidents, while also providing insight into issues such as dislocation, integration, women’s place in the public sphere, and female empowerment. Nazneen, the main character, who is a dependent, submissive figure at the beginning of the narrative, becomes a self-reliant character at the end of the novel: instead of going back to Bangladesh with her husband, or marrying her lover, for whom she represents the imaginary stability of homeland, as Alistair Cormack puts it, she decides to set up a small business with her friend in London. Critics often claim, however, that Nazneen becomes a victim of Western ideologies, and work is a double-edged weapon in the novel: though it offers a sense of liberation, it also exposes her to dominant cultural practices in the global city. I argue that despite the apparent conformism of the main character, there is an inner triumph at the end of the novel which remains visible only to those who are familiar with Nazneen’s life story. My paper also explores the role of mimicry and the function of memories in the text: does mimicry assist Nazneen in overcoming the pain of loss and acting as an assertive female subject? Or is it remembering that helps her heal the trauma of dislocation? Can we regard the portrayal of a Bangladeshi woman skating in a sari as a subversive image, destabilizing received conceptions of “the Third World Woman”, as Homi K. Bhabha would claim? Or does she become the parody of migrant integration, as Mrinalini Chakravorty argues?
In the following paper, my aim is to investigate the motif of crossing different boundaries in A. L. Kennedy's The Blue Book (2011). The novel's first sentences can be considered an outright crossing of a boundary, between author and reader, due to an unusual addressing of the reader in the second person, “you”. The reader is being talked to directly, or rather, is made to believe that (s)he is addressed, in a very personal manner. Unsurprisingly, this is not the only time we can notice elements of make-believe, or deception in the narrative. The reader is constantly subject to “truthful” and “deceiving” information, and the characters themselves also tend to deceive each other, or even themselves.

The first question I wish to focus on is thus determined: Where are the boundaries of truth and deception? And from this arises the second: Do they coincide with the boundaries of reality and fiction? The third question is related to the crossing of a territorial boundary, which may also represent the border separating one from one’s past. Set on a cruise ship on the Atlantic, the novel can be said to be taking place in a “no-man’s land”, and narrated from a perspective of non-belonging, or non-identification. On closer examination, however, it is revealed that Elizabeth Barber, who might be boarding the ship with her boyfriend in order to leave her past behind, finds herself in an inescapable world on board the ship, locked together with memories. Already when queuing, she meets Arthur Lockwood, who first appears as a stranger, but later turns out to be a former lover whom she is unable to abandon.

Besides the narrational peculiarities and problems of personal identity and past, The Blue Book also raises questions of a more universal, even global nature. Arthur and Beth have worked together, as part of a make-believe show, consisting of contacting the dead. The pretence includes looking into the minds of victims of the Rwandan Genocide, which makes issues of global justice and a transnational trauma-experience relevant in the discussion of the novel.

The key words of my analysis might be transition and transgression, the first term being applicable first and foremost since the story in question is that of a voyage, a transitional state. The second term appears at multiple levels, including transitions between past and present, fiction and reality, life and death, and between one identity and another.
This paper addresses the issues of the gendered memory and representation of the Holocaust through a literary analysis of the narrative of a geographical displacement, Charlotte Delbo’s autobiographical account of her arrival to the „largest station in the world”, the Auschwitz concentration camp. It will be pointed out that despite the cross-cultural contact and interaction in the camp, the importance of national identity fades in the narrative, while gender becomes a primary source of identification in this narrative of survival. The description of the transgressions of gender norms in the text will be discussed on two levels: that of the dehumanization in the camp, which stripped the inmates of their gendered sense of self, and the literary representation of the Holocaust, which relies on metaphors of gender reversal. These two levels, the historical and literary, however, are not separate; it will be argued that the dehumanization in the camp is recalled and narrated through a reference to the decline in women’s conformity to gender norms, which is considered as a “barometer of atrocity” (to use Horowitz’s term) in the literary representation of the Holocaust. Moreover, I argue that the gender reversal present in the text serves as a “trope of the atrocity” (expanding on Horowitz’s concept) in that the horror of the Holocaust is exemplified through the metaphor of the wedding play as a reference to women’s same-sex sexual conduct in the concentration camp. At this point Judith Butler’s theoretical insights on the interrelation between the performative force of the heterosexual wedding ceremony and the shaming of homosexuals will be applied. Thus, in this paper I will combine feminist interpretations of Jewish gender norms and Butler’s theory of gender intelligibility as a prerequisite for humaneness (Butler, 2004) in order to suggest that the literary metaphors of gender relations in Holocaust narratives serve the purpose of establishing a socially acceptable self for the author-survivor in the face of the threat of annihilation, in the form of what I would call a “literary survival strategy”. In conclusion, I will highlight the significance of the gendered representation of the genocide from the perspective of the cultural memory of the Holocaust.
Bauman’s concept of liquidity and Transnational women’s literature: Three case studies

Fernández Hoyos, Sonia; Sánchez Espinosa, Adelina
Université de Lorraine, Metz, France; University of Granada, Spain

This essay proposes a revision of the concept of transnational literature in the light of Zygmunt Bauman’s theory of liquidity. According to Bauman, liquidity describes the traits of the world we live in as a rapidly changing order that undermines all notions of durability (2000). Everything is in process, in a constant transition to something else. Nothing is, thus, the same as what we knew in the past. These new times require a re-evaluation of the way we relate to the world we live in and to others. In particular the concept of ‘liquid modernity’ implies ‘a sense of rootlessness to all forms of social construction’ (Lee, 2005: 61). Durability does not apply any longer. The only durable element is transience. “What is valued today” Bauman tells us „is the ability to be on the move, to travel light and at short notice. Power is measured by the speed with which responsibilities can be escaped. Who accelerates, wins; who stays put, loses” (Bauman and Tester, 2001: 95)

We will illustrate our tenets by looking at the cases of three transnational women writers: Assia Djebar (Algeria), Nawal al Sadaawi (Egypt) and Nancy Huston (Canada). As we expect to show, the three of them try to reconstruct their identities by constantly calling into question the languages they express themselves in and/or their works are translated into.

