

## **Book of Abstracts**

# **Borders, Margins, Cartographies: Transnational Modernist Women's Writing**

**A two-day conference on 4-5 Oct 2024  
at the University of Tartu, Estonia**

Keynote Speaker:  
Prof. Rosi Braidotti, Utrecht University

## **The Modernist Legacy of the Posthuman Predicament**

Friday 09:30-11.00, Jakobi 2, Room 226

This lecture explores the modernist legacy of the posthuman convergence, defined as the interconnected occurrence of technological changes, environmental devastation and structural social injustices. It outlines both the points of continuity and the discontinuities between the two moments and movements of thoughts. On the one hand it argues that the acceleration of the technological incursions into living bodies and matter, undoes the dualistic opposition between humans and technological others, which was central to modernism. On the other hand, it shows that the vitality of the contemporary technological artefacts is grounded in the material roots and environmental components that compose them. This results in the simultaneous strategic re-naturalization of the technological artifact and the critical de-naturalization of the environmental factors. The paper outlines these flows of naturecultural interrelations and explores their implications for bodies, sexuality, Eros and trans-corporeal relational practices. On all these scores, the legacy of modernism casts a generative light on the contemporary predicament.

**Bio:** Rosi Braidotti is a feminist Continental philosopher and Distinguished University Professor Emerita at Utrecht University in the Netherlands. She holds degrees in philosophy from the ANU and the Sorbonne and Honorary Degrees from Helsinki (2007) and Linköping (2013). She is an Honorary Fellow of the Australian Academy of the Humanities (FAHA) and also a Member of the Academia Europaea. In 2022 she received the Humboldt Research Award for life-long contribution to scholarship. Her main publications include *Nomadic Subjects* (2011) and *Nomadic Theory* (2011), both published by Columbia University Press, and *The Posthuman* (2013), *Posthuman Knowledge* (2019), and *Posthuman Feminism* (2022), published by Polity Press. As editor, her publications include *The Posthuman Glossary* (2018) and *More Posthuman Glossary* (2022), both by Bloomsbury Academic. The life and work of Virginia Woolf has influenced her conception of writing as a nomadic subject (2014), and her work has been translated in more than 20 languages. Following Virginia Woolf's advice to think about it through our mothers, Braidotti's forthcoming memoir *Il ricordo di un sogno* (Rizzoli, 2024) tells the story of political dissidence, radicalism, and fascism through transnational and transgenerational family movements of the twentieth century.

Keynote Speaker:

Prof. Jessica Berman, University of Maryland, Baltimore County

## **Transing Modernism in Argentina**

Saturday 10:30-12.00, Jakobi 2, Room 226

This talk argues for a feminist approach to modernism that acknowledges the multiple ways that texts and authors are situated in the world and the manner in which texts, by people of all genders, races, ethnicities, and abilities, engage with what Susan Stryker, Paisley Currah, and Lisa Jean Moore call the “striated, cross-hatched” space of identity. It deploys a critical practice I call “transing,” following historian Jen Manion, which uses transnational, transgender, transmedial, and other trans attitudes to understand the feminist dimensions of modernism. If, as I have elsewhere claimed, we recognize modernism to be the variety of aesthetic responses to the crisis of modernity as it unfolds in multiple locations and guises around the world, rather than a specific canon of authors or set of formal devices, then a transing critical practice or perspective allows us to see how engagement with and mediation of regimes of embodiment and nation are central to those responses.

In particular, this talk considers gendered embodiment in Argentine modernism from the 1930’s/40’s, the heyday of early radio. It explores the challenge posed by a cohort of cross-dressing women tango singers who took to the airwaves as a means of defying gender expectations. It then turns to the literary sisters Victoria and Silvina Ocampo, who are at the center of modernist artistic circles in those same years. Victoria Ocampo is rightly celebrated as the founder of *Sur*, the foremost Argentine literary magazine of its era, an outspoken feminist writer, and a friend of Jorge Luis Borges and Virginia Woolf. But the writings of her much younger sister, Silvina Ocampo, only now being recognized as one of the most significant writers of Argentine modernism, engage with the complexity of embodied gender in even more profound ways. Reading Silvina Ocampo with a transing perspective allows us to see not only the transmedial connections between her writing and the tango-modernism that was on the radio but also the transnational circuit that allows her, along with her sister, to engage with, translate, transpose, and extend the feminist modernism of Virginia Woolf. In this way, I hope to both situate Argentine women writers (and singers) in transnational relation to Woolf’s work, but also “provincialize” it by showing how it takes on new shapes and guises when seen from the Global South.

**Bio:** Jessica Berman, Professor of English, is also Affiliate Professor of Gender + Women’s Studies and Affiliate Professor of Language, Literacy and Culture at the University of Maryland, Baltimore County (UMBC). Her teaching and research interests include comparative literature, modernism from a transnational perspective, literature and culture, and feminist and literary theory. She also has a special interest in questions of politics in connection to twentieth- and twenty-first century world literature. Her book, *Modernist Commitments: Ethics, Politics and Transnational Modernism* (2011), examined the connection between ethics and politics in early twentieth-century writers such as James

Joyce, Virginia Woolf, Jean Rhys, Mulk Raj Anand, Cornelia Sorabji, Iqbalunnisa Hussain, Max Aub and Meridel Le Sueur, and argued for an expansive, transnational approach to the definition of literary modernism. <https://www.jessicaberman.net/>

Al Shahbari, Dana

## **Ḥādīth al Ḥadātha: Ziadeh as a Theorist, Ziadeh as a Reflective Thinker**

Panel 3, Friday 13:30-14:45, Room 319

May Ziadeh (1886-1941) is a Lebanese-Palestinian writer, journalist, orator, and the hostess of one of the most famous literary salons in the Arab world during the early twentieth century, which lasted for 20 years. Despite her significant contributions to the Nahda movement, or the Arab Renaissance, Ziadeh's legacy and works have been overlooked and overshadowed, both in the Arab world and beyond it. This becomes most evident as none of her works have been translated into English, which prevents their circulation beyond an Arabic language context. As I set out to recover Ziadeh and acknowledge her significant contributions to the Nahda movement, I'm aware of the necessity of an essential step in knowledge production and circulation, that is translation.

Recently, there has been a growing interest in Ziadeh's life-narrative, and I aim to contribute to this field through translating some of her correspondences that have been collected and published in Jamil Jaber's *Rasā'i l May (May's letters)*. The publication of these letters in English will offer readers a unique opportunity to discover Ziadeh's personal world while gaining a deeper understanding of her contribution to the cultural and intellectual life of the Arab world. I read these letters as glimpses into different interesting aspects of Ziadeh's life, highlighting her intellectual curiosity, her passion for women's rights, and concerns about her legacy after false accusations of madness. Translating these letters is a stepping stone towards translating more letters, lectures, and books that Ziadeh has written. It is an important project that will contribute to our understanding of her life and appreciation of her literary worth. On a broader scale, my project contributes to establishing a tradition of studying and translating overshadowed yet valuable Arab women writers in the framework of global modernism.

**Bio:** PhD student at Cambridge's Faculty of Asian and Middle Eastern Studies, specializing in May Ziadeh's archival recovery. Formerly an English Literature graduate from the American University of Beirut with an Arabic minor, my interests span Nahda and women's studies, comparative literature, and global modernism.

Andriamahakajy, Dionys

## **Poetics of translation, politics of translation in Black minorities productions: Comparative case of Maboula Soumahoro and Cases Rebelles as translators**

Panel 3, Friday 13:30-14:45, Room 319

This study will examine how translation is political and poetical for Black minorities by comparing Maboula Soumahoro's work with Cases Rebelles. In her autobiographical essay *Black is the Journey, Africana the Name* (2020), Maboula Soumahoro describes her life as a researcher and translator in France and USA. It starts from her impossibility or discomfort translating her life from English to French. Not only she faces a lack of words but also a different mindset in which her existence cannot be said in a self-narrative. Thus, translation appears as a political act of self-affirmation, and of acceptance to be clearly apprehended. Indeed, for Afrodescent minorities, the ability to keep the mystery of their identity may remind of the resistant strategy of marooning.

Such a poetic of refusal is at the core of Cases Rebelles, a 'PanAfroRevolutionary' collective and independent publishing house. Through anonymity, the collective refuses to be split into recognisable individuals, which allows self-preservation and insistence on heterogeneous, unshapable community. Their political poetic is highlighted by the obvious invisibility of each member on social media. Political of translation appears also in the content they decide to work on, reminding that work implies concrete economy and time: the first book they directed the translation is *Assata. Une Autobiographie* (2018, PMN publisher), while the first book they autonomously published is *Afrotrans* (2020). This title highlights the fact that, as well as for Maboula Soumahoro's recent translation of Saidiya Hartman (brook pm publisher), gender and racial inclusive language imposes a new epistemology of translation.

**Bio:** Dionys Andriamahakajy is a PhD student at University Paris-Est Créteil (laboratory LIS) in Comparative literature. Directed by Yolaine Parisot, their thesis is about intersectional, contemporary essayism. In parallel, he is in charge of classes discussing minority productions in literature, such as 'suburbs' literature and Afrofuturisms. They also currently work as a teacher for USAC where he gives classes about Mediterranean and Queer cultures. Their master thesis at ENS of Lyon, directed by Maboula Soumahoro and Héléne Martinelli, was about the rise of intersectional voices in self-narratives through comparison of *As We Exist* (Kaoutar Harchi) and *Sour Heart* (Jenny Zhang).

Arminen, Elina

## **Rosa Liksom's *Everstinna* and Annikki Kariniemi's *Erään avioliiton anatomia* as a Dialogue on Violence**

Panel 2, Friday 11.15-12.30, Room 328

The presentation will address Rosa Liksom's novel *Everstinna* (*The Colonel's Wife*, 2017) and its dialogical relationship with Annikki Kariniemi's novel *Erään avioliiton anatomia* (*The Anatomy of a Marriage*, not translated, 1968). Both authors come from Finnish Lapland and are united by the fact that they write about nature and violence. In her own time, Annikki Kariniemi was a controversial figure, but later her novels have been forgotten. She was one of the few Finnish women writers who spoke out early on in favour of nature conservation. On the other hand, in the 1930s she openly represented a far-right ideology. In her novel *Anatomy of a Marriage*, Kariniemi tells the story of her violent marriage to a senior officer in the Finnish army. Rosa Liksom is one of the most successful Finnish writers, whose work explores themes of northern Finnish nature and culture through experimental narrative. Liksom has written some of his work in Meänkieli, a dialect or minority language spoken in the Tornionjokilaakso valley. Her novel *The Colonel's Wife* is a rewrite of *The Anatomy of a Marriage*.

The aim of the presentation is to analyse the purposes by which Liksom uses Kariniemi's text. The main argument is that Liksom gets inside the violent world of the 1930s and its values through Kariniemi's work. In dialogue with Kariniemi's work Liksom makes visible how the ideologies of that time shaped a woman's relationship to her own position and her body in such a way that violence was difficult to identify. The presentation shows that the depiction of nature and language play an important role as means of criticism. However, that Liksom's means of critiquing the structures of sexual violence have their basis also in Annikki Kariniemi's narrative in *The Anatomy of a Marriage*.

