

# MISAPPROPRIATION

UNIVERSITY OF OXFORD ENGLISH POSTGRADUATE CONFERENCE



FACULTY OF ENGLISH LANGUAGE AND LITERATURE  
ST CROSS BUILDING  
4 JUNE 2010

# MISAPPROPRIATION

UNIVERSITY OF OXFORD ENGLISH POSTGRADUATE CONFERENCE

## SCHEDULE

9.00-9.30	Registration and Breakfast, Foyer
9.30-10.30	<b>OPENING PLENARY: Professor David Lawton, ' (Mis)Appropriation, Culture, Blasphemy', Lecture Theatre 2</b>
10.30-12.00	<b>Panel I</b>
12.00-12.20	Tea and Coffee, Foyer
12.20-13.20	<b>FACULTY PANEL: 'Impact' with Professor Elleke Boehmer, Professor Laura Marcus, and Dr Rebecca Bullard, Lecture Theatre 2</b>
13.20-14.10	Lunch, Senior Common Room
14.10-15.10	<b>Panel II</b>
15.10-16.10	<b>Panel III</b>
16.10-16.40	Tea and Coffee, Foyer
16.40-17.40	<b>Panel IV</b>
17.45-18.45	<b>CLOSING PLENARY: Philip Pullman in conversation with Professor Hermione Lee, Lecture Theatre 2</b>
18.45-20.15	Drinks at the King's Arms
20.15	Dinner

## PANELS

- Session a:** Meyerstein Room
- Session b:** Owen Room
- Session c:** History of the Book Room
- Session d:** Lecture Room 2.

## PLENARY SPEAKERS

**David Lawton** is Professor of English at Washington University, St. Louis, and Leverhulme Visiting Professor at the English Faculty, University of Oxford. He is the author of six books and numerous articles on Chaucer and other medieval literature, and is Director of the New Chaucer Society. He has also published on the Bible and blasphemy.

**Philip Pullman** read English at Oxford from 1965-68. He is the author of several novels including the trilogy *His Dark Materials*, and he was a school teacher for some years. His latest book is *The Good Man Jesus and the Scoundrel Christ*.

**Hermione Lee** is President of Wolfson College, a Fellow of the Royal Society of Literature, a Fellow of the British Academy and of the American Academy of Arts and Sciences. From 1998-2008 she was the Goldsmiths' Chair of English Literature and Fellow of New College. She is the author of *Body Parts: Essays on Life Writing, Biography: A Very Short Introduction*, and literary biographies of Virginia Woolf and Edith Wharton.

# PROGRAMME AT A GLANCE

9.00-9.30 *Registration and Breakfast, Foyer*

9.30-10.30 **Opening Plenary: Professor David Lawton, '(Mis)Appropriation, Culture, Blasphemy',**  
Lecture Theatre 2

## 10.30-12.00: Panel I

<b>Session a Meyerstein Room</b> <b>Media and the Politics of (Mis)Representation</b> Chair: Stephanie Yorke	<b>Session b Owen Room</b> <b>Misappropriation and the Literary Past</b> Chair: Aditi Nafde	<b>Session c</b> <b>History of the Book Room</b> <b>Transformation and Transmission of Identity</b> Chair: Nisha Minocha
<b>Graeme Abernethy (UCL):</b> "Studied in his Death": Representations of the Assassination of Malcolm X'	<b>Roselyn Farren (Brandeis):</b> 'Abdiel's Allusions to Esther: Was Milton of the Devil's Party After All?'	<b>Joanna Rzepa (UCL):</b> 'Silencing Friday: Re-appropriation of Identity in J.M. Coetzee's <i>Foe</i> and Angela Carter's "Master"'
<b>Adam Putz (Warwick):</b> 'Home Rule and House Rules: Cultural Politics, Editorial Policy, and the Shakespeares of Irish Political Cartoons, 1886-88'	<b>Edward Sugden (Oxford):</b> 'Turning Time into Space: Charles Olson's Misappropriation of Herman Melville'	<b>Megan Murray-Pepper (KCL):</b> "extraordinary gifts, miracles, transformations, cruelties": Janet Frame and forms of Shakespearean Fairytale'
<b>Michael Molan (Oxford):</b> 'Hill, Arnold, and Literary History'	<b>Suzanne Leedham (Reading):</b> '(Mis)appropriating the Past: Theft in Historical Literature'	<b>Venus Chiu Ying Tsang (Oxford):</b> 'Transmission of Memory across Generations: The Citizenship Paper in Maxine Hong Kingston's <i>China Men</i> .'

12.00-12.20 *Coffee and Tea, Foyer*

12.20-13.20 **Faculty Panel: 'Impact' with Prof Elleke Boehmer, Prof Laura Marcus, and Dr Rebecca Bullard, Lecture Theatre II**

13.20-14.10 *Lunch, Senior Common Room*

## 14.10-15.10: Panel II

<b>Session a</b> <b>Meyerstein Room</b> <b>Thieving Authors</b> Chair: Michael Molan	<b>Session b</b> <b>Owen Room</b> <b>Appropriative Poetics in the Twentieth Century</b> Chair: Alys Moody	<b>Session c</b> <b>History of the Book Room</b> <b>Appropriation in the Digital Age</b> Chair: Peter Auger	<b>Session d</b> <b>Lecture Room 2</b> <b>Theories of Appropriation</b> Chair: Venus Chiu Ying Tsang
<b>Yvonne McGivern (Queen's University, Belfast):</b> 'A case of appropriation? Is Forrest Reid "Sadie"?'	<b>Stephen Ross (Oxford):</b> "'Nimble Centre, Circumference Elastic": Ronald Johnson's Creative Appropriations'	<b>Tyler Shores (Oxford):</b> 'The Boundaries of Literary Copyright: Questions of (De)Materiality in the Digital Age'	<b>Emre Barca (Haliç University):</b> 'Derrida and the Question of Life/Work in Proper Reading'
<b>Bethany Layne (Leeds):</b> 'An Act of Treachery to Private Relations?': Vernon Lee, Emma Tennant, and the Appropriative Act'	<b>Rona Cran (UCL):</b> ' <i>Donc le poète est vraiment voleur de feu</i> ': Frank O'Hara and the Poetics of Love and Theft'	<b>Erin Greer (Oxford):</b> 'Author 2.0: Online Paratext and the Birth of the Author – Neighbour'	<b>Stephanie Yorke (Oxford):</b> 'A Confusion of Symptoms: A Survey of the Appropriation of the Disabled Body in Literary Theory and Discourse'

15.10-16.10: Panel III

Session a Meyerstein Room <i>Textual Ownership</i> Chair: Kate Welch	Session b Owen Room <i>The Ethics of Appropriation</i> Chair: Tyler Shores	Session c History of the Book <i>Ideas of Fiction and Pretence on the Renaissance Stage</i> Chair: Harriet Archer	Session d Lecture Room 2 <i>Expatriate (Mis)Appropriations</i> Chair: Alison Lutton
<b>Peter Auger (Oxford):</b> 'Recycling Title-page Borders in Jacobean Panegyric'	<b>Samira Nadkarni (Aberdeen):</b> 'The Encounter of Reading: Historicity, Prophecy and Ethics'	<b>Rhema Hokama (Oxford):</b> 'Spectators on Stage: Fiction-Making and the Theatrical Self in <i>King Lear</i> '	<b>Hannah Sikstrom (Oxford):</b> 'The (In)Appropriate Appropriation of Idleness in the <i>Diaries</i> of an "Idle Woman"'
<b>Heather Stone (Oxford):</b> "'Debtors to me for verses": Gifting, Selling and Textual Ownership in Keats's Poetry and Letters'	<b>Patricia Pericic (KCL):</b> 'The Problem of "Alterity" and Molly's Ethical Response to Truth and Lying in <i>Ulysses</i> '	<b>Ellie Decamp (Oxford):</b> 'Sham Materiality in <i>Midas</i> : The Absent Beard in the Subplot'	<b>Jenny Glennon (Oxford):</b> 'Parasites at The Ritz: Edith Wharton's Jazz Age Americans in Europe'