Writing on the margins of the nation. Hungarian female border novels. (Teresia Mora and Erzsébet Juhász)

Jablonczay, Tímea
King Sigismund, Media and Cultural Studies, Budapest, Hungary

This presentation aims to examine Erzsébet Juhász’s Border Novel (2001) and Terezia Mora’s Strange Material (Seltsame Materie, 1999). Mora is a Hungarian expatriate in Berlin; she fits perfectly in both Germany and Hungarian literary cultures. Erzsébet Juhász lived in Serbia, Vojvodina, and her text is typically Vojvodian novel: a border and travel novel.

I have chosen these two texts to represent a complex phenomenon of literary expressions of female identity in motion. Both novels deal with boundaries: what we may analyse as being social, spatial, territorial-political, linguistic and cultural barriers. The stories of the novels are about the movements of peoples from one place to another and the movements of borders that bring about dislocation, relocation, displacement, and loss.
of homes. The displaced persons (the characters of the novel) experience the sense of being alien, homelessness and on the border. My central questions for these texts are: How the texts can perform the identification of the female body with the nation? To what extent can female identity and body represent the nation when the national subjectivity and national space have been slipped? How can we talk about the borders as figural representations of regulation or/and transgression?

These texts narrate family stories, but the sagas of the families disturb the borders of the nation (and vice versa). Metaphors of travelling, the spatial metaphors for liminal space, the female body and identity construction and the types of borders would be analysed within the interpretation. In the case of Juhász the act of remembering is very important symbolic process, the memory is the point of transit between past and present. The characters’ desires for the lost home produce nostalgia and also its discontents.

My aim is to outline the main connection between border studies and the Central-European context, illustrating them with interpretations of the novels. My study of the literary texts applies border studies and postcolonial studies, especially literary criticism to migration narratives, but I would also like to discuss why such an approach is inherently problematic in the Central-European context.

A-0070

The Patchwork of Memory in the Novel “In the Beginning There Was the Garden” and the Diaries of Anna Lesznai

Menyhért, Anna
Eötvös Loránd University, Budapest, Hungary

Anna Lesznai (Amália Moscovitz, 1885-1962) was a well-known writer, painter and textile artist in the first part of the 20th century in Hungary. She experienced migration several times during her lifetime, and none of the times was it her voluntary choice. She experienced becoming “migrant” without moving when the territory on which her family’s estate lay was annexed to Czechoslovakia in 1920. She lived in emigration in Vienna in the 1920s, at that time in the lively circle of contemporary writers, thinkers and artists called the “Sunday Circle”. From Nazi Europe she escaped to the United States in 1939, where she lived for the rest of her life.

She stopped writing diary she had kept throughout her life in 1945, when her son died. Her diaries bear witness to the times when she hadn’t lost contact with her home country, and when she was able to use Hungarian for writing about her personal life. After 1945 for some time she focused on art, learning native American and American piecing and patchwork techniques as well as contemporary painting techniques. However, after this
period of silence she took up another form of writing: she continued writing the novel which she had started then stopped in the 1930s in Hungary.

“In the beginning there was the garden” (“Kezdetben volt a kert”, 1966) is an autobiographic and historical novel, the story of the writer’s family from the 1840s till the 1930s, offering a panoramic picture of Hungarian society from the female point of view. The extraordinary feature of the novel is that – because of the linguistic separation of the emigrant writer – it keeps intact the Hungarian literary traditions of the 1930s, and at the same time uses old and modern art and textile techniques, translating them into narrative structures organizing memory in an innovative way. I will examine how the techniques of patchwork combined with the seemingly outdated literary language result in a unique example of women’s writing that has not yet been acknowledged as such by literary history and canons.

**A-0071**

**Theorising women’s transnational literature: translation as an hermeneutical category in shaping new female identities in Europe**

Federici, Eleonora; Fortunati, Vita

University of Calabria; University of Bologna, Italy

This paper is divided in two sections. In the first we will investigate the contemporary debate on the notion of world literature in relation with the category of transnational literature (referring to David Damrosch 2003 and 2008, Franco Moretti 2000, Mads Rosendhal Thomsen 2008, N. Sakai 2009, Francoise Lionnet 2005). In this part we will mainly focus on the importance of linking literary, cultural and critical studies with the new notion of translation as an hermeneutical category which can be used as a cultural tool for analysing transnational texts. We will stress the fact that the contemporary debate has not sufficiently taken into account the role of women’s writers in analysing central issues such as cultural memory, migration and relocation in Europe, the difficult interrelationship among different generations of women, the choice of urgent topics such as re-writing the female body and the connection of language and identity. In fact one of the main features of women migrant writers is the feelings of displacement and dislocation which take different shades in relation to personal autobiographical events. In this perspective it will be important to examine the surfacing of nostalgia as a feeling which seems to contain both pain but also a critical attitude towards the past in order to build up new potentialities for the future.