**Bio:** Elina Arminen (Ph.D.) is Senior Lecturer of Literature at the University of Eastern Finland (UEF). Currently she is working on the research project "The Novel's Knowledge" in the University of Turku, founded by Kone Foundation. Her fields of expertise are Finnish modern and contemporary literature and literature as cultural memory. She has published several articles on women authors' interpretations of the Second World War and Reconstruction period in Finland.

Bako, Alina

## Geofeminism in the Romanian Novel

Panel 11, Saturday 14:15-15:30, Room 319

The present study sets out from the premise that *geocriticism* is shaped by and interconnected with *gender*, a relationship that generates specific differences, but also observations that lead to a better understanding of fictional texts from this particular vantage point. The creation of fictional spaces equates a recognizable cartography for the reader characterized by awareness. We will focus on the way in which the aforementioned aspects are reflected in the only canonical post-WWI Romanian novel written by a woman, Hortensia Papadat-Bengescu, the text posing important elements for the understanding of the historical and geographical context. The division of research axes will unfold on three main areas: the first refers to the individual role, the intimate space and family relations, the second presents social interactions and the connections with other individuals in the community, and the third focuses on the integration into a larger European context.

**Bio:** Alina Bako has a Phd. in Romanian Literature and French, Francophone and Comparative Literature at Université Michel de Montaigne de Bordeaux and University 1 Decembre 1918 Alba Iulia. She is Assistant Professor at the Department of Romance Studies, Faculty of Letters and Arts, at Lucian Blaga University of Sibiu. Her research interests are Twentieth-Century Romanian literature, Comparative Literature, Geocriticism, Cultural Studies and World Literature. She has published six books and anthologies in the field of Romanian Literature, more book chapters (see 2023 “Voyager dans la vallée du Rhin. Itinéraire romanesque et cartographie des monastères dans le roman de Liviu Rebreanu” – in *Ost und West in der Romania. Globale und regionale Vernetzungen der rumänischen Literaturen*, ed. Romanița Constantinescu & Iulia Dondorici, Berlin, Frank & Timme), over 45 articles in different Journals, and she has participated in national and international conferences. She wrote articles in the main field of literary geography, discussing concepts like geocriticism, geofeminism, and “blended spaces”; also she has edited books such as *Spatial Readings and Linguistic Landscapes* (2022, Cambridge Publishing Scholar) and co-edited *Les papiers des passeurs. Traduire Lucian Blaga* (2023, Casa Cărții de Știință).



Brown, Janice

***Par les chemins du monde: Mori Michiyo, modernist poetry, and the transnational female subject***

Panel 5, Friday 15:00-16:15, Room 319

Early 20<sup>th</sup> century Japan provided fertile ground for European modernism, or *modanizumu*, as it came to be known. Appropriated by male elites as well as by marginalized and disenfranchised segments of society, the movement grew, yet given the discriminatory practices of the times, women's contributions were considered of less value and often dismissed altogether. The modernist transnational poetry of Mori Michiyo (1901-1977) is no exception. Determined to escape the increasingly stultifying atmosphere of late 1920s Japan, Mori headed to Europe, intending to bypass Japanese literary circles altogether and gain global recognition for her work. Travelling overland through Southeast Asia with a male partner (from whom she soon separated), Mori eventually reached Paris and then Brussels where in 1931 she published a collection of poetry, *Par les chemins du monde*. Mori's work stands out as a singular intervention in the canon of modernist Japanese poetry, at odds with standard (male) poetic practice. That is, not only did Mori write in a European language, she located her poetic subject within a melange of variously arrayed ethnic female bodies and shifting subject positions that interrogated gender as well as national and ethnic identity. Accordingly, Mori's French collection will be considered as an outsider text, one that attempted to gain favor with the *modanizumu* mainstream yet at the same time inadvertently exposed and destabilized the androcentrism of the modernist core.

**Bio:** Janice Brown holds a PhD in Asian Studies (Modern Japanese Literature) from the University of British Columbia. She has been at the University of Colorado Boulder since 2007. Prior to coming to CU-Boulder, she was Professor and Chair of East Asian Studies at the University of Alberta. She is the author of *Hayashi Fumiko: I Saw A Pale Horse and Selected Poems from Diary of a Vagabond*, and *Tarnished Words: The Poetry of Ōba Minako*. Her areas of specialisation are modern/contemporary Japanese women's poetry and fiction; gender, sexuality, and the body; popular visual culture in Japan; literary modernism; critical posthumanities.

Cao, Jingjing

## **Her less-known life: Ling Shuhua's transnational practice of moments of being in *Ancient Melody***

Panel 14, Saturday 15:45-17:15, Room 328

Ling Shuhua, a Chinese modernist writer, wrote her first English autobiographical novel, *Ancient Melody*, with help of Virginia Woolf through their transnational correspondence. This non-Anglophone writer later got her work published by Hogarth Press through the support of people in or related to the Bloomsbury group. It has been a long time that Ling draws scholarly attention in the shadow of Virginia Woolf, one of the most iconic modernists in the world, but Ling is still less known in transnational modernist studies. This article starts with identifying aesthetics shared between Ling and Woolf as female modernists, such as their passion in writing about the ways of being in everyday life through blending the visual, sound, or music into the verbal. With the bringing-together of Woolf and Ling, I intend to show this transnational link through their similar female perspectives in making modernism, rather than to read it as a one-way influence passing from the central to the peripheral. I then move away from Woolf and focus mainly on Ling's creative experiments with traditional forms and aesthetics in Taoist philosophy, and classical Chinese poetry and music for representing transient and fluid moments of being in her middle-class, less known domestic life in her childhood memory. These moments help her escape from the pressure of familial connections, which are under the Confucian patriarchal dominance.

**Bio:** Jingjing Cao is a third year PhD student in the Department of English and Creative Writing at the University of Exeter. Her research interests lie in Sino-Anglo literary interactions, the legacy of Victorianism to modernism, the May Fourth Movement in shaping China's modernity, and global modernism. Her dissertation focuses on the cross-cultural literary communications between the Bloomsbury group and Chinese Crescent Moon Society, with a specific focus on Virginia Woolf and two Chinese female writers in the context of global modernism.

de Bont, Leslie

**“I always prefer things to have a story”: Reading Santha Rama Rau's *The Adventuress* as a feminine adventure into metafiction**

Panel 9, Saturday 13:00-14:00, Room 319

While Indian-born American writer Santha Rama Rau (1923-2009) reportedly “wrote of India’s landscape and psyche” (Weber 2009, §5), she also travelled extensively around the world and wrote many popular travelogues based on these experiences. However, *The Adventuress* has little to do with these acclaimed writings. Set in 1947, her four-chapter narrative tells readers about the survival story of Kay Gómez, a worldly-wise Filipina student who “got stuck in Japan [b]ecause of Pearl Harbor” (301). As she “rejects national allegiances [...] and the peculiarly gendered fate of ‘the domesticated woman’, which [were] hallmark[s] of the Cold War west” (Burton 2006, 6), she is forced to reinvent herself and uses white men as stepping stones towards freedom and autonomy, but also utilises them as means to help secondary characters in Tokyo, Manila and Shanghai, thereby complicating the “Modern Girl” paradigm proposed by Weinbaum et al. (2008).

Even though *The Adventuress* was published in 1970, I argue that it offers a late and unsuspected form of modernism that experiments with a feminisation of the adventure novel formula, and blurs many frontiers along the way. In addition to its gripping depiction of feminine cosmopolitanism, Rau’s novel relies on a unique metafictional exploration of an ambiguous female subject who claims that “she doesn’t exist” (209). Like *Gifts of Passage: An Informal Biography* (1958) which plays with the canonical landmarks of psychological novels and autofiction, *The Adventuress* categorically refuses dominant discourses and aesthetics, exploring instead the instability of transnational feminine and feminist characterisation.

**Bio:** Leslie de Bont is Professeure Agrégée at Nantes Université where she teaches English for psychology, British literature and literary translation. She has published various articles on May Sinclair, Rokeya Sakhawat Hossain, Stella Benson and Sylvia Townsend Warner, as well as a monograph entitled *Le Modernisme singulier de May Sinclair* (Presses de la Sorbonne Nouvelle, 2019). She is co-editing *May Sinclair in Her Time* with Isabelle Brasme and Florence Marie (PULM 2024) and her current research interests include intertextuality, place-identity and gender roles in modernist fiction by women.

Del Rio, Pierangelly

## **Metamorphosis and animal-plant-human hybrids: A posthumanist reading of Silvina Ocampo's short fiction**

Panel 7, Friday 16:30-17:45, Room 319

The modernist literary movement in Latin America has been marked by an absence of women in an extensive corpus of canonical prose and poetry. The few women who have gained recognition have been mostly delegated to a peripheral position; an “appendix” to the modernist movement that is often labelled as postmodernist, feminine writing, or independent talent (Achugar 1985). This paper aims to visibilize Latin American women writers by presenting a close reading of three short stories by Silvina Ocampo (1903-1993) from a posthumanist framework. Ocampo's experimental work, which remains understudied in comparison to her male counterparts, resists easy categorization and challenges the binaries between the real and the fantastic, male and female, and human and non-human, resonating with the ideas introduced by new materialists such as Stacy Alaimo. The latter calls for thinking about bodies as constantly transforming and matter as agential as well as a consideration of the complex political, cultural, biological, and substantial networks to which human beings are bound; a concept she identifies as “trans-corporeality” (2018). In Ocampo's fiction, the reader encounters numerous trans-corporeal processes, which blur and complicate the boundaries of the self and the body. In “La Mujer Inmóvil” (*The Immobile Woman*), “Sábanas de Tierra” (*Soil Sheets*), and “Las metamorfosis” (*The Metamorphoses*), metamorphosis is not a result of divine punishments or monstrous alterations, but a naturally occurring process in the vegetal, animal, and human kingdoms, creating hybrid beings which call into question power hierarchies and the position of the human in the world.

**Bio:** Pierangelly Del Rio is an early career researcher at Tallinn University's Institute of Humanities. She has written on the representation of systemic violence and the Colombian internal armed conflict in contemporary literature. Her research interests include women's literature, Latin American literature, cultural memory, ecocriticism, and new materialism. She forms part of the international project “Escritoras Olvidadas Latinoamérica” (Forgotten Latin American women writers) by Petroglifos Magazine, which seeks to visibilize and analyze the contributions of women writers whose work is no longer in circulation and/or has been excluded from the Latin American canon.

Dikova, Stanislava

## **Precarious Citizenship in Olivia Manning's *The Balkan Trilogy***

Panel 1, Friday 11:15-12:30, Room 319

This paper examines the vicissitudes of citizenship in the context of violent conflict through British writer Olivia Manning's trio of novels, collectively known as *The Balkan Trilogy* (1960-1965). Based on her own experiences of wartime displacement and forced migration, the novels follow two British expatriates, Harriet and Guy Pringle, who try to navigate the increasingly traumatic realities of the Second World War, which finds them settled in Romania. For Manning, the rights of individuals are routinely eroded and their suffering disregarded to satisfy the demands of sovereign power and geopolitical ambitions, which makes all forms of citizenship precarious in essence. In addition to offering a poignant critique of the nation-state, the novels portray experiences of displacement and forced migration, and raise timely questions about literature's role in post-war theories of citizenship, statelessness, and human rights.