16.10-16.40 *Coffee and Tea, Foyer*

16.40-17.40: Panel IV

Session a Meyerstein Room <i>Performative Appropriations</i> Chair: Bronwyn Johnston	Session b Owen Room <i>The Uses and Abuses of the Material Text</i> Chair: Stephen Ross	Session c History of the Book Room <i>Sublimation of Desire and the Literary Creative Act</i> Chair: Oren Goldschmidt	Session d Lecture Room 2 <i>Appropriative Readership in Victorian Literature</i> Chair: Charlotta Salmi
<b>Edwina Penge (Oxford):</b> 'The Audience who "Censure by Contagion": "Appropriated" Audience Response – Considering the Cognitive Properties of Groups Through Jonson's <i>Bartholomew Fair</i> '	<b>Nisha Manocha (Oxford):</b> 'Empire, Epistemology, and the Document in Joseph Conrad's <i>Heart of Darkness</i> '	<b>Allan Johnson (Leeds):</b> 'Misprision and Desire in Twentieth-Century Readings of Literary Influence'	<b>Tom Ue (McGill):</b> 'Witches and Mythmaking: Victorian Gothicism in Thomas Hardy's <i>The Return of the Native</i> and "The Withered Arm"'
<b>Hannah August (KCL):</b> 'Active Readers: Dramatic Extracts in Seventeenth-Century Manuscript Commonplace Books'	<b>Tom Birkett (Oxford):</b> 'Misappropriations of the Runic Script in Medieval and Modern Contexts'	<b>Justin Tackett (Oxford):</b> 'Appropriating Sexual Transfiguration: The Notebooks and Poetry of Gerard Manley Hopkins'	<b>Ruth Schuldiner (Oxford):</b> 'Impoliteness and Fictionality in Victorian Fiction: the Reader's Appropriation of Anti-narratable Content'

17.45-18.45 **Closing Plenary: Philip Pullman in conversation with Hermione Lee.** Lecture Theatre 2

18.45-20.15 *Drinks at the King's Arms (map included)*

20.15 *Dinner at Al-Shami (map included)*

# FACULTY PANEL

## ‘Impact’

**Elleke Boehmer** is the Professor of World Literature in English at the University of Oxford. She has published four widely praised novels, *Screens against the Sky* (short-listed David Higham Prize, 1990), *An Immaculate Figure* (1993), *Bloodlines* (short-listed Sanlam Prize, 2000), and *Nile Baby* (2008). Internationally known for her research in international and postcolonial writing, in 2009 she co-edited essay collections on J.M. Coetzee and on ‘postcolonial terror’. She is the General Editor of the Oxford Studies in Postcolonial Literatures Series. 2010 sees the publication of her first collection of short stories, *Sharmilla and Other Portraits*. Elleke Boehmer

**Laura Marcus** is Goldsmiths’ Professor of English Literature at the University of Oxford. Her research and teaching interests are in 19-21 century literature and culture. Her latest publications include *The Cambridge History of Twentieth-Century English Literature* (2005) and *The Tenth Muse: Writing about Cinema in the Modernist Period* (2007). She is one of the editors of the journal *Women: a Cultural Review*.

**Rebecca Bullard** completed her DPhil in 2007 and is currently a Junior Research Fellow in English at Merton College. Her first book, *The Politics of Disclosure, 1674-1725*, was published in 2009. Her current research focuses on the material cultures of literary production in early modern and eighteenth century Britain.

### NOTES:

## PANEL I SESSION A

**'Studied in his death': Representations of the assassination of Malcolm X** Graeme Abernethy,  
University College London

On 21 February 1965, assassins killed Malcolm X, the radical African American leader and controversial former National Minister of the Nation of Islam, in Harlem's Audubon Ballroom. His death was, like his life, much illustrated. Photographic depictions of the moment of death are of course exceedingly rare and perhaps even impossible to confidently or accurately identify. As impassive effigies there is no reason they should be any more enlightening than the hackneyed expirations of stage and screen, or literary descriptions of a bright light or a death rattle, but as representations they can be relatively unadorned and present the viewer with an illusion of presence. Earl Grant's photograph of Malcolm X, taken seconds after he was shot, was published in *Life* magazine on 5 March 1965; it would also lend a decidedly sensationalist tone to the first American and British editions of the posthumously published *The Autobiography of Malcolm X* (1965, 1966), co-authored by Alex Haley. As Barthes suggests, already inherent in photography is 'a figuration of the motionless and made-up face beneath which we see the dead'. Old photographs of living persons, now dead, speak both of death to come and death that has been, provoking simultaneously in the viewer a refusal and acknowledgment of the reality of death. Photographs of a dead person, on the other hand, attempt a sort of resurrection, if only of the most ephemeral sort. They hold a death and its circumstances up to a scrutiny that delicacy, distaste, or fear typically obviates.

My proposed paper will consider how images have served to contain, distort, and allude to the narratives that have been produced about the death of Malcolm X, a man who has been described as 'a hologram of social forces'. My discussion will focus on the problematical text of *The Autobiography of Malcolm X* and a selection of the images and adaptations that have accompanied and emerged from it, including photographs, paintings, poems, and unproduced screenplays by Amiri Baraka and James Baldwin. That images have appeared across so many genres is attributable to the death's status as a historical event well suited to the proportions of myth.

### NOTES:

## PANEL I SESSION A

### Rule and House Rules: Cultural Home Politics, Editorial Policy, and the Shakespeares of Irish Political Cartoons, 1886-88 Adam Putz, University of Warwick

To the extent that appropriation is a performance of identity, it offers possibilities for cracking the codes of ideology and provides glimpses of realities that as yet have no name.

—Christy Desmet, *Shakespeare and Appropriation* (1999)

In this paper, I tease out the implications of the thesis that politics drive the aesthetics of appropriation. An examination of four satirical cartoons published in the popular Irish press during and after the parliamentary debate over the Government of Ireland Bill 1886 reveals that, although the editorial policies of *The Union* and *United Ireland* dictated divergent views on Home Rule, the Shakespearean text could lend support to both sides of the Anglo-Irish divide. Yet the move away from historical contexts to Shakespearean ones also presented its own set of problems, complicating the distinctions that these images encode. A young James Joyce would gesture towards the overabundance of aesthetic potential locked away in historical texts with a brief poem first published in 1904. Addressing the ‘divining ear’ of a ‘Dear lady’, he muses over appropriation as the process of drawing on ‘some strange name he read | In Purchas or in Holinshed’\*. Had Saxo Grammaticus or François de Belleforest rhymed with ‘read’, Joyce might have replaced Holinshed and Shakespeare’s histories here to put his emphasis on *Hamlet* as a play itself appropriated. As it stands, his poem points up the power of words as wielded by a Coleridge or a Shakespeare to conjure a Kublai Khan or a Bolingbroke from ‘some strange name’ otherwise lost to history. Joyce does not suggest, however, that such figures present the artist with simple political allegories. Rather, historical texts offer tropes to translate as cultural requirements shift. Odd words and strange names mixed with a more contemporary idiom cannot account for these works. The appropriating artist also requires an occasion.

\*James Joyce, *Poems and Shorter Writings*, ed. by Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (London: Faber and Faber, 1991), p. 38.

### NOTES:

## PANEL I SESSION A

### Hill, Arnold, and Literary History Michael Molan, Oxford

In 1985 Tom Paulin reviewed *Geoffrey Hill: essays on his work* in the *LRB*, attacking both the poet and the 'shabby and reactionary hegemony' in which the volume's contributors had participated. This led to an extended and heated debate in the magazine's 'Letters' pages, initially focusing on the technical aspects of Paulin's attack before turning to larger issues of representations of the past and literary history. This paper will show that the language of Paulin's review and the subsequent correspondence reflects contemporary debates within academic criticism about the nature and value of an Arnoldian tradition in English literary criticism. I will argue that the initial focus of the *LRB* review and correspondence, Hill's sonnet sequence 'An Apology for the Revival of Christian Architecture in England', anticipates these debates and takes part in Hill's own reassessment of literary history. The paper will begin by exploring two related contexts for Paulin's review. The first is an increased interest in Arnold's influence on English literary criticism in academic books and journals published during the 1980s, and the part this plays in broader discussions of the 'crisis in English studies'. The second context to be explored will be the contemporary arguments surrounding syllabus reform in the Oxford English Faculty; Paulin specifically refers to Chris Baldick's *The Social Mission of English Criticism, 1848-1932* (1987), a critique of the Arnoldian tradition that began as a doctoral thesis at Oxford (1981) and which shares the fierce language of these arguments. The paper will conclude by examining the ways in which Hill's sonnet sequence offers an analysis of nineteenth-century poetry and politics while interrogating the poet's own procedures in the act of representing the past. By considering the contexts for this dispute, the paper will offer an example of the interaction between academic criticism and literary journalism as critics debate competing forms of cultural appropriation.