In the second part we will choose two case-studies: Michèle Roberts, an Anglo-French writer, and Ornela Vorpsi, an Albanian writer who writes her novels in Italian. Michele Roberts uses both English and French in her fiction and she is an emblematic example
of bilingualism which is evident not only in her style but also in the cultural treatment of some topics such as religion, body, and female identity. Ornela Vorpsi is a writer who has chosen to write novels in Italian but who lives in France and in Germany. She is an example of a nomadic woman writer who for political reasons left her country and through her fiction strongly criticises the political regime of Albania and its patriarchal context. According to her Albania, her motherland, is a kind of open wound, as her autobiographical novel, Il paese dove non si muore mai (2005) demonstrates.

De-centering narratives of success
Nicolaescu, Madalina
English Department, University of Bucharest, Romania

The paper will first consider the possibility whether contemporary novels on transnational migration can be read as constitutive of world literature, starting from the definitions and discussions advanced by Mads Thompson Rosendahl in Mapping World Literature. The paper will then expand on this issue, focusing on the novel Emigrants by the Romanian woman novelist Ioana Morpurgo, presently living and working in the UK. Morpugo’s representation of the transnational space inhabited by Romanians moving to and fro between the UK and Romania will be investigated as diverging from the representations advanced in migration narratives told by Romanian women in the media or in forums of the Romanian diasporas. A further point of contrast are novels written by women on East European migration to the UK, novels which, however, were published in English as a transnational language and not in a local language, such as Romanian, as is the novel under discussion. The discussion of the various types of public that these narratives were designed for will be related to the different treatment of values associated with migration, such as women’s agency and self-improvement.
If many theorists of cosmopolitanism and postcolonial studies have privileged celebratory notions of hybridity and the metropolitan migrant, postcolonial environmental critics such as Rob Nixon and Jennifer Wenzel have been more attentive to the ways in which environmental degradation perpetrated in postcolonies and peripheries of the global environment frequently produces new stationary forms of dispossession—“displacement without moving” (Nixon) in which local populations are not expelled, but rather forced to continue to inhabit toxified and polluted ecosystems, increasingly stripped of their means of livelihood even as they are unable or unwilling to leave. Meyda Yeğenoğlu observes that ‘the disenfranchised groups’ of the global South frequently ‘vanish from the discourse of transnationality precisely because they are made interchangeable or synonymous with the migrants in the First World metropolis.’ Yet unlike upwardly mobile metropolitan migrants, the circuit of mobility is not an option for these groups, who are frequently radically excluded from basic benefits within the nation-state and pushed to the margins, yet without having access even to the possibility of forced international migration and diaspora. They are not ‘transnational subjects,’ yet at the same time, they frequently bear the full brunt of the most predatory invasions of transnational capital, inhabiting what Yeğenoğlu calls the ‘wastelands’ produced by the transnational operations of late capitalism—in which the peripheries of the world-ecology are the site both of waste and pollution outsourcing and of the most violent, unregulated forms of resource extraction, mining, and asset-stripping. With the ever-increasing trend to urbanization, marginal and subalternt groups within nation-states who are excluded from traditional forms of property ownership and formal economy and designated as ‘surplus people’ (Wenzel) are frequently led to occupy garbage dumps, landfills and polluted, otherwise undesirable sites in cities—literal waste lands—in order to build basic shelters which over long periods of time cohere into shanty towns. In this paper, I will explore the aesthetics of waste and waste-land in Latife Tekin’s Berji Kristin: Tales from the Garbage Hills and Karen Tei Yamashita’s Through the Arc of the Rainforest, working within a framework of world-ecological criticism which draws on Jason Moore’s understanding of a capitalist world-ecology riven by divisions of labour and extraction, and arguing for a comparativist literary perspective which is attentive to the ways in which the forces of transnational capital affect internal migrants and the ‘displaced without moving,’ but also the ways in which these populations forge meaning and forms of resistance.
A fight to appear: two generations of women poets in Chile

Cano Cubillos, Rocio
University of Granada, Master Erasmus Mundus GEMMA

Women’s poetry in Chile has a long tradition of being marginalized; however, this situation has not limited its development, which has been – and continues to be – rich in names and art poetics that have been fighting for a position within the literary canon. This essay presents a brief monography about the development of a kind of escritura invizibilizada, a written invisibility, found within two related generations of poets. These two include the Generation of the 1980’s (in many cases written in the exile), and the Generation of the 2000’s, also known as the Novisima Generation.

The objective is to weave intergenerational continuities through the body, as a surface of inscription and as a topic within the texts, to finally understand poetic speech as a fighting tool used for different generations to create new political and communicative realities, to incorporate new subjects into the discourse, and to install marginal speeches into the center of academic concerns.

This work also involves multiple methodological challenges. First, the necessity to construct an overview based on nontraditional materials (such as testimonies and theoretical and literary works produced for the writer). Second, the emotional, physical and temporary closeness with the object of study, in order to make explicit this proximity and to utilize it as a source of information and knowledge. Lastly, the current difficulty to recognize its continual development.

These challenges allow the creation of a specific theoretical model for the object of study, all of which are necessary for the formation of a Southamerican feminist theory.
Beyond Second-Class Citizen and Brown Stones. Has anything changed?  
Nweze, Ebere Nnenna  
Botkyrka Folkhogskola Hallunda, Sweden

This paper examines the differences in the narratives of three immigrant women from three different generations. More importantly, it examines the lives of immigrant women from the perspectives of the leading women characters in the narratives. It tries to locate the changes in the lives of the literary characters within the different generational gaps.

Buchi Emechata, a young Nigerian woman who came to the United Kingdom in the early 1960s, and depicted the struggles of young men and women who came to the United Kingdom seeking new opportunities and better standards of living. Many of the immigrants had fantasized about the United Kingdom as an eldorado where all their dreams and aspirations would be fulfilled. However, most met with resistance and dashed hopes within British society. They were marginal and outsiders in the new society.