The methodology for this paper is interdisciplinary and includes a combination of archival work, literary analysis, and historical study. Opening a space for dialogue between twentieth-century fiction and historical narrative, a disciplinary boundary which all too often remains uncrossed, it offers an opportunity to rethink the relationship between literary and political characterisations of citizenship within and beyond the boundaries of the nation-state and specifically within the inter-imperial context of the Balkans. Furthermore, this study of Manning helps to create valuable links between mid-century thinking and contemporary interdisciplinary work on literature and human rights, conflict, and migration.

**Bio:** Stanislava Dikova is a postdoctoral researcher and a Visiting Fellow at the University of Essex. She has previously worked as Research Associate at the University of East Anglia, a Fixed-Term Teacher at Essex, and a Postdoctoral Research Associate at Keele University. Her work to date has been published in the *LSE Review of Books*, *The Modernist Review*, and *Feminist Modernist Studies*. She is also the co-editor of *Love and the Politics of Care* (Bloomsbury, 2022) and *Love and the Politics of Intimacy* (Bloomsbury, 2023).

Dresscher-Lambertus, Nadia

***Muhé di Rancho, be(com)ing with calco: A Caribbean feminist practice for decolonial life writing***

Panel 13, Saturday 15:45-17:15

The queen conch—locally known as *calco*—is a vibrant assemblage of decolonial life force: creative inspiration, layered onto-epistemological symbol, ancestral carrier of stories and indigenous abundance and historical aquatic witness of the transatlantic Middle Passage. Combining autoethnography, decolonial Caribbean epistemologies and feminist posthumanisms, *calco* inspires a Caribbean feminist life writing practice emerging from a space of a slower ontology; it is creative, reparative, nonlinear, polyvocal and intergenerational in its movements and temporalities; it is an embodied practice expressing fleshy becomings; it is ecological, connected to the depths, fluidity and tidal waves of the Caribbean Sea, linked to situated shorelines. An ecotone space metaphorical for the liminal spaces of transformations and the numinous dimensions of everyday life. Writing ourselves into being from this space is a process of actively worlding our decolonial becomings.

**Bio:** Nadia Dresscher-Lambertus is an interdisciplinary researcher in sociology, communication sciences, digital methods and arts-based methodologies and teacher at the Faculty of Arts and Science at the University of Aruba. She is a doctoral candidate at the University of Amsterdam as part of the Digital Methods Initiative. As a Caribbean intersectional (eco)feminist, she is committed to creativity and interdisciplinarity as life-giving modes of be(com)ing and decolonization, experimenting with other registers such as (online) social cartography, life writing, collages, zines and poetry.

Foo, Carissa

## **Intensity and Impossibility: Eileen Chang's Modernist Love Stories**

Panel 4, Friday 13:30-14:45, Room 328

Chinese writer Eileen Chang has often been compared to Katherine Mansfield and Katherine Anne Porter (Hsia 1999); yet her literary strategies to assuage the horrors of war and violence have been trivialised by her May Fourth contemporaries, reducing her to an author of futile romance, sex, and relationships. In recent decades, with the emergence of New Modernist Studies and Global Modernism, Chang's works have been included in the field of transnational modernisms. According to Shu-mei Shih (2001), non-Western modernisms "hybridize and heterogenize metropolitan concepts of modernity"—and, in Chang's writings, hybrid and varied interpretations of modern concerns are mapped onto her explorations of love. While Western modernism is not commonly associated with romance and is suffused with "affective coolness" (Taylor 2015), many women modernists like Colette and Djuna Barnes have challenged its anti-sentimentality and detachment. Chang is similar in her endeavours, except her vision of love is influenced by the "old manners" in classic Chinese romance, the "New Woman" movement of early twentieth-century China, as well as Western recreation cultures and social mores (Hsia 1999). This paper will discuss Chang's treatment of love in "Love" and *Love in a Fallen City*— how love is fleeting and fragmentary, and yet is capable of bending time and space; how lovers are composed and cool, usually unemotional and practical. In Chang's love stories is the implementation of modernist poetics that at once relish the intensity of the evanescent moment of connection and recognise the impossibility of modern romance.

**Bio:** Carissa Foo is senior lecturer (literature and creative practice) at the National University of Singapore. She received her Ph.D. from Durham University where she worked on women's experiences of places in modernist women's writing. Her field of research is twentieth-century and contemporary women's writing, and its dialogues with love and queer studies. She is working on a monograph on the representations of queer women in Singapore Literature.

French, Jade Elizabeth

## Mapping Modernist Longevity: Meret Oppenheim's "Lost" Poetry and Visual Art

Panel 10, Saturday 13:00-14:00, Room 328

1936 is a year that pins Meret Oppenheim (1913-1985) in place, as her furry tea-cup *Object* was exhibited at MoMA. In art history, this year signals Oppenheim's 'ascent' into Surrealism before a period of 'disappearance' until she 'reemerged' in 1954. In this configuration, Oppenheim's creative life swims in and out of view depending on her approximation to a Eurocentric understanding of Surrealism. In *Planetary Modernisms*, Susan Stanford Friedman challenges such concepts of periodisation; in my paper, I begin by using Oppenheim's individual creative life as a case study to examine how similar issues affect conceptions of an artist's early, middle and late periods. I use Friedman's collage strategies to rethink the creative life course as co-ordinations, rather than a linear progression. In the second half, I expand the scale of the human lifespan to address Friedman's idea that "Planetary also gestures at a world beyond the human, even beyond the Earth". Here, I read Oppenheim's overlooked late poems (recently translated by Kathleen Heil) via critical posthuman frameworks, to ask: what happens when the genealogical trajectory of modernism is imagined as expanding outwards from one creative life, moving from the *generational* towards the *geological*? Overall, this paper will consider Oppenheim's late poems and visual art as engaging with a posthuman, ecological, planetary temporality that goes beyond human notions of the lifespan, teasing out the relationship between planetary modernism and ageing studies to bring forth new connections.

**Bio:** Jade Elizabeth French works on ageing, care and intergenerationality. Currently, as a Doctoral Prize Fellow at Loughborough University, she is developing a project on care homes, care and ageing in mid-century Britain. She has written on modernism and ageing for *Feminist Modernist Studies*, *Women: A Cultural Review* and *Modernism/modernity Print Plus*. Her monograph *Modernist Poetics of Ageing: The Late Lives and Late Styles of Mina Loy, Djuna Barnes, and H.D.* is forthcoming with Oxford University Press (due 2024). Jade is also the co-founder of the interdisciplinary arts project *Decorating Dissidence*, which explores the ways modernist and contemporary craft practices intersect.



Haliloğlu, Nagihan

***Memories, Shattered to Pieces: A Turkish Writer's Dispatches from Berlin and Moscow***

Panel 11, Saturday 4:15-15:30, Room 319

By virtue of the popularity of her heroine Fosforlu Cevriye the Ottoman, later Turkish author and journalist Suat Derviş should be considered 'canonical', however hers is another case in which the character has gone into popular myth while the author's name is hardly mentioned. A child of middle class parents, Suat Derviş was interested in the working-class life of Istanbul and was later drawn to communism. This study looks at her unfinished memoir *Anılar, Paramparça (Memories, Shattered to Pieces)* in which she tells the story of her years as a 'journeyman author' in Berlin in the 20s, and which also makes use of newspaper articles she filed from Moscow in the 30s. I aim to compare and contrast the material and affective conditions under which she observed and wrote about the two spaces. In Berlin, Suat Derviş was a young pen for hire, scrapping a living day to day while she observed and participated in the publishing world's merry-go-round of translations, copyright and film rights, and where a copyright deal for one of her works fell through because of her citizenship. In Moscow, however, she is a journalist commissioned by a Turkish paper, ready to observe the social amenities the communist regime has provided particularly for mothers in the workplace. While the tone of her Berlin memoir, set mostly in a boarding house, resembles Isherwood's statement 'I am a camera', in Moscow she emphasizes that she is not 'an American tourist' but is there to understand the mother and child policies, with a view to recommending them in the new republic of Turkey.

**Bio:** Nagihan Haliloğlu is a lecturer in Comparative Literature and Civilization Studies departments at Ibn Haldun University. She holds a MSt in Oriental Studies from the University of Oxford and a PhD in English from the University of Heidelberg. Her book on Jean Rhys, *Narrating from the Margins* came out from Rodopi in 2011. She has published articles on multiculturalism, modernism, travel writing and modern Turkish literature. Her reviews have appeared in *The Millions*, *Full Stop*, and the Royal Society for Asian Affairs blog.

Karhu, Hanna

## Rhymed folk songs and Finnish female writers

Panel 9, Saturday 13:00-14:00, Room 319

In literature at the end of the 19<sup>th</sup> century, there was, across Europe, a transnational interest in folklore. For example, the French symbolists draw inspirations from oral folk songs (Akimova 2005). Symbolism can be seen as being part of literary modernism (e.g. Ingelbien 2005). In the context of Finnish literary history, the connections between rhymed folk song tradition and art poetry in the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century have been studied so far only with the works of male writers (e.g. Karhu 2023). In my paper, I will discuss the challenges of a study done with the texts of female writers regarding this phenomenon. Despite the obstacles, connected for example with incomplete bibliographies and insufficient database search facilities (it is impossible to make searches from library databases with gender), it is very important to challenge the male-centered conception of literary history.

I will also present some findings I have made with the materials of three Finnish women who have all written poetry and collected folklore, also folk songs. Maria Österberg (1866–1936) was an uneducated collector of folklore, whose unpublished and previously unstudied texts (e.g. poems) are archived in the Archives of Finnish Literature Society. Writer Hilja Haahti (1874–1966) and writer Aino Kallas (1878–1956) started their literary careers by writing poetry and collected folklore in their youth.

**Bio:** Hanna Karhu (University of Helsinki / Finnish Literature Society), <https://orcid.org/0000-0003-4693-9382>, PhD, Docent (Adjunct Professor), is a literature scholar who defended her doctoral thesis on poet Otto Manninen's (1872–1950) writing processes in 2012. Karhu is specialized in genetic criticism, archival research and relations between folklore and literature. In her postdoctoral projects, she has studied the relationships between Finnish rhymed folksongs and poetry. She has also worked in the archives of Finnish Literature Society, and as a researcher in the digital, critical edition of the Kalevala (Open Kalevala).