### NOTES:

## PANEL I SESSION B

### Abdiel's Allusions to Esther: Was Milton of the Devil's Party After All? Roselyn Farren, Brandeis

Ever since Blake's famous comment that Milton was of the Devil's party without knowing it, scholars have debated the nature of Milton's God and the question of Milton's own heresies. In this paper, I argue that an inappropriate allusion to the biblical *Book of Esther* in *Book Five of Paradise Lost* sheds light on whether or not Milton was of the Devil's party—and whether he knew it.

I demonstrate that *Paradise Lost* and the *Book of Esther* share a number of thematic concerns, including the proper, hierarchical relations between the sexes, the doctrine that evil such as Satan's "shall redound upon / Upon his own rebellious head" (iii.84-5), responses to an authority's arbitrary promotion of a seeming equal to more than equal, and the relationship between sovereign and ruled.

I then show that in *Paradise Lost*, Milton appropriates more than thematic concerns from the *Book of Esther*. In Rafael's account of the zealous Seraph Abdiel's speech to Satan's troops, in *Book Five*, he borrows the image of God's "Golden Scepter" (v.886) from the *Book of Esther's* crisis, when Queen Esther approaches unbidden to beg for the king's mercy: "When the King sawe Ester the Quene standing in the court . . . the king held out the golden scepter that was in his hand" (5:2). This allusion comes at a considerable cost, for it draws an analogy between Heaven and Ahasuerus's court and between the rebellious angels and *Esther's* hero, Mordecai. Placed in the mouth of the Father's most fervent defenders, this is heretical at best.

### NOTES:

## PANEL I SESSION B

### Turning Time into Space: Charles Olson's Misappropriation of Herman Melville Edward Sugden, Oxford

Charles Olson's *Call Me Ishmael* (1947) is a landmark work of Melville criticism. Both a rigorous and disciplined contextual study of Melville's work and a prose poem to the mystic mariner, it established many of the critical orthodoxies that still stand today. Among the claims Olson makes is that Melville 'got history pushed back so far he turned time into space'. Focusing on and interrogating this claim, my presentation will argue that this is a misreading and misappropriation of the temporal and spatial paradigms that Melville presents in his work. I will argue that rather than time being turned into space, Melville consistently uses temporal categories to deflate spatial ones, and, indeed, expressly cautions against the spatialisation of time. The questions I will therefore ask are: how does Olson present time and space in *Call Me Ishmael*? How does Olson's presentation of them conflict with Melville's? Why was Olson so drawn to the spatial in Melville, and what does this misappropriation enable him to do? Indeed, why has a focus on the spatial so dominated Melville criticism to the present day? As such, I will conduct a detailed analysis of the argument of *Call Me Ishmael*, and place it against Melville's reading of the longitude problem and its relationship to the standardisation of time in *Omoo*. I will seek to delineate the differences between the two so as to mark the boundaries of the misappropriation.

### NOTES:

## PANEL I SESSION B

### (Mis)appropriating the Past: Theft in Historical Literature Suzanne Leedham, Reading

Historical literature necessitates the appropriation of previous texts in order to create a new statement, revealing the complications of borrowing, or stealing, literary material. Far from being a postmodern phenomenon that plays with grand narratives, intertextual appropriation has always occurred and was standard practice among medieval authors. Re-using the past is particularly fraught with complications about historical truth and appropriation of identity, emphasising the fluidity of intellectual claims and underlining that the appropriated subject is never far away. In the novel *Charlemagne and Roland* by Allan Massie, a twenty-first century writer borrows from the medieval past to comment on the present, attempting to appropriate and reconstruct his subject matter. In doing so, he reveals the impossibility of successfully taking control of the historical and textual past. In comparing this novel with the medieval *Roland* tradition, I will focus on the ways in which the ethics and themes of medieval Charlemagne epics are challenged and manipulated by Massie so that his attempted appropriation becomes incomplete misappropriation as concepts of the hero, religious war, and the past itself re-assert themselves within a text that attempts to control them. In this way contemporary views of the medieval past are also shown to be victims of misappropriation and often misguided. Historical novels therefore reveal literary exchange to be an appropriation that is never complete or even-handed, and as such underline the treacherously unstable ground of literature in general. Literature, in its intertextuality, inevitably involves misappropriation and underlines the fact that literary texts will be given, and acquire, meanings that cannot be controlled. Not only writing but reading itself is an act of (mis)appropriation and a sign of the chaotic and permanent fluency of texts.

### NOTES:

## PANEL I SESSION C

### Silencing Friday: 'Re-appropriation of Identity in J.M. Coetzee's *Foe* and Angela Carter's "Master" Joanna Rzepa, University College London

Identity is inextricably bound with language: those who cannot voice their selves are in danger of having their identity miscomprehended, misappropriated and misrepresented. This paper would explore the theme of language, silence and identity that lies at the heart of J. M. Coetzee's novel and Angela Carter's short story which, entering an intertextual polemic with Daniel Defoe's *Robinson Crusoe*, appropriate the great myth of Western imperialism.

Raising the necessity of reinterpreting the figure of Friday, these works pose a disconcerting question whether it is at all possible for him or, in Angela Carter's "Master" – for her, to voice their own identity and liberate themselves from the subjugation of their 'masters.' The subject is deeply disturbing as, even though in both texts we witness the death of Robinson, Fridays in the course of the narratives appear to be more and more elusive beings, consequently withdrawing from the discourse. In *Foe* Friday's loss of his tongue, and in "Master" the transformation of Friday into an animal, deprive them both of the possibility to speak out.

The silence surrounding Fridays as the Others is highly ambiguous and seriously undermines the concept of a dialogue with the Other, as advocated by Emmanuel Levinas. Even though remaining silent may pose a risk of being misapprehended and excluded from the discourse, in both works Friday's silence becomes so conspicuous that it starts speaking louder than any words would. The question is whether we are capable of understanding the meaning behind it, since one could read that silence as the Others' inability to voice their selves and, hence, to re-appropriate their lost identity; or, on the contrary, as a conscious rejection to communicate with those connected to the oppressors – the "disdain for intercourse," as perceived by Susan in *Foe*, which may be a conscious strategy of resistance against possible misappropriation and misrepresentation of their identity.

#### NOTES:

## PANEL I SESSION C

**“Extraordinary gifts, miracles, transformations, cruelties”:** Janet Frame and forms of Shakespearean Fairytale Megan Murray-Pepper, King’s College London

In addressing crises both of development and of insanity, New Zealander Janet Frame’s early works have been described as ‘difficult’ novels that ‘leave the reader as helpless and bewildered as Lear on the cliff’ (Dalbaere 1992). Together with the first part of her explicit autobiography *To the Is-Land* (1982), they are intensely suffused with the vivid imagery derived from a childhood immersion in fairy tales, and especially acts of metamorphosis, whether ‘miracle’ or ‘cruelty’. The author as a ‘chrysalis-bound schoolgirl’ is echoed in the institutionalised heroine of *Faces in the Water* (1961), for whom Shakespeare operates as a ‘treasure’ against the transformative threat of lobotomy: ‘You will be changed’. This paper will suggest that, in negotiating Frame’s entry to the ‘other land’ of literature which proves to be redemptive, her rich patterns of textual allusion reject ‘easy Opheliana’ for a more nuanced strategy of appropriation-as-transformation. Catherine Belsey (2007) has suggested that evidence in Shakespeare’s own plays of resemblance to fairytale narratives constitutes ‘the secret of both their familiarity and their adaptability’. Among the protean guises of appropriation in his works is that of Ovidian metamorphosis, the ‘self always in motion’ – or in flight (Bate 1994). In considering these influences, my paper will demonstrate how Frame’s attraction towards transformation and simultaneous fear of ‘change’ is mediated through motifs that enfold Shakespeare firmly within the province of fairytale. Finally, in proposing this model of appropriation as ‘selective metamorphosis’, it will look beyond Frame to a wider tradition in New Zealand of employing Shakespeare to negotiate a complex literary inheritance from England and its transformation in a supposedly peripheral antipodean world; or, as Katherine Mansfield’s favourite Shakespeare quotation would have it, ‘Out of this nettle, danger, we pluck this flower, safety’.