Emecheta’s compatriot, Caribbean/American Paule Marshall, on the other hand, wrote about the struggles of the Barbadian immigrant community in Brooklyn, New York to secure a foothold in America. They had left Barbados hoping to be integrated into the American society but had to struggle with values different from theirs back in Barbados.

Leila Aboulela, a younger Sudanese writer, also chronicled the lives of younger and more contemporary women who emigrated to the United Kingdom.

The common theme that runs across these three authors’ works is the marginal status as well as the conflict of cultural values that confront their women protagonists in the new societies.

Key words: migration, immigrants, marginal, integration women, contemporary, literary, authors, narratives, protagonist, literature, cultural, and values.

(Un)doing gendered and raced identities in the diaspora: Toni Morrison’s Tar Baby  
Revelles-Benavente, Beatriz; Adelina, Sánchez  
Open University of Barcelona IN3-Gender and ICT, Barcelona, Spain; Research Institute for Women’s Studies and Gender, Granada, Spain

The leading research questions of this paper are how „gender“ and „race“ are re(con)figured through the movement of the diasporic subject and what the political implications
of this may be. We will use Toni Morrison’s novel Tar Baby as a case in point. In most of her contemporary work, Toni Morrison presents the concept of diaspora as both beyond and intrinsically linked to time and space. In this paper, we would like to focus, though not exclusively, on Morrison’s Tar Baby, exploring the implications that “diaspora” has for the categories of “gender” and “race”. In her novel, Morrison presents the instability of the above mentioned concepts through transnational settings oscillating between the Isles de Chevalier, Paris and New York. Recent feminist theory is trying to (re)define “gender” (Shotwell and Sangrey, 2009) and “race” (Perry and Shotwell, 2009) as relational, rather than oppositional, concepts. Goyal (2006) presents the identity of the diasporic subject as unstable and entangled into dynamic relations with “gender” and “race”. Presenting movement as key to understanding identity through “routes” instead of “rootedness” (ibid, 397), she shows many examples in the novel where the notion of identity opens up and gives way to relating, rather than essential, selves. Following Goyal’s lead, we would like to argue that transnational subjects in Tar Baby become new desiring subjects that alter traditional conception of “gender” and “race”. We will argue that mobility is the politics of location of the diasporic subject in the work of Toni Morrison.

A-0082 Transnational Urban Networks in Zadie Smith’s NW
Durán Almarza, Liamar
University of Oviedo, Spain

In her recently published novel NW (2012), Andrea Levy sets out to explore the intermingled urban cartographies that the four different protagonists create for themselves in the city of London. Following the trajectories of a group of young Londoners, Smith offers a rich literary account of the intense cross-cultural encounters that characterize the daily lives of urban dwellers in the contemporary convivial metropolis.

Drawing on postcolonial and feminist approaches to urban studies and affect theory, this paper seeks to offer a literary analysis of the affective and material networks that bond together and/or draw apart Smith’s characters and, by extension, transnational communities in 21st century global cities.
Essunger argues that Hélène Cixous, the French philosopher and poet, presents an initiated verve for the Judeo-Christian traditions throughout her oeuvre, but that she dramatically displaces positions of power and desire, thereby challenging patriarchal and normative (theological) understandings of identity, memory and mortality. Her writings burst from the lived experience of being other, becoming different and belonging to the margins (as she was born in Algeria, of a German-Jewish mother and an Algerian-French-Jewish father), always exposed to a double alienation: from Algerians because she is French and from the French because she is Algerian. The loss of her father in her early childhood marks her authorship, as well as her rootlessness and the absence of a distinct nationality, but not exclusively in a destructive way. In her own words, this is also to be seen as chances and conditions for her writings: “My way of writing was born in Algeria of a lost country, a dead father and a foreign mother.” (“Mon écriture est née en Algérie d’un pays perdu, de père mort et de mère étrangère.” Cixous, 1990, p. 16, my translation)

Essunger analyzes the late works of Cixous, focusing her philosophical playing with language(s), as she deconstructs figures of living and dead, memory and oblivion, speech and silence, aiming at unpredictable understandings of a nascent but evasive identity. In her autobiographical writings, Cixous struggles with the betrayed experience of the child in a transnational context. How can we represent glimpses of memory in a way that is truthful to the child’s testimony? How do we recognize our childhood as a continuum in a never-ending identity formation? In other words, is it possible to give testimony to an experience that cannot be spoken or that may be distorted by speaking it? Such questions have deliberate echoes of the title of Gayatri Chakravorty Spivak’s seminal essay in postcolonial theory, “Can the Subaltern Speak?,“ where she warns that the critical establishment’s attempt to give voice to dispossessed people will only result in their speaking the language of Western intellectuals or being further dependent upon Western intellectuals to speak for them. Her thinking is a point of departure for a critical and creative discussion on the potentiality for vague voices to be heard (dead or alive) in the late writings of Cixous. Rosi Braidotti’s philosophical thinking on how to think difference positively (that is moving beyond the dialectics that on the one hand opposes it and on the other links it by negation to the notion of sameness) is another important interlocutor in the analysis on Cixous’ poetic-political challenges.
In this brief presentation I would like to present my research on the work of the Sicilian writer Goliarda Sapienza and in particular on her novel The Art of Joy (first published in 1998 but written during the seventies).

The Art of Joy has possibly become, in recent years, the most debated contemporary novel among feminist literary critics in Italy. Modesta, Sapienza’s Sicilian immoral and unethical heroine, is an extremely powerful character, whose journey and transformation will be read paying attention to the ways in which Modesta is constrained by, but also manages to overcome, the stigma placed on her as a “lower class southern woman”.