Kārkla, Zita

## **One day in the life of Mrs Langrena: Feminist modernism of Alija Baumanė**

Panel 8, Friday 16:30-17:45, Room 328

The aim of the paper is to recover the underappreciated modernist woman writer Alija Baumanė (1891–1941). Despite her noteworthy contribution to Latvian modernist literature, in the history of literature Baumanė is referred to as a “background phenomenon”. I suggest that after almost a century of oblivion, Baumanė's works need to be recovered as important representations of feminist modernism, delving into subjectivity of female characters and celebrating the female body and sexuality in a way that was in dissonance with the aesthetic and ethical demands of the time. Her literary oeuvre include collections of stories *Auļojošā pilsēta* (*The Fast-running City*, 1924) and *Zemes medus* (*Honey from the Earth*, 1927), a long story “Lietaviete” (“Lithuanian”, 1935), a collection of poetry *Dārzi un vakari* (*Gardens and Evenings*, 1939) and texts scattered in periodicals and remaining in manuscript. The story “The fast-running City” (1924), a close reading of which I will offer, was based on Baumanė's experience during the Great War and Russian Revolution in Saint Petersburg, where she studied literature and philosophy. It combines modernist elements, such as stream of consciousness with flashbacks to past events, fragmentation of the narrative line and psychological analysis to show one day in the life of the central character Mrs Livija Langrena in the urban city, revealing intense suffering, alienation and pessimism, caused by the Revolution. In the title of the paper I also refer to Virginia Woolf's novel *Mrs Dalloway* (1925), attempting to place Baumanė's contribution in the broader context of feminist modernism.

**Bio:** My research experience is related to the themes of women's writing, feminism and prose studies. Within a postdoctoral research grant for the implementation of my individual research project “Embodied geographies: History of Latvian women's writing” (2020–2022) I have published several articles pertaining to the themes of women's travel writing, literary geography and geocriticism, gendered censorship and distant reading. I am author of the monograph *Iemiesošanās. Sievišķās subjektivitātes ģenealoģija latviešu rakstnieču prozā* [*Embodied Experiences: Genealogy of Female Subjectivity in the Prose of Latvian Women Writers*] (2022).

Kasima, Tetyana

## **Public, Private and Porous. Heterotopic spaces in Virginia Woolf, Clarice Lispector and Jhumpa Lahiri's Cities**

Panel 12, Saturday 14:15-15:30, Room 328

In my analysis of Virginia Woolf, Clarice Lispector and Jhumpa Lahiri's representations of urban environments, I employ the concept of porosity. In my application of porosity I am interested in the reversal between the public and the private spheres which happens in heterotopic spaces such as squares, bridges, thresholds, balconies and windows. Porosity holds the urban fabric together while remaining difficult to capture.

An Italian piazza is a perfect example of being "nodal for both intra- and interurban transit" and "an important place for socializing and for the creation of a sense of community" (Fusch, 436). Overtime piazzas have also become "the repository of Italian urban history" where religious events, processions, festivals, markets and political events take place (Fusch, 437). Piazza is an example of a porous space but also of a heterotopic threshold which changes its functions depending on who is occupying it and when. Porosity as a term was inspired by Naples and defined by Walter Benjamin and Asja Lācis in their essay *One Way Street*. They describe Naples as "craggy" where "no one orients himself by house numbers" because "shops, wells and churches are the reference points" (Benjamin and Lācis, 169-170). Moreover, the city is full of hidden nooks and spaces which are not apparent for a passer-by and "the inconspicuous door, often only a curtain" acts as a door from the street into a church. (Benjamin and Lācis, 170).

In my comparison of the selected short stories, essays and crónica, I explore the different ways in which porosity contributes to translocality by creating transitions between spaces. Porous spaces once identified in the urban fabric demonstrate how people use urban space and why. For literary urban texts porosity brings readers' attention to the function of urban setting, explaining the nature of urban environment and its significance at a particular moment in time. Most importantly, porosity links the inside and the outside and reverses the public and private spheres allowing for more insights into urban experiences of a diverse cast of characters. Lastly, the point which should not be overlooked is the function porosity has to illuminate what is hidden and invisible. As the inner life of the city finds its way into the streets and the street life enters the inner spaces, hidden and neglected spaces in the urban environment come to light.

**Bio:** Tetyana Kasima is a PhD student and Junior Research Fellow in Comparative Literature at University of Tartu, Faculty of Arts and Humanities, Institute of Cultural Research. Her research interests are urban literature, heterotopic spaces, magical urbanism, depiction of cities in Virginia Woolf, Jhumpa Lahiri and Clarice Lispector, the flâneur.

Kaushal, Vedika

## **Ephemerality and the early Indian English Novel: A Study of *The Little Black Box* by Shakuntala Shrinagesh**

Panel 5, Friday 15:00-16:15, Room 319

The paper examines literary transience through the sparse afterlife of a lesser-known text by Shakuntala Shrinagesh, called *The Little Black Box* (1955), written during the early stages of the novel's development in 20th century Indian writing in English. A reflective story written in first-person narrative using the 'stream of consciousness' technique, the novel recounts the brief life of its protagonist Sarala, hospitalised and on her death-bed, through significant modernist experimentation and poignant spatiotemporal explorations. Beyond a reflection of the protagonist's inner consciousness and observations of the diurnal and nocturnal rhythms of her disease-ridden life, her impending death ascribes a 'shrinking' quality to her everyday routine. By centralising the affective mode of literary ephemerality against the transitory existence of the protagonist's life and emotions, my paper argues that this novel renders modernism simply 'a means to an end', reiterating the 'ephemeral' presence of modernism in the study of early modern Indian English novel. Moreover, devoid of movement, the protagonist's version of 'everydayness' contributes to existing discourse around modernism and the ordinary (Olson, 2009). While a significant element of modern life, the 'ephemeral' also challenges the politics of modern historical time and narrative (Osborne, 1995). Lastly, my paper examines thematic ephemerality within the novel, the unfamiliarity of its literary production and the obscurity of its author against the creation of national canons that ascribe literary transience to certain texts, leading to their marginalisation from academic and popular discourse.

**Bio:** Vedika Kaushal is a doctoral researcher at the Shiv Nadar Institution of Eminence. Her research largely falls under the fields of Indian English literature and Modernist Studies. Exploring the rise of the modern Indian English novel, between the time frame of 1930-60s, she aims to re-approach the topic of Indian modernisms and modernity by looking at the modern Indian city, local cosmopolitanisms, changing family and community structures against the creation of individual identity, with a focus on marginal and peripheral 20th century narratives. She is also interested in exploring the creation of canonical literatures and the institutionalisation of narrative voice within the 20th century Indian literary landscape.

Kirikal, Merlin

## **Hungering: Naturalist and decadent aesthetics in Marta Lepp's and Alma Ostra's selected works**

Panel 2, Friday 11:15-12:30, Room 328

This paper examines how two outstanding yet globally and locally little-known Estonian women, close friends Marta Lepp (1883–1940) and Alma Ostra (1886–1960), modified some tropes and affects common in *fin de siècle* naturalist and decadent aesthetics to articulate feminist ideas, including the problem of gendered selfhood in a colonial framework. Both Lepp and Ostra started to build their public *personae* as revolutionaries organising the 1905 uprising. During the first half of the 20th century, they wrote intricate literary works attuned with prevalent aesthetic trends, such as different versions of naturalism and decadence which have often been interpreted as intrinsically misogynist, elitist, exclusionary and colonialist. Still, Ostra's and Lepp's works allow for contrary radical readings. Thus, to express feminist ethos on various textual levels, the literary worlds of these authors manifest different kinds of hunger: for proper nutrition, education, care, and intimacy during a transitional time for local women (full access to the only local university was granted to women in 1915, right to vote in 1917, political independence of Estonia in 1918). Ostra and Lepp construct feminist scenes of vigorous hungering to offer empowering alternative visions for the tightly controlled gender norms, influenced by Nietzsche, Weininger, Strindberg and various strands of Russian misogynous thought exemplified by M. Artsybashev's *Sanin* (1907). I focus on the multiple ways the mentioned alternatives which also function as critique of the prevailing social order can be read as distinctly gender-sensitive and local versions of naturalist decadence (*or vice versa?*).

**Bio:** Merlin Kirikal is a senior researcher at the Under and Tuglas Literature Centre of the Estonian Academy of Sciences. She analyses the oeuvre of Johannes Semper (1892–1970) from gendered and body-conscious perspective and the genealogy of Estonian modern literary culture. In addition, she (re)reads the fiction of Alma Ostra-Oinas (1886–1960) and Aino Kallas (1878–1956). She is interested in decadence and modernism studies, feminism, gender studies and different theories of the body and the senses. She is also a freelance literary critic focusing mainly on Estonian contemporary literature.

Krajíčková, Veronika

## **Women as Magnifying Glasses and Muses of Czech Literary Modernism**

Panel 12, Saturday 14:15-15:30, Room 328

This paper takes inspiration from Virginia Woolf's essay *A Room of One's Own* and treats the theme of "Czech literary modernism and women" in its broadest sense due to the absence of women writers at that time. Only a few women writers followed the footsteps of the 19th century feminist author Božena Němcová and at the beginning of the 20th century, a woman novelist or a poet was almost a rarity. While studying Czech literary modernism, women are nowhere to be found in the canon of this literary movement. However, as Woolf suggests in the aforementioned essay, women then served as "magnifying glasses" of their male literary counterparts and represented their muses and soulmates without whom they could not produce their innovative texts. Moreover, some of these women also wrote, self-studied or translated philosophical texts. In my paper, I would like to exemplify this on the relationship of Otokar Březina, a modernist poet who was nominated for the Nobel Prize for Literature, and Anna Pammrová, a writer, philosopher and feminist who lived a secluded life in her rural cottage and dreamed of a world where motherhood "would be reflected outside the sexual sphere and thus make miracles" (*Alfa*), female creativity would reign and where a man and a woman would be just two parts of a single (androgynous) being.

**Bio:** Veronika Krajíčková, Ph.D. is a graduate in Anglophone Literatures and Cultures at the Faculty of Arts, Charles University in Prague. She teaches English literature at the Faculty of Arts, University of South Bohemia, Czech Republic. She previously published in *Process Studies* and other academic journals focused on philosophy and literature. Her first monograph called *Virginia Woolf as a Process-Oriented Thinker: Parallels between Woolf's Fiction and Process Philosophy* was published in 2023. She attends international conferences concerned with modernist literature and process philosophy. She is a member of the International Virginia Woolf Society and The European Society for Process Thought.

Kuzminskaitė, Dovilė

## **Erotic Resilience in Latin American Modernist Women's poetry**

Panel 4, Friday 13:30-14:45, Room 328

Within Latin American literature of the XXth century, women writers are usually perceived as *rara avis*: exceptional manifestations of rare subjectivities that complement the canon of "great male writers". Although such modernist poets as Uruguayans Juana de Ibarbourou, Delmira Agustini or Eugenia Vaz Ferreira are quite well known and may even be considered as "established", in the studies concerning modernist Latin American literature they are still conceived as "unusual" examples of modernism and their poetry is described as "atypical". Their poetry is indeed different from the archetype of Latin American modernism: amongst other peculiarities, they pay more attention to the erotic experience and frequently place it in the centre of the poem. This paper aims to prove that erotic writing in modernist Latin American women's poetry was not a mere sign of "intimate" or "emotional" writing, often attributed to women or understood as a sign of "feminine" writing in contrast to the intellectual "masculine" one, but rather a praxis of resilience, that helped to distinguish women poets from male authors, establish a poetic existence, expand social norms of the era, create an image of modern self-aware woman, and show an authentic perception of existence, all of these aims were later retrieved by more openly feminist self-proclaimed Latin American women writers.