### NOTES:

## PANEL I SESSION C

### Transmission of Memory across Generations: The Citizenship Paper in Maxine Hong Kingston's *China Men* Venus Chiu Ying Tsang, Oxford

This paper focuses on the literary representation of multigenerational transmission of memory in Maxine Hong Kingston's *China Men*. Marianne Hirsch's concept of postmemory is used to explain how descendents of early Chinese immigrants in the United States creatively inherit, appropriate and imagine their forebears' memories. Engaging in current studies on storytelling, this paper discusses how the concept of postmemorial storytelling can highlight the mediated nature and secondary quality of the postgeneration's inherited memories. The postgeneration, unlike their forebears who have direct experience of their own past, can only explore traces of their forebears' immigration experiences from stories told and untold, images, objects and behaviours. In the attempt of imaginative recovery, the postgeneration have to grapple with the tension between appropriation and misappropriation of their forebears' experiences. This attempt serves not only to retell private stories of Chinese immigrant workers, but also to engage in dialogue with the grand narrative of American history in which Chinese immigrant experiences are often elided. This paper discusses how the citizenship paper is presented as a site for the engendering of postmemory in *China Men*. In inheriting her forebears' experiences, the narrator renegotiates the meaning and significance of a citizenship paper in association with issues of race and the legal history of the United States between the late nineteenth century and the early twentieth century. Through postmemorial storytelling, the narrator also reconsiders her forebears' citizenship status and their immigration experiences and reconceptualises Americanness. This paper further addresses the narrative strategies Kingston uses to foreground the mediated nature of postmemory. The tension between appropriation and misappropriation is presented by Kingston through telling and retelling stories, and a combination of realist and imaginative writing strategies.

#### NOTES:

## PANEL II SESSION A

**A case of appropriation? Is Forrest Reid “Sadie”? Yvonne McGivern, Queen’s University, Belfast**

This paper presents the findings to date of an historical forensic linguistic analysis of two disputed letters from the Forrest Reid Collection (MS44) at Queen’s University Belfast. Reid (1875-1947), a novelist and critic, is the author of the acclaimed Tom Barber trilogy. The letters are described in the Collection catalogue (Brown, 2008) as: ‘*Short pencil manuscripts by FR purporting to be love letters from Sadie. Melodramatic in tone. Perhaps notes for character FR developing.*’ Is this a case of appropriation of identity and the use of disguise by Reid? Is Reid pretending to be ‘Sadie’ or is a more plausible explanation that he ‘acquired’ the letters for imaginative developments? Should the letters be treated as literary artefacts of his creative process? There is no unequivocal external evidence to support the claim that Reid is the author. The attribution of authorship to him therefore is disputed and any further study is hampered until this is more fully resolved. In an attempt to resolve it I have begun a forensic linguistic analysis of the letters and of a sample of known work by Reid. This approach, underpinned by the theoretical concept of **idiolect**, should deliver evidence that will allow Reid to be ruled in or ruled out as the author with greater certainty than at present. Further work remains to be done comparing Reid’s handwriting with that in the disputed letters. To date, however, the findings of the linguistic analysis suggest that Reid may not be the author. Should this conclusion hold it gives rise to further questions, for example, on how Reid acquired the letters and thus, perhaps, to an exploration of the issue of intrusion.

### NOTES:

## PANEL II SESSION A

### An Act of Treachery to Private Relations'?: Vernon Lee, Emma Tennant, and the Appropriative Act Bethany Layne, Leeds

In 1892, Vernon Lee published 'Lady Tal', an aesthetic satire whose narrator, Jervase Marion, is described as 'a kind of Henry James of lesser magnitude'. James was outraged at this appropriation of his identity, and described the novella as 'an act of treachery to private relations'. This paper will consider James's vexed relationship with such textual rewritings, and their authors' attempts to situate appropriation somewhere on the continuum between 'treachery', and necessity.

In doing so, it will position Lee's novella alongside Emma Tennant's *Felony*, published 110 years later. Subtitled 'A Private History of the Aspern Papers', *Felony* attempts to return James's story to the scene of its creation, revealing Claire Clairmont and Percy Bysshe Shelley to be the real-life analogues for Henry James's Juliana and Jeffrey Aspern. While 'The Aspern Papers' was concerned with the attempt to steal the eponymous documents, the theft in *Felony* is one of biographical inspiration. And whereas Vernon Lee presented appropriation as a mutual and consensual exchange, Tennant figures the act as a straightforward case of literary pilfering.

While postmodern fiction accepts the influence of multiple authors, Tennant criticises James for deviating from an idealised notion of originality to which she herself does not subscribe. This invokes a persistent view of appropriation as an exclusively postmodern practice, imposing a misleading period classification on a pervasive literary trend. My paper will attempt to combat this misconception by invoking both Lee's 'Lady Tal' and James's own literary borrowings. These, I will argue, offer an opposing view, suggesting that singular authorship can never be more than a comforting myth.

### NOTES:

## PANEL II SESSION B

“Nimble Centre, Circumference Elastic”: Ronald Johnson’s Creative Appropriations’ Stephen Ross, Oxford

Over his forty-year career, the late-modernist American poet Ronald Johnson (1935-1998) composed a lyrically ravishing body of work founded largely on techniques of bricolage, reassemblage, and creative appropriation. Johnson’s poetry—notably his late-modernist long poem, *ARK* (1996)—weds a deep commitment to and reverence for poetic tradition with an experimentalist’s relish for “making it new.” In this way, it represents a major, and wrongly overlooked, chapter of the modern verse revolution inaugurated by poets like Pound and Stein and carried forward by experimentalists like Louis Zukofsky, Charles Olson, and Robert Duncan.

But unlike Pound (one of Johnson’s many tutelary spirits), who defined the epic as “a poem including history,” Johnson strove with *ARK* to write a modern epic *excluding* history, as he explains in the poem’s postscript:

“If my confreres wanted to write a work with all history in its maw, I wished, from the beginning, to start all over again, attempting to know nothing but a will to create, and matter at hand.”

By way of offering a more general introduction to Johnson’s corpus, I propose to consider specifically some of the ways in which Johnson brought his will to create to bear upon the matter at hand—that is, the ways in which he absorbs, appropriates, and re-imagines a staggering range of sources within the western tradition in devising his own uniquely bricolagic “naïve” poetics. Particular attention will be given to Johnson’s appropriations from writers such as Henry David Thoreau and Louis Zukofsky in the first section of *ARK*, with, time permitting, some reference to other works such as *The Book of the Green Man* (an American reinvention of the British seasonal poem) and *Radi Os* (a lyric poem composed through the strategic erasure of the first four books of *Paradise Lost*).

### NOTES:

## PANEL II SESSION B

*'Donc le poète est vraiment voleur de feu': Frank O'Hara and the Poetics of Love and Theft*  
Rona Cran, University College London

Frank O'Hara's career stands as a monument to what John Ashbery calls the "almost unknowable substance that is our existence." Throughout his work, a succession of literally and figuratively disconnected images are cut together in a form of fluctuating, temporal collage, to evoke a coherent emotion, conjure up a situation, or offer commentary on an existing set of circumstances. This paper will explore O'Hara's appropriation of everything from the collage technique (itself the avatar of aesthetic theft) to language itself, in his tireless enthusiasm for a metacommunal poetry.

