



Borders and Crossings 2019

An interdisciplinary conference on travel writing

University of Leicester, 4–6 July 2019

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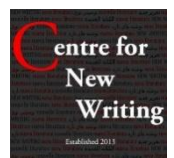
Book of Abstracts



Midlands4Cities
Doctoral Training Partnership
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This year the regular meeting of scholars from all disciplines interested in questions of travel and travel writing takes place at the University of Leicester, UK, supported by the Midlands4Cities Doctoral Training Partnership, with further support from the University of Leicester School of Arts, and organised by M4C-funded postgraduate researchers.

Narratives of journeys, border crossings, and encounters with difference have existed since the earliest beginnings of literary culture – from the Gilgamesh epic, through the accounts of Chinese Buddhist pilgrims in the first millennium CE and the narratives of medieval Muslim travellers in Asia, to tales of exploration and travel in the era of European colonialism, and the emergence of postcolonial, cosmopolitan and postmodern travel writing in the twentieth and twenty-first centuries. The study of travel writing allows for a vast diversity of approaches and angles, taking in both the deep past, and the pressing contemporary issues of movement, (im)mobility, borders and their crossings. Borders and Crossings 2019 has sought to attract researchers, creative practitioners, travellers and readers, from the broadest possible range of disciplines to explore all of this and more.

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Keynote Speakers

Churnjeet Mahn

Abstract: Queer at the Border: Travel Writing, Race and Resistance

What might it mean to decolonise the study of travel writing? This keynote examines the non-fiction work of contemporary queer writers who use their personalised accounts of travel in the Middle East and across the Muslim world to variously reinforce or challenge the Global North's perceived monopoly on 'progressive' LGBTQ rights through activating dialogues between localised histories of (non-)heteronormative lives and practice with the contemporary politics of global, or universal, LGBTQ rights. The spectre of Orientalism and reality of contemporary Islamophobia is a recurring theme that seeps into the characterisation of non-Western queer sexualities, namely, that they are prone to more extreme state-sponsored and cultural homophobia.

This is a discussion which seeks to disaggregate some of the layered assumptions and histories which constitute non-white queer bodies in contemporary travel writing through using a longer view of homoeroticism's central importance in Orientalism and empire to ask why, and how, some of the most sexually 'permissive' and progressive places in the world have come to be represented as some of the most homophobic and repressive to queers. How have Morocco, Afghanistan or India changed from being some of the queerest of places for travellers in the nineteenth and early twentieth century, to some of the most dangerous for same-sex encounters?

Biography: Churnjeet Mahn is Chancellor's Fellow in English at the University of Strathclyde. Her research covers travel writing and heritage, and studies of race and sexuality. Her publications include *British Women's Travel to Greece, 1840-1914: Travels in the Palimpsest* (Routledge, 2012). More recently she has worked extensively on queer travel writing and tourism, especially in the context of race and faith. Since 2016 she has been a co-investigator on the AHRC Large Grant project *Creative Interruptions*, investigating creativity at cultural margins. She was also the lead on a 2015 AHRC-funded project on creating LGBTQ spaces in a refugee organisation in London.

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Graham Huggan

Abstract: Underground, overground: Wombling free with Robert Macfarlane

The Cambridge-based author Robert Macfarlane is probably best known as a 'new nature writer', deliberately placing himself in a post-Romantic transatlantic tradition that follows in the wake of such celebrated figures as William Wordsworth and Henry Thoreau. The 'new nature writing', in this and other ways, is not new at all, but rather continues a tradition of Anglophone loco-descriptive writing that is not necessarily environmentalist in inspiration, but certainly attentive to the altering, often damaging effects of human interactions with the so-called 'natural world'. Paradoxically, Macfarlane, who has done more than any of his contemporaries to champion the cause of the 'new nature writing', is arguably not a nature writer at all, but a travel writer interested in inscribing himself on the often challenging places through which he travels—carefully fashioned environments that are at once material and symbolic, textually over-determined, very much literary worlds. In this paper, I will use Macfarlane's work to re-assess some of the misleading distinctions that continue to be made between nature writing and travel writing, focusing on his latest book *Underland: A Deep Time Journey* (2019), which represents a characteristically risk-filled set of physical and imaginative encounters with subterranean worlds.