**Bio:** Dr. Dovilė Kuzminskaitė is associate professor at Vilnius University, Faculty of Philology, Institute for Literary, Cultural and Translation Studies. She has a PhD in Latin American literature. Her main research interests are contemporary Latin American and Spanish literature, experimental literature, gender studies and identity issues, depicted in literary works.



Magnone, Lena

## **Manliness as a Masquerade, or How to Be a Woman and (still) Get Published in a Central European Modernist Magazine (Zofia Trzszczkowska and Vladimira Jedličková)**

Panel 13, Saturday 15:45-17:15

I will compare two recently published sets of letters that shed light on the power mechanisms in the peripheric literary fields around 1900: correspondence Zofia Trzszczkowska (who published as Adam Mańkowski) kept for fourteen years with Zenon Przesmycki, the editor of Polish modernist magazines *Życie* and *Chimera*, and six-year correspondence between Vladimira Jedličková (who used a masculine pseudonym Eduard Klas) and Jiří Karásek, the editor of the Czech *Moderní Revue*.

Przesmycki did not know his soul mate was a woman. He thought he exchanged letters with a fellow modernist poet, the first Polish translator of Baudelaire's *Fleurs du mal*. Trzszczkowska not only took a male pseudonym but created a whole persona, all with the *fin-de-siècle* misogyny. To protect her secret, she imposed on herself painful social isolation in the deep countryside. She never traveled to the metropolitan centers of Polish modernist culture and carefully avoided any personal contact with her colleagues. In fact, the identity of Adam Mańkowski was only revealed many years after she died.

Karásek was well aware of the gender of his penfriend but insisted on pretending otherwise. Although they both lived in Prague, he strictly avoided meetings and consistently addressed his letters to Eduard Klas. He made him his closest confidant, with whom he shared his disgust with biological women and his pretense of "spiritual femininity." Jedličková was recompensed for her compliance with access to the pages of *Moderní Revue* and publication of the collection of her novellas in a prestigious book series, with Karásek's flattering foreword.

**Bio:** Lena Magnone, Ph.D. habil, Institute of Slavic Studies, Université de Lyon, France. Author of two monographs: *Maria Konopnicka. Lustra i symptomy* [*Maria Konopnicka. Mirrors and Symptoms*] (słowo/obraz terytoria, Gdańsk 2011) and *Emisariusze Freuda. Transfer kulturowy psychoanalizy do polskich sfer inteligentkich przed drugą wojną światową* (Universitas, Cracow 2016; English translation: *Freud's Emissaries. The Transfer of Psychoanalysis Through the Polish Intelligentsia to Europe 1900-1939*, Sdvig Press, Genève-Lausanne 2023). Currently working on a book manuscript about transnational female modernism in Central Europe at the turn of the 19th and 20th centuries.

Makhsadova, Kamila

## **Multilingualism, nationalism, and gender in Maria Jolas's writing**

Panel 1, Friday 11:15-12:30, Room 319

Maria Jolas (1893 – 1987) was a translator, political activist, and the co-founder of one of the most influential modernist “little” magazines, *transition*. However, scholars have mostly seen her as the wife of Eugene Jolas, with whom she founded *transition*, and a friend of James Joyce, whose *Work in Progress* (that later became *Finnegans Wake*) was published in the journal. For example, David Allen Hatch writes about *transition* as if it was mostly her husband’s work although he notes that “[t]o label this as [Eugene] Jolas’s journal neglects the contributions of ... Maria McDonald Jolas” (71). At the same time, Cathryn Setz emphasises the importance of both partners by calling *transition* “Maria and Eugene Jolas’s transatlantic, exilic magazine” (65).

An American woman, Jolas pursued a singing career in Germany but settled in France with her husband while working on their editorial multilingual project. In my paper, I would like to explore her relationships with the languages she spoke, wrote, and translated from/into: English, German, and French. Jolas’s language attitudes were connected to the language politics present at the time in the US, Germany, and France but were also complicated by other factors such as gender. Jolas’s writing output is limited to a memoir, essays, radio addresses, notebooks, and letters, so I will mostly work with *Maria Jolas, Woman of Action: A Memoir and Other Writings* (2004), published and edited by Mary Ann Caws, as well as archival material from Beinecke.

**Bio:** Kamila Makhsadova is a PhD student in English and Related Literature at the University of York, UK. Her research is focused on how multilingual couples of modernist literature wrote about their relationships with languages and expressed their language attitudes in their fiction and autobiographical writing.

Marling, Raili

**“The Baroness Is Not a Futurist. She Is the Future”:  
Transnational Gendered Transgressions in the Work of Elsa  
von Freytag-Loringhoven**

Panel 5, Friday 15:00-16:15, Room 319

The words in the title belongs were used by Marcel Duchamp, perhaps the best-known Dadaist artist, to describe the German poet and artist Elsa von Freytag-Loringhoven (1874-1927), mostly known as the Baroness during the peak of her fame and notoriety in the Dadaist circles of New York City in the 1910s. She was mostly known for her flamboyant self-presentation that broke social norms, but she arguably also invented the ready-made sculpture and left behind a corpus of sexually explicit experimental verse. While Freytag-Loringhoven’s name frequently appears in memoirs and histories of the experimental literary and art world of the period, her work has found serious consideration only in the 1990s-2000s (her uncensored writings were published in a collection only in 2012). Thus Freytag-Loringhoven is simultaneously central and forgotten in the history of the period. She is particularly interesting because of her transgressive engagement with embodiment and sexuality, the topics that will also be the focus of this presentation.

I will trace the transnational paths of the Baroness’s intellectual and artistic development, rooted in her native Germany (cf Martens 2003, Gammel 2002) and later career in New York. Specifically, I will focus on Freytag-Loringhoven’s gendered aesthetics (Goodspeed-Chadwick 2016) and sexual confession (Gammel 1995) in her poetry and unpublished memoir, written for Djuna Barnes, her friend and literary executor.

**Bio:** Raili Marling is Professor of English Studies at the University of Tartu, Estonia. Her main areas of research are shifting approaches to identity, the politics of affect, and representations of gender in modern and contemporary literature. Raili Marling currently leads an Estonian Research Council research project on the representations and representability of crises. Within this project, she works on contemporary literature, affect and neoliberalism, comparing them in American, French and Estonian literature and culture.

Maziashvili, David

## Poet Marijan from Aleksidze's Room

Panel 12, Saturday 14:15-15:30, Room 328

During the COVID-19 pandemic in 2020, the premiere of a choreographic video performance took place in the Georgian virtual space. *Marijan's Room* tells the story of one of the first female Georgian poets, Marijan (Mariam Tkemaladze-Aleksidze). No doubt, the title of the video dance performances is reminiscent of *A Room of One's Own*, an essay by Virginia Woolf, but contemporary Georgian Artist Mariam Aleksidze, through the synthesis of words, poetry, music and movement, makes the works by Marijan speak the language of contemporary choreography from her own room.

*Marijan's Room* is presented in two dimensions. On the one hand, the mental plague – the newly Sovietised Georgia of 1925. A woman, a poet in total isolation, Marijan, who, despite the mental pandemic around her, is part of a spiritually free civilisation of jazz and Mahler, or Anna Akhmatova, Virginia Woolf and Sergey Yesenin. On the other hand, the reality of today and the dialogue of a great grandmother – a spiritual reincarnation of Marijan – with her granddaughter choreographer Mariam Aleksidze. Consequently, the paper explores the question of interrelation between one of the first Georgian female poets Marijan's texts and one of the first contemporary Georgian female choreographers Mariam Aleksidze's video performance in three directions: literary-textual, socio-cultural and socio-historical (political).

**Bio:** David Maziashvili, PhD, is an Associate Professor at Iv. Javakhishvili Tbilisi State University; Academic Fellow at REES, University of Oxford (2019-2020). David is the author of over ten academic articles on Shakespeare, Postmodernism, Tom Stoppard, Shakespeare's reception in contemporary English literature, British and Georgian theatre and the monograph *Tom Stoppard and Postmodernism* (2014). *Shakespeare's Postmodernism* (2021) is his second monograph. In 2018, David Maziashvili won joint research grant programme of Shota Rustaveli National Science Foundation and University of Oxford with his project *Shakespeare in Soviet and Post-Soviet Georgia (from Literary, Theatrical and Socio-Political Points of View)* and since 2019 has been Academic Fellow at REES, University of Oxford. David Maziashvili is a former advisor for educational and academic affairs to Rustaveli National Theatre of Tbilisi Artistic Director Robert Sturua. David Maziashvili, together with Mariam Aleksidze, is co-author and initiator of establishing a first contemporary ballet company in Tbilisi, Georgia. Since 2016, David Maziashvili has been the Managing Director of Giorgi Aleksidze Tbilisi Contemporary Ballet Company.

Mihurko, Katja

## Mapping Girls' Sexual Desire in the Literary Narratives of two Slovenian Modernist Women Writers

Panel 4, Friday 13:30-14:45, Room 328

As M. Bradbury argues in his seminal work *Cities of Modernism*, “the literature of experimental Modernism which emerged in the last years of the nineteenth century was an art of cities.” Indeed, the city in modernist literature, often appears as a captivating backdrop intricately interwoven with its characters. In her novel *Mrs. Dalloway*, Virginia Woolf portrays London as a place where a girl's professional and personal development can take place. As Elizabeth walks along the Strand, Woolf presents her as "a pioneer, a stray, venturing, trusting." The question arises: are there similar portrayals in the works of modernist women writers from the so-called peripheral literatures?

This study delves into the works of two Slovenian modernist authors: Zofka Kveder (1878-1926), an influential multicultural figure embodying the Slovenian "moderna" movement with a cosmopolitan existence across various European cities, and Gelč Jontes (1906-1973), a writer deeply rooted in the Slovenian capital, Ljubljana, whose contributions were overlooked for decades. The analysis aims to unravel the nuanced interplay between sexual desire, feelings of shame, and a girl's pursuit of freedom within the urban landscape. By drawing on insights from girls' studies and feminist geography, the study seeks to illuminate how the city serves as a compelling platform for the exploration of gender dynamics in the literary works of these two Slovenian modernist authors.

**Bio:** Dr. Katja Mihurko is a full professor and head of the Research Centre for Humanities at the University of Nova Gorica. She is also a researcher at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. She specialises in gender representations in (Slovenian) literature, and integrates digital humanities methods into her studies. She is currently principle investigator of two projects: “Transformations of intimacy in the Literary Discourse of Slovenian ‘moderna’”, funded by the Slovenian Agency for Research and Innovation and the Czech Science Foundation, and “Sexual desire in Slovenian women's literature (1890–1940) in a transnational perspective”. She is also Chair of the Scientific Advisory Board for the Council of Europe's Cultural Route “Women Writers”.