Engaging critically with the stereotypes of femininity, and of southern femininity in particular, Sapienza doesn’t give in to the temptation to create a “positive counter-stereotype”; in this way her novel effectively displaces the colonialist discourse from within, creating a character endowed with the power to look back at the colonialist, and to expose his investment and his psychic dependence on the creation and circulation of the stereotype. Moreover, the power of political phenomena like colonialism, racism, and sexism in creating subjectivity is not underestimated in the novel, but subtly analyzed in its functioning.

In order to unpack the richness of Sapienza’s novel, her work must be analyzed by contextualizing it within the history of the colonial discourse on the Italian South. Literature has been instrumental in upholding a colonalist view of the South, represented in a way that was consistent with its status as an internal colony. Such an account of the history of the Italian South is still contested nowadays; in Italy, for example, the “Risorgimento”, the process of creation of a nation state in the period from 1861 to 1865, is still considered and celebrated as a patriotic “moment of origin”; but the uneven distribution of resources and power between the North and the South, a major problem to this very day, is largely rooted in that historical moment. Even if a recent stream of scholarship has described the process of creation of the Italian nation state as an instance of “internal colonialism”, in which the “Othering” of the South served in producing, by opposition, a “modern” Italian identity, the appropriateness of the term “postcolonial” to refer to the context of the Italian South is still object of debate. The Art of Joy can be read as a powerful and refreshing literary deconstruction of the colonialist discourse on the Italian South and of the gender stereotypes it relied on.
In the prologue to her memoir-cum-travelogue Street without a Name: Childhood and Other Misadventures in Bulgaria, Kapka Kassabova ponders the dearth of Eastern European autobiographical narratives depicting daily life behind the Iron Curtain. “Totalitarian regimes” she observes, “are not interested in personal stories, they are interested in the Party, and the Bright Future” (1-2). The decades-long emphasis on the collective led to the suppression of individual expression, including the writing of first-person life stories. The immediate post-transformation period has not been conducive to autobiographical reflection either. “[P]ost-totalitarian democracies,” Kassabova suggests, “are too busy staying alive,” and their newly liberated citizens cannot yet afford to revisit the previous fifty years (2). The absence of autobiographical narratives that depict the daily travails of life under the (previous) regime means that, twenty years after the collapse of the Wall, Westerners continue to have only “a vague idea of collective life behind the Iron Curtain, and life after it,” and lack any understanding of how the system shaped individual destinies (Kassabova 2). On the other hand, the scarcity of life stories revisiting the five decades of communism suggests that Eastern Europeans have yet to confront their troubled past. “There ought to be more” first-person narratives tackling the period, Kassabova insists (2). “After all,” she rightly points out, “half of Europe lived ‘on the other side’ for half a century” (2).

In the United States, Street without a Name came out in 2009, after the critical and popular success of cinematic depictions of life under communism in movies such as Goodbye Lenin (U.S. release 2004), The Lives of Others (U.S. release 2007), and Four Months, Three Weeks, and Two Days (U.S. release 2007). In contrast to its overseas popularity, with favorable reviews in The Guardian and Times Literary Supplement, Kassabova’s memoir received scant attention from American critics. Its minimal publicity notwithstanding, Kassabova’s affecting story augured the publication of two other first-person accounts of the Cold War decades that appeared soon after, and, as a result, by 2012, Kassabova’s call for more Eastern European autobiographies and memoirs has been answered. Following Kassabova’s story about her childhood in Bulgaria, American readers were introduced to two other memoirs about growing up in the Eastern Bloc—Elena Gorokhova’s A Mountain of Crumbs (2010) and Marzena Sowa and Sylvain Savoia’s Marzi (2011). They offer their Western audience a rare glimpse of what life in Soviet Russia and Poland, respectively, was like and thus remedy the conspicuous absence of Eastern European memoirs and
autobiographies Kassabova lamented just a few years ago. My paper will focus on and explore Kassabova’s and Sowa’s narratives, both mostly concerned with “the not altogether sane last decade and a half of the Cold War” (Kassabova 3). Belonging to the same generation and remembering childhoods that overlap in time, Kassabova and Sowa bring forward complementary stories and insights about totalitarianism’s influence on a young child and her sense of self in the world. Kassabova and Sowa self-reflexively comment on their autobiographical projects, which further invites a side-by-side reading of Street without a Name and Marzi. Discussing these two narratives, I attend to questions with which both authors grapple equally: Why and how do their personal stories matter? Why does it make sense to revisit their childhoods just now? How do their individual biographies fit in with the collective experience of their fellow Bulgarians and Poles? How did the political system constrict ordinary Eastern Europeans’ lives? How was freedom and resistance asserted nevertheless? Is it possible to convey these daily negotiations to nonEastern Europeans with no experience of systemic repression? Can the allure of nostalgia be reconciled with the authors’ deeply felt obligation to bear witness to their childhoods’ historical and political context?