I will begin by discussing O'Hara's shorter poems, examining his use of personal events, objects, and conversations, from the aching immediacy of 'Poem Read at Joan Mitchell's,' to the surrealist self-reflexivity of poems such as 'Memorial Day 1950'. I will also explore the significance of O'Hara's connections with the New York art scene, examining his collaborative relationships with Joe Brainard, Larry Rivers and Jasper Johns, and the impact of these on his poetry. I will then discuss O'Hara's long poem, 'Biotherm,' in terms of its attempt to fully appropriate language – absorbing it, swallowing it up, and making a mockery of the concept that writing is a mimesis of speech. In relation to this, I will discuss the act of stealing from oneself, and the idea that the act of creation and the finished work are in fact one and the same. I will refute the notion that O'Hara simply recreated life as he perceived and experienced it in favour of the suggestion that poetry was, in fact, the only life that he experienced.

Close readings will demonstrate O'Hara's choice of a creative process that moved away from 'making things up', in order that the poem might truly become "the chronicle of the creative act that produces it." I will address the interpretive issues thrown up by a body of work that is almost exclusively made up of a patchwork of autobiographical detail appropriated without context from a stranger's life, arguing that, like a Cornell box, criticism must emphasise sense and emotion over any definitive answer.

### NOTES:

## PANEL II SESSION C

### The Boundaries of Literary Copyright: Questions of (De)Materiality in the Digital Age Tyler Shores, Oxford

The history of literary copyright is a complicated (and contentious) one, dating from the 1710 Statute of Anne to today's ongoing Google Books Settlement. And now, the digitization of the book has prompted new questions, as well as necessitating that old questions be asked in new ways: "The new relationships that digital technology brokers (between text and print; text and matter; text and publishers/author/reader) are encouraging us to discover as shifting and malleable some of the arguments that, after more than 200 years, we have come to see as immutable."<sup>1</sup>

Of particular interest is the language employed by copyright owners and scholars – from as early as the 18<sup>th</sup> century, metaphors of land property and boundaries were used to conceptualize the notion of intellectual property. This trend is extended in 20<sup>th</sup> century academic discourse: Gérard Genette talks about the zones and boundaries of the text, Pierre Bourdieu discusses notions of literary fields and practices. These sorts of definitions by proximation take on increasingly greater relevance as we move towards dematerialized text: physically occupying no place, but potentially in many places at once.

If literary copyright for centuries had focused on the fixity of the copyright work, and if copyright "endow[s] it with legal reality,"<sup>2</sup> the reality of the text's material (or dematerial) existence raises important questions about who owns what, and how such distinctions are to be made.

In addition, the digital as a fundamentally very different type of medium prompts complicated issues of literary ownership:

What is at stake for the owners, users, and readers?

What is ultimately gained and what is lost in the transformation from the print to the digital work?

How must we change our thinking about how texts are therefore used?

### NOTES:

## PANEL II SESSION C

### Author 2.0: Online Paratext and the Birth of the Author – Neighbour Erin Greer, Oxford

This paper applies Gerard Genette's theory of "paratext" to analyze the web content that surrounds books published today, with a close study of the web-based paratext surrounding the novel of an emerging author, Lauren Groff. Authors today are encouraged by publishers, agents, and industry websites to establish a "platform" stretching across the new media landscape, encompassing websites, blogs, facebook, Twitter, etc. This constitutes a new mode of presenting work to readers, and as Gerard Genette asserted in his important discussions of "paratext," the "fringe at the unsettled limits" of a work – its contextual and material halo - exerts a strong influence on the way literature is experienced. Authors are urged to enter the *online conversation*, and this dialogic quality of online paratext distinguishes it from other forms. This paper explores a bit of the historical context of the marketing and presentation of the "author" as a personality, considers New Criticism's theories about the "death of the author" in light of the current literary scene, and makes a case study of the ancillary messages about authorship and literary meaning attending the paratext surrounding new author Lauren Groff's first novel, *The Monsters of Templeton*. In the new media paratext, the role of readers in the production of literary meaning and value is more conspicuous than ever, and yet the figure of an altered author-figure is similarly conspicuous. I argue that the resulting figure is no longer the Author-God with whom Barthes took issue, but rather an "Author-Neighbor," and that readers and writers are similarly charged with working out the "ethics" of this developing relationship.

### NOTES:

## PANEL II SESSION D

### Derrida and the Question of Life/Work in Proper Reading Emre Barca, Haliç University

With regard to the role and relevance of authorship to the meaning or interpretation of a text, the question of life/work has a liminal effect. In our textbooks and classrooms, on the one hand, we separate life and work of an author under different titles as complete, unite and different compartments, and combine them with biographical representations written by the machinery system of signatures and proper names, on the other. This is both an implicit admittance of the influence of the personal life of the writer in the text, and an 'author function' which inevitably operates as filling in the 'blank spaces' of the text with an authorized life-writing. In this manner, the appropriate life-story would lead the reader to fix and stabilize the proper name and result both as an easy and immediate reading, and a lack of critique. In this path, a call for a better representation or an attempt to offer a mere textual reading would be nothing but to strengthen the borders of life/work. As Jacques Derrida points out in *The Ear of the Other*, however, there are some names and signatures, like Nietzsche's, which blur the distinction of life/work, signifying not the one or the other, but two sides at the same time, the side of life and the side of writing. In this manner, Derrida displays how any text is exposed to and invaded by the forces of life such as chance, singularity, passion and play, and the textual and worldly character of this biographical representations that illegitimately transgress the text. With a certain recourse to these names and signatures, this study's modest claim is to consider and question this distinction, the safeguards dwelling in the borders, and the system in which it operates.

### NOTES:

## PANEL II SESSION D

### A Confusion of Symptoms: A Survey of the Appropriation of the Disabled Body in Literary Theory and Discourse Stephanie Yorke, Oxford

Despite the rise of disability studies in the humanities over the last two decades, the disabled body continues to be the object rather than subject of most literary discourse: while interrogating the metaphorical appropriation of the racially inscribed or gender inscribed body has become the 'bread-and-butter' of many literary theorists, the metaphors of disability still often goes unacknowledged and unchallenged, as the disabled body is used by literary scholars to metaphorically describe the discursive degradation enacted upon other peripheral modes of embodiment. The cultural or textual symptom is continually conflated with the medical or clinical symptom, as disablement and sickness are appropriated and subordinated to catalyze our understanding of gender, race, and the narrating psyche.

In this survey paper, I will identify the metaphors of disablement used by several canonical literary theorists, including Gilbert and Gubar, Lacan, and postcolonial analysts, and will consider how the flaws and presumptions inherent in metaphors of disablement may undercut the value of theorists' arguments. I will frame this analysis with a discussion of Disability Studies in the humanities more generally, and will take into account the relative novelty of this field as I explain my arguments.

### NOTES:

## PANEL III SESSION A

### Recycling Titlepage Borders in Jacobean Panegyric Peter Auger

This paper focuses on a conspicuously elaborate set of woodcuts that were first used in a work dedicated to Queen Elizabeth in 1582, Thomas Bentley's *Monument to Matrones*. The woodcuts— holy women, skeletons and all—were reused on every page of two publications presented to King James shortly after the accession in 1603: Simion Grahame's *The Passionate Sparke of A Relentlesse Minde* (1604) and Nicholas Breton's *The Soules Immortale Crowne* (1605). I begin by looking at how and why Humfrey Lownes, who printed both works, appropriated these distinctive woodcuts, and move to examine larger questions about originality, agency and profitability in relation to appropriation. The layout of these volumes was, I suggest, motivated by practical expedience rather than pressure to conform to a centrally-agreed standard. I follow Curtis Perry's recent work in arguing that James had little control over what was deemed appropriate to him. This view directly contests the classic new historicist argument made in Jonathan Goldberg's *James I and the Politics of Literature* (1983), that Jacobean culture was decisively shaped by the monarch's absolute power. In the case of these woodcuts, authors and printers controlled publication to the extent that it's right to talk about active appropriation here. I look briefly at the texts of both publications to show how these findings are consistent with literary imitation found within them. Grahame's and Breton's poems are both derivative and ingenious; moreover, they corroborate my claim that economic and practical matters governed the works' composition more than ideological forces did. This advocates a historicised, as opposed to new historicist, reading of similar poems that are closely associated with James.