Palm, Ave

## **Situating Narratives of Immobility in Lesbian Modernism: Janet Flanner's *The Cubical City* and Radclyffe Hall's *The Unlit Lamp***

Panel 6, Friday 15:00-16:15, Room 328

Early 20th century Anglo-American sapphic fiction often takes the form of transnational narratives that allow their protagonists to resist the heteronormative confines of their family homes by fleeing abroad. Yet, simultaneously, there exists the opposite: narratives of immobility that deny their protagonists the sapphic fulfilment gained through relocation while persistently hinting at its possibility. This presentation will examine two novels from the 1920s – Janet Flanner's *The Cubical City* (1926) and Radclyffe Hall's *The Unlit Lamp* (1924) – to discuss the way familial relationships and other social factors like economic status and gender roles affect the geographical (un)belonging of their queer protagonists in an attempt map the broader cartography of lesbian modernism.

Flanner's only novel, which borrows biographical elements from the author's life, focuses on a promiscuous young woman in New York City whose attempt to hide her sexual relationships from her mother leads her to sign away her freedom through marriage. Hall's first novel, on the other hand, has chosen an English countryside setting to describe the life of a woman whose overly attached mother manipulates her to sacrifice all opportunities that could have allowed her to escape to an urban environment with her female friend. Both novels have remained largely overlooked thus far; yet they provide a valuable contribution to the discussion of sapphic modernism as they critically examine the narratives of those that stayed behind, highlighting the limitations of women's social status in the Anglo-American world that make those notable transnational sapphic realisations so exceptional.

**Bio:** Ave Palm is a Junior Research Fellow at the University of Tartu, who is currently working on their PhD thesis in English literature. They are studying the way 21st century readers interpret non-normative gender and sexuality in early 20th century novels (Radclyffe Hall's *The Well of Loneliness* and Djuna Barnes' *Nightwood*), which combines their interest in queer historiography, literature, gender and reception studies.

Peluritytė-Tikuišienė, Audinga

## **‘I am the wolf, the lynx and the green snake...’: Birutė Pūkelevičiūtė’s feminism before feminism**

Panel 8, Friday 16:30-17:45, Room 328

The canon of Lithuanian poetry was formed by the nation’s father of poetry, Maironis, during the well-overdue epoch of European romanticism, at the very end of the 19th century. It was exactly Maironis who laid the most eminent foundations for the Lithuanian lyrical tradition: the perception of historical time with a sign of masculine dominance, motherland’s panoramic landscape and strong dramaturgy of romantic experiences in a lyrical verse: passionate feelings towards the homeland, woman and the beloved one are concealed under the armor of the metaphor, allegory or hint, while the sensual story-narrating plots create the entirety of the verse.

The neoromantic canon in the soviet Lithuanian poetry became the stylistic contraposition to socrealism, accumulated internal resistance, restored classical cultural values, which is why the public discussion with the canon resettled to emigration literature. Birutė Pūkelevičiūtė’s (1923-2007) book *Metūgės* (*Yearly tree shoots*), published in Montreal in 1952, became a unique example of this kind as the passionate attitude of the woman depicted in the book provoked a public debate. A woman who, like the Mother of Old Europe, gives birth, nurtures and never dies through her changing forms.

The critique of the émigrés in the 6th decade did not acknowledge Pūkelevičiūtė’s phenomenon while the hostile criticism of the male creative community forced the young author to retreat from the genre of poetry, yet upon reaching the readers of the independent Lithuania it became a bestseller among the young generation of female readers. If the woman creating the world with her will and passion from *Metūgės* had been published in English in 1952, the émigré critics say, today Pūkelevičiūtė’s poetry would occupy a place of honour in feminist anthologies. Pūkelevičiūtė’s modern poetry, created by an emancipated woman, not only broke out of the male-dominated meanings in Lithuanian culture, but also gave an important impetus to contemporary female identity. The archaic dimension of this identity reflected the inner tendencies of Lithuanian literature in the mid-20th century and marked a new horizon of cultural values.

**Bio:** Born 1966 in Vilnius, Lithuania. PhD., Assoc. Prof at the Department of Lithuanian Literature, Institute for Literary, Culture and Translation Research, Vilnius University. Her interests: classical and contemporary Lithuanian Poetry, comparative and interdisciplinary research. Participating in the Lithuanian art press as a critic of literature since 1992. Published four research studies since 2003 (the latest on the comparative aspect) about Lithuanian classical, contemporary and comparative (with Czech, Polish) literature: *Tradition of Lithuanian Lyrical Poetry of the 20th Century* (2003), *Old Myths, New Tales: About Contemporary Lithuanian Literature* (2006), *The Latest Lithuanian Literature* (2011), *Architectural Boundary: Contemporary Lithuanian Literature and Contexts* (2016). She is a co-author and compiler of several science books.

Piechura, Joanna

## **“The loneliness of the long-distance experimenter” : Exile and Self-Creation in the works of Christine Brooke-Rose**

Panel 7, Friday 16:30-17:45, Room 319

Christine Brooke-Rose belonged to that rare breed of multilingual writers who played around with translation, academia, fiction, and non-fiction, including literary criticism, constantly crossing the boundaries between genres and fields of research. She developed peculiar lipograms and other kinds of constraints in her prose long before they became the marker of OuLiPo. I would like to argue that the diversity of her interests – especially the radical literary experiments she undertook as author of avant-garde novels and short stories – stemmed from her experiences of cultural and geographical exile, which she forged into a series of daring autotheoretical texts once she settled in France.

Although Brooke-Rose is referred to as a representative of the British neo avant-garde, she was raised in Brussels and spent half of her life in France, while most of the research devoted to her works was produced in the US. This enthusiastic reception of her output in the States most likely developed as an effect of the American fascination with French Theory and poststructuralism. Brooke-Rose was a native speaker of three languages – French, English, and German. Today, the writer’s transnational output remains largely forgotten, especially the wealth of archival materials deposited in Toruń, Poland by her ex-husband, Jerzy Pietrkiewicz. Analysing these papers will shine a new light on the cultural survival strategies adopted by those 20th-century expat women authors who migrated between two or more homelands, juggling academic and literary careers, and their autotheoretical life-writing practices, which in some cases may be seen as a structural representation of the relationship between expat writers and their homelands.

**Bio:** Joanna Piechura is a translator and literary critic based in Warsaw, Poland. She has translated the works of Sarah Mangold, Nathalie Handal, Anne Carson, Diane Wakoski, Mina Loy, Adam Dickinson, Forrest Gander, and others. Her essays and reviews have appeared in various outlets, including *Literatura na Świecie (World Literature)*, *Dwutygodnik (The Biweekly)*, *Przekrój Magazine* or *RIHA Journal*. As an early career researcher, she specializes in environmental humanities, genetic criticism, and comparative literature. She is an editor at the Polish literary journal *Wizje*.



Põldver, Piret

## **How does the abject in literature dismantle neoliberalism? Using the example of Margit Lõhmus**

Panel 2, Friday 11.15-12.30, Room 328

My presentation will focus on the linguistic expression of a woman's body. Contemporary Estonian author Margit Lõhmus describes the socio-economic situation and its complexities, but this does not stand out because the focus of reception is on the body, sexuality and uncommon literary style. Lõhmus's poetics can be understood through Susan Sontag's notion of the abject that arises from the body and by expanding deconstructs the default meanings of social norms. Still, the reception of her texts is mostly focused on sexuality and femininity leaving out socio-economic issues.

Estonia is characterised by a post-socialist background, which means, among other things, that sexual themes were mostly absent from literature until the early 1990s. More than 30 years later certain techniques and themes in literature still have a shocking effect on Estonian audiences. This is particularly true of women writers – while there were debates on women's writing in Western literature in the 1970s, it is still in its infancy in Estonia. In my presentation, I will explore how the reception of a work is influenced by the fact that it is by a woman author; how Sontag's understanding of abject contributes to the dismantling of neoliberalism; what role humour and linguistic markers play in a text that crosses the boundaries of a taboo.

**Bio:** Piret Põldver is a junior researcher in the Estonian Literature Department at the University of Tartu. Her research focuses on embodied and gendered writing, experience and perception in contemporary Estonian literature. Her first article focuses on the work of contemporary author Margit Lõhmus. Previously, Piret has studied female characters in the work of male authors, drawing on feminist and love theories.

Remezova, Kseniia

## **Avant-garde put into words: texts about art written by female artists of the first third of the 20th century**

Panel 10, Saturday 13:00-14:00, Room 328

The phenomenon of avant-garde women's art, which fits into the same chronological framework as the avant-garde movement itself (1907-1932), is quite researched if we talk about visual arts and famous names. Meanwhile, such artists as Natalia Goncharova, Olga Rozanova, Nadezhda Udaltsova, Lyubov Popova, Varvara Stepanova, Vera Ermolaeva and other lesser-known masters not only spoke using the conventional language of modernism in painting, theater, and graphic art, but also expressed their individual understanding of the vital essence of the new art verbally. Their theoretical and analytical texts should be analyzed with the same attention as the texts of their male contemporaries: Mikhail Larionov, Alexander Rodchenko, Kazimir Malevich, and others. For example, Olga Rozanova's texts raise questions about the reasons for the lack of understanding of modern art by critics and the public, questions that become relevant precisely with the blossoming of stylistic and ideological pluralism. Varvara Stepanova, bypassing the pictorial stage of working through the newest abstract methods of art, analyzes the difference between Suprematism and Objectlessness, which corresponded to the actual context of the late 1910s. Vera Ermolaeva enters into a direct dialog with Malevich, operating not only with her individual language of painting, but also putting her ideas into words. Her texts, as becomes obvious in retrospection, raised the question of the development of painting in the 1920s and 1930s, which was destined to stop its rapid run for several decades. In the proposed paper the main subject of analysis will be the intertextuality of manifestos and theoretical essays written by the "Amazons" of the avant-garde (both famous and lesser-known female artists), as well as the specificity of their ways of forming the new art vocabulary.

**Bio:** Art historian, researcher of the avant-garde, curator of the XX century art exhibitions, compiler of catalogues to twentieth-century art, lecturer. Graduated from the Master's program at the European University in St. Petersburg, Department of Art History. For a long time worked as a curator in the largest private gallery in St. Petersburg, opened more than 15 expositions of paintings and graphics by artists of the XX century from museum and private collections. Author of the book for children *The Avant-Garde Train. Full Speed Ahead!* (edition 2021, Russian and English languages). Lives and works in Tallinn.

Rossi, Miriam

## **Translating Feminism into *Samizdat*: Tatiana Goricheva and Tatiana Mamonova**

Panel 14: Saturday 15:45-17:15, Room 328

The underground editorial world of *samizdat* (literally “self-publish”) was a peripheral literary arena within the cultural centre of Leningrad, at the border between official and unofficial spaces. *Samizdat* authors and readers typed (or re-typed) and circulated Russian and foreign literature in translation, re-discovering, among others, modernist authors and pre-revolutionary poets. Especially in Leningrad the literary *samizdat* thrived from the 1950s until the end of the USSR, and it was structured in heterogeneous groups and journals. Here two Tatanas come into play: Tatiana Goricheva and Tatiana Mamonova, now considered among the most prominent feminists in Soviet Russia.