Biography: Graham Huggan is Professor of Commonwealth and Postcolonial Literatures at the University of Leeds. His research spans the entire field of comparative postcolonial literary/cultural studies, and he has a long-established interest in travel writing. His many publications include *Extreme Pursuits: Travel/Writing in an Age of Globalization* (University of Michigan Press, 2009), *Nature's Saviours: Celebrity Conservationists in the Television Age* (Routledge, 2013) and *Colonialism, Culture, Whales: The Cetacean Quartet* (Bloomsbury, 2018). He also edited *The Oxford Handbook of Postcolonial Studies* (Oxford University Press, 2013). More recently, he has headed Land Lines, a two-year research project exploring British nature writing.

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Visiting travel writers

Rory MacLean

Rory will be speaking at a special event at Leicester's main public library at 7pm on Thursday 4 July, open to all.

Biography: Rory MacLean is an acclaimed travel writer and the author of more than a dozen books, including *Under the Dragon* (1998), which won an Arts Council Writers' Award, *Magic Bus* (2006) and *Berlin: Imagine a City* (2014). In recent years he has collaborated extensively with photographer Nick Danziger on a series of projects documenting human stories of poverty and conflict. In October 2019 Bloomsbury will publish his latest travel book, *Pravda Ha Ha: True Travels to the End of Europe*, which retraces the route of his bestselling debut, *Stalin's Nose* (1992), three decades on, in reverse – from Russia through Ukraine, Poland, Hungary and Germany.

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Sara Wheeler

Sara will be speaking at a special event to close the conference, on the University of Leicester campus, at 1.30pm on Saturday 6 July; the event will be open to the public.

Biography: Sara Wheeler is a prize-winning travel writer and biographer. Her books include the international bestseller *Terra Incognita*. Other books include *The Magnetic North*, which won the Banff Adventure Travel Prize, and *Access All Areas: Selected Writings, 1990-2010*. She is a Fellow of the Royal Society of Literature, a Contributing Editor of *The Literary Review*, and former chair of the Stanford Dolman Travel Book of the Year award. Her work has been translated into many languages, and *Terra Incognita* was made into a chamber opera in the US. Her latest book, *Mud and Stars*, will be published during the week of this year's Borders and Crossings.

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Panel Presentations

Panel Title: Indigenous voices on the move: from oral to written discourses in Guyana

Gabriel Neiva, Lisa Grund, Romona Bennett

This panel is about indigenous travellers and narrated travel experiences in oral and written texts, with particular focus on Guyana.

Gabriel Neiva

Abstract: Of shamans, naturalists and fiction-writers: journeys and crossings in 'The Mind of Awakaipu' by Wilson Harris

Gabriel Neiva will critically read 'The Mind of Awakaipu,' the second novel of *The Age of the Rainmakers* by the Guyanese writer Wilson Harris (1972). The artistic, or shamanic, journeys come from the intriguing history of the Arekuna Indian Awakaipu. After working as a guide for Schomburgk ([1847] 1922) on his

expeditions across Guyana, Awakaipu, later, became known as the protagonist of a messianic episode that ended in mass murder. This tragic event, described for the first time by the German ethnographer Appun (1871), prophesizes, through blood drinking and nightlong dancing, the transformation and appropriation of the white colonizers' power. Different from previous descriptions of Awakaipu, such as in *The Marches of Eldorado* by the British writer Michael Swan ([1958] 1963), explicitly mentioned in a note to the fable, Harris constructs this persona from the inside. From Schomburgk's journey to shamanic flight, Harris's cross-cultural fiction imaginatively recreates the journeys and life of the Arekuna Indian, allowing an inner perspective on the historical events – challenging perspectives, unravelling historical biases and opening a cross-cultural imagination based on Amerindian philosophies.