The Bulgaria and Poland Street without a Name and Marzi depict no longer exist – for Kassabova and Sowa, the past literally is another country. Twenty years after the Soviet Bloc’s collapse, Kassabova and Sowa revisit it with more incredulity than nostalgia. Their memoirs interweave the poignant immediacy of an Eastern European child’s perspective with the reflective commentary of the Western European adult she has become. Such a double vision facilitates and enacts the double motive that drove Kassabova’s and Sowa’s projects. On the one hand, both authors wanted to tell their personal stories and describe Eastern Europeans’ everyday experience in hope of lifting the Iron Curtain that for decades separated—and, as far as Westerners’ awareness of East Europeans’ daily life goes, continues to separate—the East from the West. As Kassabova and Sowa bear witness to the daily hardships and oppression their fellow countrymen suffered, their readers gain a deeper insight into the workings of the communist regime. On the other hand, Street without a Name and Marzi are their authors’ personal reckonings with the difficult past that, for years, they thought they could just leave behind. As Kassabova writes, “The ghost of the Wall won’t go away until it is laid to rest. This book is, among other things, my own act of exorcism” (2). Writing twenty years after the Wall finally fell, then, Kassabova and Sowa return to the Bulgaria and Poland of their childhoods to commemorate the Eastern European experience, acknowledge its burdens, and mourn, however ambivalently, the disappearance of the world they grew up in.
A-0086  Challenging new/old national canons: Post-Yugoslav literature as a transnational genre
Jasmina Lukić
Central European University, Budapest, Hungary

The term ‘Post-Yugoslav literature’ is not understood here as a mere geographical denominator, but as a generic indicator of a wide range of literary texts that appeared after 1990, which share certain cultural and referential backgrounds. While the region of Yugoslavia has experienced the establishment of new borders, not only geographical and political, but also cultural ones, literary practice has produced a large and highly relevant body of texts that strongly defy new/old national canons. Starting from Azade Seyhan’s understanding of transnational literature as literature written ‘outside the nation,’ the paper calls for the introduction of the term ‘post-Yugoslav literature’ as an indicator of the new practice of writing that calls for transnational interpretative framework. ‘Post-Yugoslav’ literature is characterized by strong references to life in Yugoslavia and to post-Yugoslav experiences. Mainly produced by (self)exiled and migrant authors, (be it within the region of Yugoslavia or outside its borders), this literature is strongly marked by its ‘diasporic’ and ‘exilic’ character in Seyhan’s sense of the term, and written ‘in between’ languages.

A-0087  Transnational Women’s Literature and Peripheral Migrations: Minor Transnational Encounters
Faragó, Borbála
Central European University, Budapest, Hungary

This paper proposes to investigate transnationalism in the context of peripheral migrations. Following Francoise Lionnet’s ‘minor transnationalism’ concept I argue that a binary and vertical perspective that moves within the parameters of power, centre and periphery, marginalises and potentially ignores certain types of transnational cultural productions. A minor transnationalist reading, on the other hand, allows for lateral theorising where diverse manifestations of transnational identities can be acknowledged as creative interventions within this discourse. The case studies I intend to bring to this paper are literary works produced by Anglophone migrants within Ireland and ethnic Hungarian migrants within Hungary. This type of peripheral migration, where ethnic and linguistic boundaries become blurred, challenges and subverts dominant discourses of migration where minorities come to occupy a space within a majority culture. Reading these works brings to the fore issues of authenticity, ethics and identity that can foreground the ambiguities inherent in transnational studies today.
Ida Verona is a forgotten nineteenth-century poet who lived in Romania, Montenegro, and France. She was born in a rich family of Croatian (Dalmatian) origin, in Braila, a very cosmopolitan Romanian port on the Danube, probably in 1863 (1865?). We do not know how the family reached Braila but we do know that at that time this Romanian harbour was a thriving multicultural centre. She is the sister of Arthur Verona who became a very famous poet in Romania and painted on numerous nationalistic themes. Ida Verona herself was also interested in painting. She is known to be the author of the two collections of poetry: Quelques fleurs poetiques (published in Braila, in 1882) and Mimosas, published in Paris, in 1885. She was also a playwright but her plays were never published.

In the present paper we shall only analyze her first collection Quelques fleurs poetiques which was written in a Neo-Romantic style and where Verona surpasses her transnationalism by trying to appropriate the patriotic/nationalist themes common in the Romanian poetry of the time. In fact, she is no exception in this respect. Ida Verona’s specific way with transnationalism reminds us of Carmen Sylva or Bucura Dumbravă (Fanny Seculici, by her real name) who wanted to blend in Romania culture by making their ethnic and literary transgressions forgotten.

My paper starts from the methodological remark that in my field, Cultural Memory Studies, especially in its more recent transnational incarnation (Astrid Erll “Travelling Memory” 5), poetry is rarely used as an illustration of collective memory processes. It is is often interpreted as a dramatization of individual memory, rather than a part of cultural memory (which studies the ways in which communities collectively engage with their past and the processes of artistic production resulting from these engagements). I mean to suggest here that ekphrasis could be seen as a marker for cultural memory by analyzing it as a type of “intermediality” (Erll) in poetry. In particular poetry’s expressive and aesthetic capabilities might also qualify it to represent certain artistic currents better than others.

I argue that surrealism and in particular Max Ernst and Giorgio de Chirico’s brands of visual art strongly inflect Bishop’s “The Monument” in an intertextual manner. While this is not necessarily a novel claim in itself - Bishop was an amateur painter and art collector;
she expressed a lively interest in French Surrealists and had even devoted an entire year to studying their techniques in her 1936 visit to Douarnenez in France - none of the critics have suggested that her engagement with art and her brand of “minor key” ekphrasis could be read as a transnational tool for cultural memory. I argue that the combination between the Maine setting of the Provincetown monument, Giorgio de Chirico’s “The Great Metaphysician” and “Nostalgia of the Infinite” provide a multidirectional comparison (Rothberg) between an American fishing village setting, Bishop’s coastal surroundings in Douarnenez and the mysteriously marine dark surroundings in Chirico’s towers. After studying the “afterlives” of the work of Max Ernst and de Chirico in the poem, I identify two major verbal strategies twinned with grammars of representation in surrealist aesthetics: “slippery perspective” and “textured vision”. I trace the shifting “prowling” ambiguities of the tower/boxy monument caught between a wooden monumental solidity emphasized through techniques inspired from Ernst’s “frottage” and their dialectic deconstruction, interrogation and sometimes outright negation by a second speaker who seems more attuned to de Chirico’s visual strategies. The nexus between European surrealist aesthetics and American experimental verse in Bishop’s poem illustrates how ekphrasis is a tool for emphasizing the circulation of memory discourse through “intermediality” and also how art travels across borders and from one medium (the visual) to another (the verbal) in the process. An offshoot of my analysis shows how ekphrasis as part of poetic practice qualifies poetry for further genre research within cultural memory studies.