Drawing from the conference focus on borders, translation and modernism from women writers’ perspective, my research explores Goricheva and Mamonova’s activities in the unconventional space of *samizdat*, which encompass literary journals devoted to women, essays, seminars and translations. Moreover, I will follow their footsteps also outside the Soviet Union, both in post-Soviet Russia and abroad, to investigate the development of their thoughts and production beyond *samizdat*. The aim of the paper is to explore the experience of feminism in the underground circulation of Russian *samizdat*, from a translational perspective. Goricheva and Mamonova, with other women such as Julia Voznesenskaya, have translated the theory and the practice of world feminism into their own cultural space adapting feminist concepts and methodology to the prerogatives and needs of that context. With this case study I suggest that exploring how women in various times and spaces have negotiated feminism means to work towards an authentically inclusive and aware understanding of women’s fights, wishes and happiness(es).

**Bio:** Miriam Rossi has a PhD in Cultural Studies and she is a researcher in Translation Studies. She is currently working on a monograph about poet-translators in the clandestine circulation of *samizdat*. Her main research interests are clandestine translations, poetry translation, translation history and microhistories, Comparative Literature. Miriam is affiliated with Tallinn University and with the project “Translation in History. Estonia 1850-2010: Texts, Agents, Institutions and Practices”.

Sassi, Carla

## **Catherine Carswell's heuristic interstitialism: shifting the borders of the Scottish Renaissance**

Panel 11, Saturday 14:15-15:30, Room 319

Catherine Carswell (1879-1946) was a journalist (a drama critic for *The Observer* and a contributor to BBC radio programmes), a novelist, a literary biographer (author of a controversial biography of Robert Burns, another, even more controversial, of D.H. Lawrence, as well as one, less known and hardly ever mentioned, of the Italian Renaissance writer Boccaccio), a letter-writer, an avid traveller and a (cultural) border-crosser. She has been often mentioned in the context of the group of writers/intellectuals who shaped the Scottish Renaissance in the first half of the 20th century, but mostly as a marginal figure — difficult to pinpoint, she has received relatively little critical attention so far. Her literary practices, across different genres, eclectic in tone and scope, often articulating her difficulty at “excluding and concentrating”, along with her modest and (at times) almost self-deprecatory tone, contradictorily combined with an oblique pull towards autobiographical self-determination, make her stand out rather than fit in the literary practices of her Scottish colleagues. Borrowing and adapting the theoretical lines defined by Benoit Challand and Chiara Bottici (2021), my paper proposes to redefine Carswell's approach to writing as a form of “heuristic interstitialism,” that is “an invitation to search for [...] the cracks, those forgotten spaces where we can discover new [...] concepts, genres, that have been marginalized by the hegemonic forces” (Challand and Bottici 2021) as a way of opening up new paths of understanding the nation as a fluid rather than rigid or limited space.

**Bio:** Carla Sassi is Associate Professor of English literature at the University of Verona. She was Convener of the International Association for the Study of Scottish Literatures (2020-23). Her research interests lie in the fields of Scottish literary and cultural nationalism, the theoretical intersections between Scottish and Postcolonial studies, especially in relation to modern and contemporary Scottish literature. Among her publications are *Caribbean-Scottish Relations* (co-authored, 2007), *Within and Without Empire: Scotland Across the (Post)colonial Borderline* (co-ed. 2013), *The International Companion to Scottish Poetry* (ed. 2015), a *Humanities* Special issue on “Environment, Ecology, Climate and ‘Nature’ in 21st Century Scottish Literature” (co-ed, 2021).

Schwab-Graham, Milena

**'she requires a bit of space for herself at the end of each life':  
the transcorporeal and transhistorical in Sharon Dodua  
Otoo's *Adas Raum* (2021) and Virginia Woolf's *Orlando* (1928)  
and *Flush* (1933)**

Panel 7, Friday 16:30-17:45, Room 319

This paper offers a reading of Sharon Dodua Otoo's *Adas Raum* (2021) published in English as *Ada's Realm* in 2023, alongside Virginia Woolf's *Orlando* (1928) and *Flush* (1933), in light of the transhistorical call to 'respatialise modernism' (Stanford Friedman 2015) and the concomitant expansiveness of a 'transnational modernist studies' which is feminist, 'intersectional, complexly situated, and globally various' (Berman 2018). In Otoo's text, the transhistorical is enmeshed with the transcorporeal, reiterating how the 'the movement across human corporeality and nonhuman nature necessitates rich, complex modes of analysis that travel through the entangled territories of the material and the discursive, natural and cultural, biological and textual' (Alaimo 2008). I argue that *Adas Raum* can be understood as a feminist modernist text in its use of narrative experimentation which is both transhistorical and transcorporeal, moving through and across time and space, the human, and the non-human. Such an approach places *Adas Raum* in conversation with Woolf's *Orlando* and *Flush*, which use transhistorical and transcorporeal narratives to 'test the boundaries between reportage and fiction or between memoir and bildungsroman as a means of rewriting the experience of reality under the pressure of economic and social modernization' (Berman 2012). Otoo and Woolf's modernist modes of expression thus resonate in their calls for an intersubjective feminist ontology.

**Bio:** Milena Schwab-Graham is a Postdoctoral Research Fellow at the Leeds Arts and Humanities Research Institute, UK. Her research focuses on feminism and embodied modernity in Victorian, modern and contemporary literature. She has published work in *Modernist Cultures*, *Feminist Modernist Studies*, and *The George Eliot Review*.

Shmydkaya, Ksenia

## **Who Is Afraid of Stanisława Przybyszewska? Notes from a (Very Small) Field**

Panel 13, Saturday 15:45-17:15

At the height of her short-lived fame, the Polish playwright Stanisława Przybyszewska (1901–1935) dared to dream about her works' translation into English. She even picked a pseudonym that would be neutral enough for the foreign audience, saving them from the bewilderment of her real name and “the full length of its thirty six consonants.” Her ironic judgement was not misconstrued: almost a century later, the Anglophone world struggles to make sense of the author – and the name is only the beginning.

In this paper, I offer my theoretical and methodological reflections on studying an unconventional and foreign woman writer within the confines of Anglophone academia. I begin with outlining briefly the work that has been done on Przybyszewska so far and pointing out the major lacunae. Then, I explain how the concepts such as “modernism” and “nationality” fail to provide sufficient explanatory frameworks for her writing and authorial identity. This is followed by a discussion of translation and the challenges posed by Przybyszewska's multilingualism. Finally, I address the problematic opposition of canonical and marginal women writers and the ethical challenges that come up with the attempts to “popularise” Przybyszewska. By combining autoethnographic observations with the more theory-bound insights, my paper aims at illuminating the omnipresence of politics in the project of recovering non-Western European women from scholarly oblivion.

**Bio:** Ksenia Shmydkaya is a Lecturer in Slavic and Russian studies at Tallinn University's School of Humanities. She is currently working on her first monograph exploring the philosophical foundations and political resonance of women-authored historical fiction in interwar Europe. Among her scholarly interests are gender history and history of knowledge in Eastern Europe, epistolarity, historical representation, and the French Revolution.

Sidorkiewicz, Ola

**“To give him a second birth in a totally different world”:  
Motherhood and Migration in Maria Kuncewicz’s *Tristan***

Panel 6, Friday 15:00-16:15, Room 328

This paper considers the intersections between the experiences of motherhood and migration in Maria Kuncewicz’s self-translated novel *Tristan* (1974), through the analysis of her representation of motherly love and national belonging. Kuncewicz, an established interwar Polish novelist, fled Poland following the outbreak of the Second World War, settling in the United Kingdom. Having left her native country and readership, she was forced to redefine herself as an émigré novelist, experimenting with writing in English and French, and with selftranslation.

During that period, she also underwent a hysterectomy, a traumatic experience which exacerbated her crisis of identity. *Tristan*, Kuncewicz’s final work of fiction inspired by her stay in Cornwall, is a modern transposition of the Celtic legend. Set in post-war Britain and New York, it tells the story of Polish Tristan – Michał, and Irish Isolde – Kathleen. The novel brings together Kuncewicz’s considerations of motherhood and migration, explored through the lens of language. Michał’s mother and one of the novel’s narrators, Wanda, is a translator by profession. We learn that Wanda escaped Poland in September 1939, leaving behind her husband and son. Throughout the narrative, she attempts to establish various modes of communication with her estranged son, scarred by the experience of war. The impossibility of finding a common language allows Kuncewicz to throw into sharp relief the constructed, rather than innate, character of motherly love and of national identity, and to put forward alternative models of belonging.

**Bio:** I am a PhD candidate at the University of Oxford, researching the intersections of language (and translanguaging) and national identity, particularly in migrant writing. My thesis looks at selected works by Stefan and Franciszka Themerson, Józef Czapski, and Maria Kuncewicz in light of their search for a new language for Polish literature. I work across English, Polish, and German, and I am interested in European modernism and the avant-garde.

Simonova, Olga

## **Sofiya Zarechnaya in the Circle of Writers of the Magazine *Women's Cause* and the Ideas of Renewed Femininity**

Panel 8, Friday 16:30-17:45, Room 328

In the early 20th century, numerous women's magazines served as a platform for little-known Russian modernist women writers. The journal *Zhenskoe Delo* (*Women's Cause*, 1910–1918) published the works of talented modernist writers such as Anna Mar, Lubov' Stolitsa, and others. Its editor was Bronislava Runt, the sister-in-law of the poet-symbolist Valery Bryusov. She maintained confidential communication with the authors of the magazine; letters from Anna Mar and Sofiya Zarechnaya are kept in Bryusov's archive.

The paper will focus on the writer Sofiya Zarechnaya (1887–1967), who wrote short stories, calendar prose, plays, literary and theatre criticism. Special attention is drawn by the paper *Woman and Tomorrow*, found in Zarechnaya's archive. In this work, the author engages in a polemic with Futurism, critiquing its cult of masculinity and militarism. At the same time, Zarechnaya identifies the futurist poet Elena Guro as a precursor of feminism. Zarechnaya envisions a woman's future centered around motherhood. She regards love as the primary pursuit of a woman's life, a central theme that she repeatedly explores in her articles, stories, and conversations with female readers. Her thinking is influenced by the philosophy of Vladimir Soloviev. Solveig embodies the new femininity, similar to St. Sophia, who absorbed male culture but did not follow man. In other texts, Zarechnaya suggests that the struggle for women's suffrage was insufficient to raise a conscious woman; inner transformation was also necessary. Thus, the advanced suffragist demands and the idea of women's economic independence, when introduced to Russian society, were inevitably reshaped by the literary and philosophical influence of Symbolism.

**Bio:** Olga Simonova, PhD in Literary Studies, is a Collegium Researcher in Literary Studies and Creative Writing, and at the Turku Institute for Advanced Studies (TIAS), University of Turku, Finland. In 2008, I defended my thesis titled "Mass literature in the Structure of Russian Women's Magazines of the 1910s". Author of 70 scholarly publications and co-editor of 4 collections. My research interests include Russian literature of the early 20th century, mass literature, First World War, Russian Civil War, women's magazines, and children's literature.