Biography: Gabriel Cambraia Neiva is a PhD Candidate and Teaching Assistant at Department of Spanish, Portuguese and Latin American Studies, University of Manchester. He has a BA in Literary Studies and his MA Research, awarded with a fully-funded scholarship, was entitled 'Do canto xamânico e outras histórias' (UFRR, 2015). It is a comparative reading of Wilson Harris' *The Age of the Rainmakers* (1971) and ethnographical and travellers' accounts of Amerindian textualities. For this research, he travelled various times to Guyana to do archival research and, during this time, had the opportunity to live in indigenous communities in the interior. Awarded with the President Doctoral Scholarship from the University of Manchester, his interdisciplinary PhD project analyses the cross-national region of the 'Guianas' as a literary space, through the Amerindian notion of Kanaima, under the supervision of Prof Lúcia Sá.

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Romona Bennett

Abstract: Pulling the Takuba Ashore: the Subtext of Indigenous Women's Representation as Drudges in Nineteenth Century Travel Writing Set in British Guiana

Romona Bennett will present a contrapuntal reading of the representation of Amerindian women as drudges in nineteenth century travel writing by Richard Schomburgk: *Travels in British Guiana, 1840-1844*, 2 Vols (1922); William Brett: *Indian Missions in Guiana* (1851) and *Mission Work Among the Indian Tribes in the Forests of Guiana* (1881) and Everard Im Thurn: *Among the Indians of Guiana* (1883). Her paper will argue that the imperial representation of Amerindian women as drudges presents a myopic view of Amerindian culture, one that denies the woman her subjectivity, placing her on the periphery of what is conceived as a patriarchal community. As a result, the paper will further argue, the writers either deny or fail to recognise that the woman is as equally important within the complementary system of nineteenth century Guianese Amerindian peoples' division of labour. The presentation will specifically focus on cassava cultivation and processing, Amerindian women's activities which have 'travelled' over the centuries and which remain crucial in contemporary Guyanese Amerindian food culture.

Biography: Romona Bennett is from Guyana and grew up in Kabakaburi, a Lokono (Arawak) community which she considers her home. She is a PhD candidate in the English Department at the University of Leicester. Her research looks at representations of Amerindian women in cultural texts set in British Guiana/Guyana, from nineteenth century to the contemporary period. This research is funded by a Government of Guyana scholarship and also through a PGR International Excellence Scholarship from the University of Leicester. Her PhD studies are also made possible through Staff Development Leave from the University of Guyana.

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Lisa Katharina Grund

Abstract: Makushi travelogues: narrating indigenous journeys through southern Guyana

Drawing on ethnography of indigenous journeys, the last paper by Lisa Katharina Grund will discuss Makushi narrations of travel in southern Guyana, particularly of women. Typically, “encountered” by mobile Others - scientific travellers, incoming settlers and the coastal and Brazilian population, Amerindian mobility has been depicted predominantly in the form of migration or displacement, understood as disruptive to the stability of communities. Little attention has been given to ‘deliberate’ and temporary movement and the important contribution of travellers and travelogues to sociality. It is argued that the Makushi attribute great value to their encounters with others and that travellers return to their communities with narratives about the surrounding worlds that become transformed into a social experience, powerful knowledge and beneficial relations.

Biography: Lisa Katharina Grund completed her Ph.D. at the Centre for Amerindian Studies, Department of Social Anthropology, at the University of St. Andrews, UK. Her doctoral research among the Makushi people of the Rupununi and South Pakaraima region, Guyana, explores Makushi conceptualisations and practices of movement. She currently works as a postdoc in a language documentation project (DoBeS) with several Amerindian groups in the Brazilian Amazon, southwestern Rondônia, connected to the Max-Planck-Institute, Holland and the Museu Paraense Emílio Goeldi, Brazil. Since September 2018, she is an Honorary Research Fellow in Social Anthropology, at the University of Manchester.

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Panel Title: Keywords for Travel Writing Studies

Charles Forsdick, Zoë Kinsley, Kathryn Walchester

*In anticipation of the forthcoming publication of our edited collection of essays, **Keywords for Travel Writing Studies: A Critical Glossary** (Anthem, 2019), we would like to propose a three-paper panel, ‘Keywords for Travel Writing Studies’. When Raymond Williams first published his seminal work **Keywords: A Vocabulary of Culture and Society** in 1976, he stressed that ‘it was not a dictionary or a glossary of a particular academic subject’. Instead, he described the intention to create ‘the record of an enquiry into a vocabulary: a shared body of words and meanings in our most general discussions, in English, of the practices and institutions which we group as culture and society’ (Williams, 1976, 15; emphases in the original). We have approached our own keywords project in very much the same way. Rather than ‘defining’ the words in any straightforward sense, what we and our contributors have done is to foster thoughtful consideration of the language and terminology we use collectively in a variety of different contexts to express our ideas about the ways in which travellers write about their journeys. In our papers we will each speak to a cluster of cognate terms from the publication, outlining their development and current interest for the field of travel writing studies. Please find details of the specific focus of the individual papers below.*

Charles Forsdick

Abstract: Travel writing and the sensory humanities: new keywords?