### NOTES:

## PANEL III SESSION A

### “Debtors to me for verses”: Gifting, Selling and Textual Ownership in Keats’s Poetry and Letters Heather Stone, Oxford

This paper will explore the ideas and images of ownership, gifting, selling and purchasing that arise in Keats’s letters and poems, to reveal the poet’s anxieties over textual ownership, the potential for misreading, and the problem of publishing poetry as a printed commodity. Several commentators have described Keats’s troubled attitude towards the consumers of his poetry in the print.<sup>1</sup> On the other hand, Christopher Ricks and Ronald Sharp have described Keats’s sensitiveness to the obligations of friendship and mutual reciprocity created by gift-giving.<sup>2</sup> In response, the paper will place its focus on the circulation of manuscript rather than printed texts, to reveal how manuscript texts of Keats’s poetry and letters function as gifts and tokens or memorials of friendship, in contrast to the print-market where Keats imagined himself under an obligation of thanks (and financial dependence) to the purchasers of his books. A simple dichotomy cannot be made between manuscript works as gifts and print works as commodities, however. Manuscript texts have the potential to be appropriated by the recipient—poems can be transcribed and circulated in contexts which are not necessarily foreseen by the writer; manuscripts and letters can be commoditised by being printed or sold by their future owners, and this paper will trace Keats’s ambivalent feelings about writing to these future unknown readers.

#### NOTES:

## PANEL III SESSION B

### The Encounter of Reading: Historicity, Prophecy and Ethics Samira Nadkarni, Aberdeen

Critical theory constantly questions the manner in which one reads, and, with more recent focus on the field of Ethics, whether the space of reading, of an appropriation towards comprehension can be done in any form that might escape the totalising influence of the self. And yet, this questioning already places the reader, the writer, the potential critic within a space that prevents any notion of the ethical, for one cannot help but be aware that the presumption of an answer to this question posits immediately before us a totalising statement; an ethical reading that places itself above all other readings that would dare to presume, while it itself presumes far more than is ethical. Already unethical, the question shrinks from itself, prostrates itself before the text, before the otherness of the text, and before the otherness that exceeds the text. Having accepted the fact that the reading will always fall short of the ethical, comprehension coming at the price of ambiguity, we enter into a relation, that while unethical, seeks a way outside of the totalising structures presumed with regard to an interpretation of the text, i.e. a relation that includes the presence of *autrui*, or the other.

Most theories attempting to consider an ethical relation to the encounter of reading (such as Jeremy Fernando's *Reading Blindly: Literature, Otherness and the Possibility of an Ethical Reading*, 2009) assume that this relation cannot be entered into with any prior knowledge. And yet, he admits that to obscure oneself to the historical is not possible for we exist in relation, we are born into language – the idea is suspended into thought, a radical thought, a radical transcendence that occurs in this moment of blindness where we remember everything we forget; impossible to constitute.

However, this paper would like to explore the possibility of positing another relation to the encounter of reading. One that produces man as a historical being; the term historical here used not to mean the simple assumption of man's place in history, but rather the tracing of a history that is recorded in narrative, be it spoken or written. History is no less an encounter as we read it; it exceeds us. To forget this relation to our historicity – the excess of an ancient presence that haunts us, the ghost of the encounters not recorded, suppressed, subsumed, yet always present in our relation to *autrui* that we experience in the dying of the other – is this ethical? Thus, this paper would explore whether it is possible to consider a manner in which positing the ethical in the encounter of reading does not subsume this ancient encounter, the temporal historicity that lies outside of our perceived structures of time.

### NOTES:

## PANEL III SESSION B

### The Problem of “Alterity” and Molly’s Ethical Response to Truth and Lying in *Ulysses* Patricia Pericic, King’s College London

This paper will examine the problem of alterity and Molly’s ethical response to truth and lying in *Ulysses*. The problem of being in relation to truth runs head on with the question of infidelity that will be explored in the language that “unsettles the reader’s habits of regular comprehension”. Molly’s circular thought processes, composed of her past associations, try to grasp the origin of her experience with Bloom. However, the fragmented self-consciousness encounters being in relation to separation. The disjointed dialogue is a parody of repetition in difference that coincides with her being that comes together and breaks apart. The broken dialogue is also reminiscent of Penelope’s deceptive tapestry that weaves and “unweaves” lies at night. Indeed, the imagery of Molly breaking and making a fabric also runs in accord with Jacques Derrida’s perception of memory being an act of “reappropriation” in the writing of fabrication. The movement of erasure constitutes a trace of presence that conceals being in the misappropriation of otherness. The subject’s ethical response to being in relation to the limits of language will be examined in accord with Maurice Blanchot’s writing on the “limit-experience” as the question of absence navigates the theme of negativity central to Jewish thought and pertinent to the logic of fidelity and infidelity.

#### NOTES:

## PANEL III SESSION C

**Spectators on Stage: Fiction-Making and the Theatrical Self in *King Lear*** Rhema Hokama, Oxford

In my essay, “Spectators on Stage: Fiction-Making and the Theatrical Self in *King Lear*,” I explore the various uses of fiction in *King Lear* with respect to the whole range of dissembling, fabrication, and disguise implicit in the concept of  *fingere*. In particular, I propose that the tragedy is both a response to the ancient anxiety about proper and improper uses of fiction and a meditation upon the moral implications these acts of fiction hold both for the fiction-maker and the spectator. From Plato to Stephen Greenblatt, literary critics have discussed fiction (and in particular, fictions about the divine) in terms of the moral dangers it poses to its audiences. This longstanding suspicion toward the usefulness of fiction is perhaps, in part, one of the reasons why critics have read Edgar’s appropriation of various identities and his use of disguise at Dover as evidence of his childish, naïve, or even vengeful nature. This essay is a response to the age-old wariness of fiction. My interest in *King Lear* as ethical commentary engages with an extended tradition that has sought to make the various moral strains in the play cohere, and in doing so, has construed the tragedy’s depictions of fiction as evidence of either dramatic or moral shortcoming. In this reading of *King Lear*, I see Edgar’s fiction at Dover as a moral fulcrum by which we might gauge the various acts of fiction that pervade the play. I argue that, contrary to longstanding interpretation of Edgar’s motivations, Renaissance literary models of fiction (including those posited by Philip Sidney) enable us to understand Edgar’s assumed identities and disguises as sympathetic responses to Gloucester’s belief in the divine. Gloucester’s gods—and Edgar’s fictions about those gods—do not preclude but in fact bolster devotion between human beings

### NOTES:

## PANEL III SESSION C

### Sham Materiality in *Midas*: The Absent Beard in the Subplot Ellie Decamp, Oxford

The eponym's golden beard is the central subject of the subplot in John Lyly's *Midas*: it is the cause of characters' rivalries and attempts to outwit each other. Initially it seems that a golden beard is one of the most important props in a *Midas* production. However, a golden beard never appears on stage in a performance of the play, and its absence makes a mockery of the subplot characters' exertions, and raises questions about implied but absent forms of materiality in the theatre. The lack of this beard also underlines the play's concern with false values: the golden beard is an unstable commodity, and in the play the activities around it parody the greedy politics of the main *Midas* story. The beard-focused subplot is fixed in a barbery context: acts of cozenage and misappropriation, commonly associated with barbers, aptly take place in this realm, and so too does a beard controversy. The particular setting required Lyly's audience to think in terms of material property: the barber's trade was one of the most conspicuous to early moderns, who were familiar with and expected to see the standard equipment involved; indeed, certain barbery items were metonymic of the occupation. This paper explores how the barbery setting Lyly dramatises in *Midas* corresponds and draws attention to the absent golden beard. The paper emerges from a materialist examination of inventories of barbers shops on the early modern stage: references to barbery appurtenances in early modern plays were both linguistic and visual, and representations of barbery or barbers on stage were often characterized by material properties, providing information about commercial theatre inventories at the time; barbery properties in the theatre are also considered in relation to their extra-theatrical histories.