Sobczak, Izabela

## **Transnational Modernism in Contemporary Polish Women's Writing: Ewa Kuryluk and Joseph Conrad**

Panel 14: Saturday 15:45-17:15, Room 328

Within the great paradigmatic debate regarding different “uses” of modernism in contemporary literature and arts (M. Perloff 2002; J. M. Baskin 2019), a closer light should be shed especially on the ways in which women authors build connections with central and often male-centric (Felski 1995) canon of the late 19th and early 20th century. Alongside authors well-known in Western criticism such as Dorris Lessing, Zadie Smith, Jeanette Winterson, many interesting examples of the practice of actualizing the legacies of modernism (L. Marcus 2007) can be found in Polish women's prose. Positioned in contemporary scholarship at the margins of modernism, recognized mostly in its Western manifestations, writers like Izabela Filipiak, Agata Tuszyńska and Ewa Kuryluk build a spectrum of unique responses to the past sensibility, very often unique in its constructions of woman's experience.

The paper, based on analysis of the oeuvre of Ewa Kuryluk, a Polish writer, artist and art historian, will focus primarily on her debut novel *Centruy 21* (1992) and trace how through intertextual references to Joseph Conrad the author creates her own artistic, gender and national identity. Conrad's work, discussed so extensively from multiple perspectives, including his autobiographical experiences (Z. Najder 1980) and Polish heritage (G. Morf 1929), is subversively manifested in Kuryluk's feminist writing and artistic work (*Outlining the Shadow*, 1968-1978), providing a means of coping with personal past, post-war trauma and socio-political reality of the last decades of the 20th century. I believe this framework will shed a light on the role of modernism in contemporary Polish women's writing, taking into account the tensions between intertextual “dependencies” and autobiography, masculinity and femininity, center and periphery – both in the context of national literary traditions and the place for women's writing in the literary canon.

**Bio:** Izabela Sobczak - doctoral student in literary studies at Faculty of Polish and Classical Philologies at Adam Mickiewicz University in Poznań (Poland). Her PhD thesis is devoted to analyzing contemporary Polish female writing in connection with global modernist tradition. As the beneficiary of national and international stipends, she completed a two-week library search in New York and a three-month research internship on the works of Djuna Barnes in the Special Collections and University Archives at the University of Maryland (Maryland, USA). Academically interested in modernist literature, feminism, contemporary women's writing and translation studies.

Soosalu, Ragne

## **Researching Russian women artists in interwar Estonia: on the (im)possibility to overcome archival gaps**

Panel 13, Saturday 15:45-17:15

During the interwar period in Estonia, women artists from diverse ethnic (and multiethnic) backgrounds participated in the local art scene, including Baltic German, and Russian. Nevertheless, Estonian art history has traditionally focused on a predominantly monoethnic discourse of that time. Only recently (2010, 2014, 2022) there has been more research taken up on Baltic German women artists of the modernist era. Conversely, the artistic endeavors of Russian-origin women artists have remained largely unexplored. This omission can be attributed, at least in part, I argue, to the double marginalization of these artists due to both their gender and ethnicity. There is also a third reason: there are very few works by Russian women artists that have been preserved.

As a researcher I am conditioned by the material that has been preserved and is obtainable to me. What strategies are useful to research those women artists whose artworks have not survived, who seldom received attention from contemporary critics in the newspapers, whose biography has big gaps, etc? With the feminist archival turn, there are already several methods that have emerged to encounter this problematic: reading against the grain, reading archival silences, asking new or different questions, using non-conventional (non-academic) materials and methods. I am going to present a case study based on researching a number of Russian women artists and how I have attempted to include their (hi)story in my doctoral research, while also pointing out the obstacles I have encountered (including the complexities that the current geopolitical situation casts on this kind of research).

**Bio:** I am a junior research fellow and a second year doctoral student at the Institute of Art History and Visual Culture in the Art Academy of Estonia. In my doctoral thesis (supervisor Katrin Kivimaa), I look at Baltic German and Russian women artists who were active in the area of present day Estonia from 1890-1939. My research is informed by several frameworks, mainly *histoire croisée* - looking at the complex cultural interrelations of the three main ethnic groups, the inclusions, exclusions and tensions between them, and through the framework of feminist art history (specifically through the lens of women's agency), and multicultural, multiethnic approach.

Talviste, Eret

## **Slow burn nationalist violence in Virginia Woolf and Leida Kibuvits**

Panel 3, Friday 13:30-14:45, Room 319

This presentation places forgotten Estonian writer's Leida Kibuvits's novel *An Evening Ride* (1933) in dialogue with Virginia Woolf's *Three Guineas* (1938) to think about peace, violence, and nationalism from women's perspective. I create a transnational feminist and decolonial dialogue between Woolf, an established writer from the heart of Western Europe, and Kibuvits, a forgotten writer from a north-eastern European borderland. I explore how Woolf's famous stance in *Three Guineas* that 'as a woman I have no country', can become more complex and nuanced than a cosmopolitan rejection of any national belonging when read in parallel with Kibuvits's novel about an ethnically mixed woman who is situated in a 'faraway' land. I hope to show how reading *Three Guineas* in dialogue with *An Evening* allows us to further explore a kind of peaceful patriotic feeling not for a political nation state, but for a specific environment in which one is situated in.

**Bio:** Eret Talviste is a post-doctoral researcher at the University of Tartu in Estonia. She is working on turning her PhD thesis into a monograph *Affect, Embodiment and Materiality in Virginia Woolf and Jean Rhys: Exploring Strange Intimacies* (expected 2025), with Edinburgh UP. Her current research focuses on two areas: on Estonian female novelists in the 1920s and 1930s in the context of transnational modernism, and on affect and posthuman theories when reading anglophone modernism. Although a hopeless Woolfian, she's also interested in other writers.

Taylor-Batty, Juliette

## **M/Other Tongues: modernist multilingual women writers and the monolingual paradigm**

Panel 6, Friday 15:00-16:15, Room 328

Yasemin Yildiz has demonstrated that the concept of the 'mother tongue' provides an 'affective link' between the nurturing body of the mother, the single bounded language, and the nation state, thus providing powerful support for the monolingual paradigm. The continuing dominance of the monolingual paradigm has led to the suppression of multilingualism in literature, and my paper will argue that this is particularly the case for anglophone modernist women writers such as Mina Loy, Hope Mirrlees and Nancy Cunard: although they used multiple languages within their work, aspects of their multilingualism are hidden from view, buried in archives and unpublished work. There has been a recent surge of important feminist critical recovery work, particularly on Loy and Mirrlees, but critical attention to their multilingualism still remains limited. We even find cases where such recovery work has suppressed multilingual elements (for example in the 2016 *Stories and Essays of Mina Loy*, where passages of multilingual texts are translated into English). Drawing on recent archival research, this paper will present evidence of hidden multilingualism in these authors' oeuvres. I will examine the extent to which their multilingualism has played a part in their marginalisation in the first place – in the late or even posthumous publication of many of their works, for example, and the historical critical neglect that they have faced – and will demonstrate the role played by gendered ideologies of the 'mother tongue' in this marginalisation.

**Bio:** Juliette Taylor-Batty is Associate Professor of English and Comparative Literature at Leeds Trinity University, UK. She is the author of *Multilingualism in Modernist Fiction* (Palgrave Macmillan, 2013) and has published widely on modernism, multilingualism and translation in the work of writers including Jean Rhys, Samuel Beckett, Eugene Jolas, James Joyce and T.S. Eliot in journals such as *Modernism/Modernity*, *Modernist Cultures* and *Comparative Literature*. She recently co-edited the inaugural issue of the *Journal of Literary Multilingualism* with Till Dembeck. She is currently working on a study of hidden multilingualism in modernist women's writing entitled *M/Other Tongues: Multilingualism, Gender and Modernism*.

Tsai, Tsung-Han

## **Junzaburō Nishiwaki's Edition of Dorothy Richardson's *Pointed Roofs***

Panel 14: Saturday 15:45-17:15, Room 328

This paper recovers the history of a 1934 Japanese edition of *Pointed Roofs*, the first 'chapter' of Dorothy Richardson's thirteen-volume novel-sequence *Pilgrimage*, exploring the gender politics of cross-cultural framings and modernism's transnational networks. Not a translation, this edition has the English text sandwiched between a detailed introduction and more than one hundred pages of notes, both in Japanese. By then, the first ten chapters of *Pilgrimage* had been published by Duckworth at lengthening intervals, often with difficult negotiations between Richardson and the publisher. Meanwhile, Richardson had found the lack of interest in translating *Pilgrimage* in Europe disappointing. It is significant, then, that Junzaburō Nishiwaki, poet, and later literary critic and professor at Keio University specializing in modernism, Dadaism, and surrealism, introduced Richardson's work to contemporary Japan. The publication was highly praised by Richardson, who thought that Nishiwaki grasped the nuances of her prose.

How did Nishiwaki come across Richardson's work? Why not a translation? What might have been Nishiwaki's objectives in publishing *Pointed Roofs* in Japan? Did he communicate with Richardson when preparing the book? Were there plans to bring forward the subsequent volumes of *Pilgrimage*? Nishiwaki's edition, the paper will try to suggest, can be read as an adaptation, where Richardson's aesthetic aims and ideological concerns are made into something different by the book's Japanese framing. Through a close analysis of Nishiwaki's introduction and notes, and new findings from archival research on his notes and correspondence, the paper considers the gender, aesthetic, and geopolitical tensions at the core of this particular case of modernism's border-crossing circulation and linkage.

**Bio:** Tsung-Han Tsai is Assistant Professor at the University of Tsukuba, Japan. His work focuses on music and twentieth-century literature, particularly the relation between music and politics. He is author of *E. M. Forster and Music* (Cambridge, 2021) and co-editor (with Emma Sutton) of *Twenty-first-century Readings of E. M. Forster's Maurice* (Liverpool, 2020). He is currently working on Dorothy Richardson and music.

Zhygun, Snizhana

## **Gender and Nation in the Trilogy *Pinned Butterflies* by Iryna Vilde**

Panel 1, Friday 11:15-12:30, Room 319

Feminists in oppressed societies correlate their goals with national liberation (M. Bohachevsky-Chomiak), winning space for themselves in the "male" sphere of nationalism. Instead of being biological reproducers of the nation as it was defined by men (Nira Yuval-Davis), women want to understand their role as daughters, friends, lovers, mothers, etc. in the context of national needs. However, their authentic experience often was outside the ideological framework.

In my research, I demonstrate how ideology supplants authentic women's experience in the pre-war works by Iryna Vilde (1907-1982). Her first work from the trilogy *Pinned Butterflies* (1935) is mainly autobiographical, affirming the story of Darka's emotional and physiological maturation as valuable, regardless of the political tasks of society. The action of this story unfolds in a private space, where the oppressed status of Ukrainians is less experienced. However, Darka reveals it, going to study in the second story, which is less autobiographical. The third story (1939) loses its connection with the author's biography and suggests that the conditions in which women have the right to education and decision-making should be used to strengthen the nation, in particular through responsible (regarding the nation) motherhood.

Despite the fact that the action of the trilogy developed in the Kingdom of Romania, in the Chernivtsi region, and the stories were published and read in the then Republic of Poland, these works were not perceived as exotic, since the formation of a new gender role of women in the conditions of resistance to assimilation was a national task.

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