A-0090 “I can’t live with the old world, and I’m yet too green for the new:” Ambiguous Solitude in Anzia Yezierska’s “Children of Loneliness”
Anca Pirnoiu
University of Bucharest, Romania

Immigrant literature has enriched the field of language and knowledge by connecting cultures, private linguistic mementos with us, the others. Anzia Yezierska has not failed in this respect, for her mastery of words has left the world speaking or, at least, muttering about her catch-phrase in “Children of Loneliness”, a simple, yet hard to grasp idea that the immigrants are indeed as the title of this short story suggests: “I’m one of the millions of immigrant children, children of loneliness, wandering between worlds that are at once too old and too new to live in”.

What is truly unique in Yezierska’s work of art is the vacillation of an immigrant’s mind and/or heart between the very two paradigms that work to define his or her identity and appurtenance: tradition and modernity. The writer herself is the victim of this hazard, as well as the subject in many instances of her literary work, for, at the age of ten, she departed from Poland with her family and embraced American soil. In my paper, I argue that while her writings are innovative at the level of form through her desire to shape
an immigrant’s double status or standard by employing the language of the past and of the present, the content delineates the gap, the misunderstanding between generations, between cultures, and ultimately between eras of development that Yezierska pinpoints by use of self-reflection and personal judgment.

The theme of dislocation provides Yezierska with the necessary tools to construct what I see as the ambiguity of solitude that she has deemed characteristic of her story’s character (perhaps of immigrants as well?), a sentiment rooted in the general yearning for belonging and of self-recognition. For, what is solitude? Is it a rational decision or an emotional one? Is it a decision at all or just a haunting feeling? And what might be the actions that lead to such a feeling? Are these actions conscious or unconscious, or are they the result of social constructivism? All in all, Yezierska paints the craving for an existing, rather than an imagined, pillar of credence into one’s “residency” in a world.

“KNOW ME”: The Reconstruction of a Coherent Self in Nina Cassian’s “Memory as Dowry”
Adela Livia Catană
University of Bucharest, Romania

This paper aims to explore the way in which memory redefines the multiple, sometimes contradictory identities shared by a complex character and helps it reconstruct a coherent Self. It is based on Nina Cassian’s “Memory as Dowry”, an intriguing book which overpasses the boundaries of the traditional diary or autobiography and becomes a triple or even quadruple processing of events, people, feelings and creative states.

“Memory as Dowry” might represent a disclosure of the tumultuous social context touched by war, Anti-Semitism, Communism, migration and exile in which Nina Cassian developed as a woman and an artist, but it is mostly a mirror of the spiritual treasures she preserves in her mind and heart and a laborious search of a balance among her multiple identities.

Its protagonist narrator, Nina, just like her author, is a prominent Romanian literary figure, with Jewish origins and an American citizenship - a good example of the intense transnational fluctuation which dominates the contemporary world. In addition, she can also be identified as: a communist or a bourgeois, an artist or a clerk, an ugly duckling or la femme fatale, a wife or a lover and the list may go on.