### NOTES:

## PANEL III SESSION D

### The (In)Appropriate Appropriation of Idleness in the *Diaries of an “Idle Woman”* Hannah Sikstrom, Oxford

This paper will examine Frances Minto Elliot's appropriation of idleness in her *Diary of an Idle Woman in Italy* (1871) and *Diary of an Idle Woman in Sicily* (1881). Elliot (1820-1898) was a prolific travel writer who was inspired by Italian culture and history. In this paper, I will outline briefly the nineteenth-century association of Italy with idleness, before exploring Elliot's ambivalent yet intriguing attitude towards her own appropriation of idle ways. As a representative of the industrialised British Empire in the 'idle' South, Elliot is influenced by both worlds. Her writing illustrates the pull between industriousness and idleness, and openly stages this dilemma.

On one hand, she is drawn to the ostensibly idle Italian ways, arguing for the positive aspects of travel writers appropriating an idle lifestyle. She presents idleness as a productive tool that enhances her imagination, and improves her ability to observe and write accurately about her experiences. Moreover, her writing frequently adopts an 'idle' style. This is evident in meandering, digressive passages, in which she appropriates the manner of Romantic poetry and sentimental diaries. On the other hand, as a Victorian woman, Elliot frequently resists being too idle. Her awareness of the inappropriate indulgence in idleness is also evident in her writing, in which she frequently stages a fight against her own digressive style. Elliot's appropriation of the practical travel guidebook style further exemplifies a struggle against 'idle' writing and idle travel.

Despite her title of "Idle Woman" however, Elliot is hardly inactive. Even when she enjoys idle moments while travelling, idleness as a lived experience is an unsustainable state. Although she claims to be an idle traveller, she travels to publish and to make enough money to support herself and her children. Thus, Elliot's appropriation of idleness ultimately has a professional and practical purpose.

### NOTES:

## PANEL III SESSION D

### Parasites at The Ritz: Edith Wharton's Jazz Age Americans in Europe Jenny Glennon, Oxford

Though some critics have dismissed Edith Wharton as an understudy of Henry James, the two went in radically different directions in their late careers. Wharton found James's later works – those that boldly experimented with form, such as *The Golden Bowl* – to be utterly unreadable. James had been moved to examine the inner worlds of his characters, while in the twenties Wharton was concerned with the broader mechanisms of society. Her twenties novels argue that the narratives, values and ambitions which structured American identity had shifted and evolved in such a way as to erode distinctions between people, relationships, and individual identity itself.

Yet Wharton's social novels of the twenties are also an oblique rewriting of the early James. In their comprehensive fictional assessment of changes in American life and values after the First World War, Wharton modernizes the project of *The American Scene*, in which James chronicles a similar transformation at the turn of the century. Moreover, Wharton inverts James's notion of the innocent American abroad, portraying the American abroad as a parasitic invader actively reshaping Europe in his own image.

Throughout her life, Wharton's national allegiances fluctuated between her the United States and her adopted homeland, France. During the twenties, her negative sentiments toward the United States were at their peak: America had returned to the isolationist policies she saw as indicative of a progressively deepening, widespread arrogance and ignorance. In their depiction of Americans abroad, her twenties novels argue that American identity in the Jazz Age was predicated on an unjust appropriation of elite taste and European economic and cultural resources.

### NOTES:

## PANEL IV SESSION A

### The Audience who “Censure by Contagion”: “Appropriated” Audience Response – Considering the Cognitive Properties of Groups Through Jonson’s *Bartholomew Fair* Edwina Penge, Oxford

This paper looks at the construction of audience attempted by Jonson in his Induction to *Bartholomew Fair*. I argue that Jonson’s segregation of his audience and his demands that they interpret autonomously seem futile in the context of social and crowd psychology.

The ‘contagion’ of my title is the often insidious influence of collective behaviour. Such behaviour occurs when people interact, not necessarily through face-to-face communication, but when, as a result of being united by context and stimuli, they exert an influence upon one another.

In the context of the theatre, this form of interaction will determine the reception of the staged play. Playwrights such as Jonson and Beaumont, in his poem for Fletcher’s *The Faithful Shepherdess* (1610), critique the contagious opinion of playgoers who ‘knowing they iudgement lacke,/ Ground their belief on the next man in blacke[.]’ Is this form of audience interaction and response – judging in accordance with the reactions of others around one - a mis-appropriation of interpretation?

I stress the ‘tacit’ interactions of the collective and, to a lesser degree, appropriative response which occur in the intensely socialised environment of the early modern theatre.

To conclude, I ask whether we should broaden our methodological approach to the analysis of audience, to appropriate cognitive perspectives which augment our insight into group interaction and may, in time, improve our conception of the audience ‘in motion.’

## NOTES:

## PANEL IV SESSION A

### Active Readers: Dramatic Extracts in Seventeenth-Century Manuscript commonplace Books Hannah August, King's College London

In his early sixteenth-century treatise on rhetoric, *De Copia*, Desiderius Erasmus recommends the keeping of a notebook divided into sections, in which a reader may note down

“whatever [he] come[s] across in any author, particularly if it is rather striking, [...] be it an anecdote or a fable or an illustrative example or a strange incident or a maxim or a witty remark or a remark notable for some other quality or a proverb or a metaphor or a simile.”

Erasmus intends this “commonplace book” to provide a source of inspiration for the rhetor, who may reuse the excerpted ideas or rhetorical structures in his own composition. The concept takes hold, and numerous surviving seventeenth-century commonplace books provide excellent evidence of the tastes and concerns of early modern readers.

This paper considers the ways in which seventeenth-century readers of English vernacular plays appropriate dramatic material for their commonplace books, and in particular the way in which this appropriation is personalised through adaptation that occurs at the moment of the initial copying into the commonplace book itself. Through discussion of three commonplace books from the first half of the seventeenth century – those of Edward Pudsey, Abraham Wright, and William Drummond of Hawthornden – I wish to demonstrate the degree to which early modern commonplacing playreaders were *active* readers, on the lookout for lines or passages that with a bit of judicious paraphrase or pronoun alteration would acquire a universal relevance that transcended context, or, conversely, a personal touch for future use in speech or writing. In an era of scholarship that acknowledges the role of the early modern audience in collaboratively creating the theatrical event, the collaborative nature of the early modern reading experience has been largely neglected. This paper hopes to go some way towards redressing the balance.

### NOTES:

## PANEL IV SESSION B

Empire, Epistemology, and the Document in Joseph Conrad's *Heart of Darkness* Nisha Manocha, Oxford

From reports to letters, newspaper articles to signs, documents are contained in *Heart of Darkness* as inset or embedded narratives. By way of developing the relevance of documents to Conrad, the paper begins with a discursive approach to the semantic and historical association of documents with cultural and social authority. I briefly consider etymological relationships, document culture, and the emergence of historiography, to finally demonstrate the particularity of the late nineteenth- and early twentieth-century context: empire, the onset of the First World War, and new communicative technologies are viewed as interlinked developments that both revise and emphasize the role of documents. As the geography, number, and composition of audiences change, the anxiety to inform, monitor, mediate, and legitimate increases: new documents are created and old ones become relevant in new ways.

*Heart of Darkness* emerges as prescient in its articulation of the relationship between documents, empire, and epistemology. The novella recognizes the document as essential to the making and permitting of empire, where the documentary form and the non-mimetic capability are exploited.

While I posit *Heart of Darkness* as foundational to later representations of documents, the conclusion to this paper will intimate briefly the ways in which the modernists—with particular attention to Ford Madox Ford—nuance Conrad's figuration (even Conrad will re-imagine this relationship in his later fiction). The focus shifts from an indictment of the document's complicity with falsification in the imperial context to a recognition of the document as a constituent part of modernity. Thus the question comes to be articulated differently: what can the document do—inflected, as it is, by the rise and crisis of empire—in modern life and in the space of the modern novel?

### NOTES:

## PANEL IV SESSION B

### Misappropriations of the Runic Script in Medieval and Modern Contexts Tom Birkett, Oxford

The modern misuse of runes is, unfortunately, all too clear to see. Speculative, non-academic titles on runes outnumber scholarly works by at least ten to one, and it is often the case that the layman's understanding of these characters is conditioned more by fantasy literature and an association with fortune-telling than through any knowledge of them as a working script. The recent election coverage did not help matters, an astonishing number of prominent journalists referring to 'reading the runes' in their attempt to predict the final outcome.

There is, of course, also a far more sinister history to the revival of runes in the twentieth century, namely the appropriation of the script, along with many other aspect of so-called 'Germanic' culture, by the Third Reich, which led to the runic iconography being used, for example, by the Waffen-SS and other reviled Nazi units and organisations. This is a legacy that continues today, many fascist groups still favouring runes for their insignia and in turn leading a number of runes to be declared symbols of hate by anti-fascist organisations.

However, the process by which the runes came to be so woefully abused began a great deal earlier than the nineteen-thirties, having its roots in the romantic nationalism of the nineteenth century, which was in turn often drawing on the imaginative antiquarianism of the eighteenth-century. Indeed, this process of misappropriation can perhaps be traced back as far as Medieval Iceland, or even to Anglo-Saxon England in the period shortly after the runes ceased to be employed as a working script. This paper will briefly survey the history of the afterlife of runes from the medieval to the modern as a case study in the misappropriation of a script, and the dangers of scholarly neglect.

### NOTES:

## PANEL IV SESSION C

### Misprision and Desire in Twentieth-Century Readings of Literary Influence Allan Johnson, Leeds

Much has been noted about Harold Bloom's often weirdly intricate folding of Classical and pre-modern Judeo-Christian semantics into his categorically post-Freudian reading of literary influence. Escaping most Bloomian critics, however, is the significance of one of the most critical Hellenistic constructions imported into *The Anxiety of Influence*: that of the *ephebe*. 'Ephebe' not only denotes an uninitiated or undeveloped artist, but also a young man in Classical Greece—a 'new citizen,' situated at the very line that divided the *eromenos* ('beloved') from the *erastes* ('lover'). Construing young poets as Classical citizens posed on the threshold of full membership into society, though still likely engaged as passive sexual partners in a system of institutionalized homosexuality has clear and pressing implications for Bloom's theory. Anxiety begins when this apprenticeship fails to come to its natural and expected end, and it is the fear of remaining the *ephebe*, of remaining the impotent passive partner, which Bloom finds to be scourge of all poets and the central motivation for the misreadings and misappropriations that lead to innovative literary production. My presentation will consider the curious heteronormativity of *The Anxiety of Influence* by attending to the uncanny queerness of Bloom's lexis and structure of argumentation. In drawing out this argument I will also be turning to three of the theorists most pressingly part of the backcloth of Bloom's work, though whose own influence in *The Anxiety of Influence* is scarcely acknowledged: Michel Foucault, Roland Barthes, and Susan Sontag.

### NOTES:

## PANEL IV SESSION C

### Appropriating Sexual Transfiguration: The Notebooks and Poetry of Gerard Manley Hopkins Justin Tackett, Oxford

The work of Gerard Manley Hopkins has provided rich source material for examining Victorian anxieties about sexual and religious identity, especially since the publication of his confessional notebooks. Some have argued that the homoeroticism of his later poetry demonstrates either that Hopkins failed in suppressing his homosexual thoughts or that he saw the priesthood as permitting him to entertain them without fear of social condemnation. It is my contention that both views are mistaken.

I argue that Hopkins's confessional notes and the evolution of his poetry demonstrate that he saw his conversion and vocation as transforming his feelings from homosexual to homosocial.

First, I examine Hopkins's early poetry, composed while he was an Anglican undergraduate. I focus on the sonnet "Where art thou friend, whom I shall never see" (which, from recent textual evidence, I conclude is addressed to Digby Mackworth Dolben) and argue that its stylistic restraint shows that the poet initially wished to forcefully expunge his homosexual desires. I then analyze the development of the "homosexual" and "homosocial" in the Victorian period and demonstrate, via Foucault and other sources, that Catholicism was associated with homosexuality and national betrayal at the time. From this analysis, I argue that Hopkins would not have seen conversion as providing a shield from criticism. Instead, Hopkins appropriated Catholicism to undo his Victorian attitude. To support this claim, I examine the overt homoeroticism and radical style of Hopkins's post-conversion poetry, particularly "The Windhover." The transformation in Hopkins's poetry is so dramatic that it can only indicate a similarly dramatic transformation in his attitude toward his desires. Indeed, the Jesuit order -- a society of celibate men that significantly pre-dated new Victorian dispositions -- allows Hopkins to shed altogether the notion that his desires are homosexual and to see them instead as sanctified and homosocial.

### NOTES:

## PANEL IV SESSION D

### Witches and Mythmaking: Victorian Gothicism in Thomas Hardy's *The Return of the Native* and "The Withered Arm" Tom Ue, McGill

"How bewitched I was!" reflects Clym, when he suspects his wife Eustacia of both willfully instigating his mother's death, and committing infidelity: "How could there be any good in a woman that everybody spoke ill of?" (Hardy 318). In the heat of his anger, Clym inadvertently reiterates local gossip about Eustacia being a witch, and thus evokes the supernatural, the very thing he aspired to dispel by becoming a teacher in Egdon Heath. For Louise Henson, superstition is a theme that permeates Victorian discourse, and one that is closely examined by the Victorians themselves: "Despite the enormous appeal of the supernatural and the occult, the Victorian period was notable for its rationalist and scientific orientation towards human nature, behavior, and belief. The cause and influence of the superstitious mind was of increasing interest to Victorian psychologists, and was also to feature in the fiction of the period" (251). While Henson sets up a dichotomy between rationalism and superstition, she suggests that many writers both call attention to and explore how narratives of superstition work. In this paper, I argue that Hardy's use of the witch as a recurring image in *The Return of the Native* and his short story "The Withered Arm" raises questions about how myths are constructed, and the importance of reading and appropriating them with more nuanced reflection. Structurally, he provides the reader with two ways of reading the novel's conclusion, ways, I argue, that ultimately forward the importance of mythmaking. Thematically, Hardy reveals the cultural prejudice against witches, yet he complicates this reading by privileging us, as readers, with the supposed-witches' aspirations and fears. Advocating a renewed formalism, this paper will pay heed to Hardy's interest in how narratives are misappropriated to explain and, simultaneously, defer meanings.

### NOTES:

## PANEL IV SESSION D

### Impoliteness and Fictionality in Victorian Fiction: the Reader's Appropriation of Anti-narratable Content Ruth Schuldiner, Oxford

Literary Pragmaticists have long debated how impoliteness and politeness are represented in fictional texts. This debate extends into mainstream pragmatics, which is itself divided as to what constitutes (im)politeness in all discourse (with a concentration on face-to-face interaction). Through close readings of Thackeray's *Vanity Fair* and Eliot's *Adam Bede*, I will show that fictionality makes it impossible for fiction authors to offend readers through 'presentational' politeness, and that 'selectional' politeness (relating to subject matter) is the only means through which an author can offend a reader. In the second half of my paper I will show that authors often use implicature to indirectly portray content that is selectionally impolite (or 'antinarratable', in narratological terms). Implicature consists of communicating material in non-codified ways (that is, neither through 'explicit' nor figurative language). While this non-codified language guides the reader's inference of the antinarratable content, it also guarantees that the origin of the antinarratable content is the reader rather than the narrator.

The presence of implicature in texts clearly relates to this year's conference theme of Mis/Appropriation in that the origin of content is appropriated by the reader. However, the pragmatic debate over the nature of politeness in literary texts also relates to this year's theme. Literary pragmaticists have in many cases failed to acknowledge the impact that fictionality has on the issues they discuss. While fictional texts are preferred over nonfictional texts for close reading analyses, the theories used to discuss them often fail because they disregard the unique qualities of fiction. Such is the case with the discussion of politeness in literary discourse. In attempting to discuss the nature of politeness in fictional texts, literary pragmaticists have misappropriated concepts that are only applicable to nonfictional texts.

### NOTES:

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