Cassian confesses that: “My notes, including their comments cover a period of several decades. A lifetime. I do not hide my errors, I do not try to cover them up. I do not ask the readers to absolve me but only to know me”(22). However, who is this “me”? Despite all resemblance, Nina of the book remains a product of imagination, a portrait with more or less improved contours while her experiences are victims of an innocent subjectivity. Nevertheless, the character succeeds to embody a certain Self coherence the writer only longs for.
INDEX OF PARTICIPANTS
<table>
<thead>
<tr>
<th>Name</th>
<th>Abstract</th>
<th>Day</th>
<th>Time</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bakos Jarrett, Petra</td>
<td>A-0029</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Nádor 11/004 room</td>
</tr>
<tr>
<td>Balla, Zsófia</td>
<td>Reading 2</td>
<td>Saturday</td>
<td>18:00 - 19:00</td>
<td>Auditori</td>
</tr>
<tr>
<td>Bladek, Marta</td>
<td>A-0085</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Bourke, Eva</td>
<td>Reading 2</td>
<td>Sunday</td>
<td>14:00 - 15:30</td>
<td>Auditori</td>
</tr>
<tr>
<td>Bulić, Jelena</td>
<td>A-0005</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Burkholder, Preethi</td>
<td>A-0048</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Popper room</td>
</tr>
<tr>
<td>Čačinović, Nadežda</td>
<td>A-0006</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Cano Cubillos, Rocio</td>
<td>A-0077</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Catană, Adela Livia</td>
<td>A-0051</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Ciobotaru, Alina</td>
<td>A-0051</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Cronin, Sonya</td>
<td>A-0053</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Nádor 13/002 room</td>
</tr>
<tr>
<td>Deckard, Sharae</td>
<td>A-0076</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Deczki, Sarolta</td>
<td>A-0038</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Nádor 13/001 room</td>
</tr>
<tr>
<td>Draga Alexandru, Maria-Sabina</td>
<td>A-0036</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Durán Almarza, Líamár</td>
<td>A-0082</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Nádor 13/001 room</td>
</tr>
<tr>
<td>Dutu, Carmen Beatrice</td>
<td>A-0017</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Eliašova, Vera</td>
<td>A-0003</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Essunger, Maria</td>
<td>A-0083</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Nádor 11/004 room</td>
</tr>
<tr>
<td>Faragó, Borbóla</td>
<td>A-0087</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Federici, Eleonora</td>
<td>A-0071</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Fernández Hoyos, Sonia</td>
<td>A-0068</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Fortunati, Vita</td>
<td>A-0071</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Gadpaille, Michelle</td>
<td>A-0041</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Galant, Arleta</td>
<td>A-0015</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Gamal, Ahmed</td>
<td>A-0050</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>García Amorós, Maila</td>
<td>A-0046</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>González-Arias, Luz Mar</td>
<td>A-0033</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Gosek, Daria</td>
<td>A-0063</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Nádor 13/001 room</td>
</tr>
<tr>
<td>Name</td>
<td>Abstract</td>
<td>Day</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>----------</td>
<td>-----------</td>
<td>----------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Györke, Ágnes</td>
<td>A-0064</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Nádor 13/001 room</td>
</tr>
<tr>
<td>Hand, Meadhbh</td>
<td>A-0044</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Horváth, Györgyi</td>
<td>A-0024</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Infante da Câmara, Patrícia</td>
<td>A-0049</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Iohe, Taey</td>
<td>A-0019</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Nádor 13/002 room</td>
</tr>
<tr>
<td>Jablonczay, Tímea</td>
<td>A-0069</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Joly, Jean-Baptiste</td>
<td></td>
<td>Sunday</td>
<td>11:30 - 12:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Kállay, Zsuzsanna</td>
<td>A-0066</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Kovács, Ágnes Zsófia</td>
<td>A-0055</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Kovács, Edit</td>
<td>A-0067</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Lóránd, Zsófia</td>
<td>A-0045</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Lukić, Jasmina</td>
<td>A-0086</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Manolachi, Monica</td>
<td>A-0021</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Nádor 11/004 room</td>
</tr>
<tr>
<td>Menyhért, Anna</td>
<td>A-0070</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Merrigan, Marie-Claire</td>
<td>A-0037</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Mihaiiescu, Dana</td>
<td>A-0009</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Mitro, Veronika</td>
<td>A-0028</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Popper room</td>
</tr>
<tr>
<td>Morgan, Holly</td>
<td>A-0054</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Nádor 11/004 room</td>
</tr>
<tr>
<td>Mršević, Zorica</td>
<td>A-0007</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Popper room</td>
</tr>
<tr>
<td>Mudure, Michaela</td>
<td>A-0088</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Nádor 13/002 room</td>
</tr>
<tr>
<td>Nicolaescu, Madalina</td>
<td>A-0072</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Nádor 13/001 room</td>
</tr>
<tr>
<td>Nweze, Ebere Nnenna</td>
<td>A-0080</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Obradović, Biljana D.</td>
<td>A-0022</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Pataki, Éva</td>
<td>A-0052</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Nádor 13/002 room</td>
</tr>
<tr>
<td>Patchett, Emma</td>
<td>A-0002</td>
<td>Friday</td>
<td>14:00 - 15:30</td>
<td>Nádor 13/001 room</td>
</tr>
<tr>
<td>Pirnoiu, Anca</td>
<td>A-0090</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Polizzi, Goffredo</td>
<td>A-0084</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Precup, Mihaela</td>
<td>A-0035</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Rascanu, Iulia</td>
<td>A-0025</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Nádor 13/002 room</td>
</tr>
<tr>
<td>Revelles-Benavente, Beatriz</td>
<td>A-0081</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Name</td>
<td>Abstract</td>
<td>Day</td>
<td>Time</td>
<td>Room</td>
</tr>
<tr>
<td>-----------------------</td>
<td>----------</td>
<td>-----------</td>
<td>---------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Richter, Melita</td>
<td>A-0061</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Nádor 11/004 room</td>
</tr>
<tr>
<td>Sánchez Espinosa, Adelina</td>
<td>A-0081</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Sánchez Espinosa, Adelina</td>
<td>A-0068</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Séllei, Nóra</td>
<td>A-0032</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Seyhan, Azade</td>
<td>Keynote 2</td>
<td>Saturday</td>
<td>14:00 - 15:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Shvanyukova, Polina</td>
<td>A-0057</td>
<td>Friday</td>
<td>16:00 - 17:30</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Tanta, Gene</td>
<td>A-0051</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Tanta, Gene</td>
<td>A-0010</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Popper room</td>
</tr>
<tr>
<td>Timár, Andrea</td>
<td>A-0062</td>
<td>Saturday</td>
<td>09:00 - 10:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Ugrešić, Dubravka</td>
<td>Keynote 1</td>
<td>Friday</td>
<td>11:00 - 12:30</td>
<td>Gellner room</td>
</tr>
<tr>
<td>Ugrešić, Dubravka</td>
<td>Reading 1</td>
<td>Friday</td>
<td>19:00 - 20:00</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Waisserova, Hana</td>
<td>A-0014</td>
<td>Saturday</td>
<td>16:00 - 17:30</td>
<td>Nádor 11/004 room</td>
</tr>
<tr>
<td>Wszęowicz, Magdalena</td>
<td>A-0058</td>
<td>Sunday</td>
<td>09:30 - 11:00</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Zadek, Annie</td>
<td>Reading 1</td>
<td>Friday</td>
<td>19:00 - 20:00</td>
<td>Nádor 13/002 room</td>
</tr>
<tr>
<td>Zirra, Maria</td>
<td>A-0089</td>
<td>Saturday</td>
<td>11:00 - 12:30</td>
<td>Popper room</td>
</tr>
</tbody>
</table>
FOR YOUR NOTES