Despite the importance – and complex significations – of smell across most world cultures, the term does not feature in Williams’s original volume of *Keywords* or in its sequel *New Keywords*. The emergence of the sensory humanities has nevertheless asserted the importance of smell in cross-cultural enquiry, with

studies on this topic providing a clear indication of its potential contribution to new directions in studies of travel writing. Mary Louise Pratt – in *Imperial Eyes* (1992) – was one of the first to explore the ocularcentrism of travel writing and the dominance of the genre by the gaze. As scholars of tourism and travel have suggested, however, although often culturally denigrated according to the sensory logic Pratt and others have described, aroma can be as important as vision in encapsulating the character of place. Smell can be associated closely with the memories of a location with which visitors are accompanied as they travel home, although the subtleties of olfactory memory tend to fade more swiftly than other forms and may as a result feature less often in retrospectively narrated travelogues. Smellscapes are nevertheless implicit through often fleeting detail in much travel writing and relate to natural elements of both rural landscapes and cityscapes, the fauna and flora that inhabit them and various aspects of human culture (most notably cuisine, suggesting that there is a clear overlap between the olfactory and the gustatory). The paper uses the reflection on smell to explore more generally the increasing role in studies of travel writing of a cluster of keywords – e.g., olfaction, taste, hearing, touch – relating to the non-visual senses.

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

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Zoë Kinsley

Abstract: ‘William Cowper’s “Cast-away” and *A Voyage Round the World [...]* by George Anson: Textual and Territorial margins’

It is a critical commonplace that the suffering mariner of William Cowper’s poem ‘The Cast-away’ (begun in 1799, published posthumously in 1803-4) serves as a ‘dark double’ for Cowper’s own feelings of personal despair. This paper highlights another form of doubling that is at work in the poem, between Cowper’s verse and the tradition of voyage literature that serves as its catalyst and inter-text, in particular the story of a mariner’s drowning at sea told in *A Voyage Round the World [...]* by George Anson (1748). This examination of intertextuality facilitates consideration of a cluster of other keywords – margins, islands, water – that are significant for our understanding of these two literary representations of maritime suffering, and the relationship between them. It also allows us an opportunity to reconsider the contribution made by William Cowper to the current discourse of travel writing studies. In another poem about a different castaway, Alexander Selkirk, Cowper used a phrase – the “monarch of all I survey” – that has become central to the vocabulary of our discipline. Claire Lindsay argues that, in Cowper’s hands, that phrase is “redolent of power and irony in equal measure”. And placing Cowper’s Selkirk alongside the nameless castaway of his final poem reminds us that he in fact repeatedly undercuts authoritative vision in his verse. The mariner at the centre of the ‘The Cast-away’ is sinking rather than elevated, and he is wrapped in ‘Obscurest night’. He is in many ways defined by what he will never see again.

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

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Kathryn Walchester

Abstract: Working, Travelling, and Identity; J.B. Priestley's *English Journey* (1934)

This paper addresses the persona of the travel writer, their identity and motivation for both travelling and writing. The field of travel writing studies has been dominated by accounts from the extremes of a spectrum of privilege; ranging from narratives by leisured travellers to more recent considerations of writing by those forced to travel, around which there remains a debate as to whether their journeys can ever constitute 'travel' (hooks, 2009, 100). An important group along this spectrum, and within which there are considerable contrasts and nuances, are those whose mobility is tied to their employment. Work is identified by John Urry in *Mobilities* (2007) as a motivating factor in four of the twelve categories of main mobility forms in the contemporary world and yet in the field of travel writing studies, the representation of and differentiation between categories of working travellers, travellers who work, and travellers who move to find work, has received little attention.

'If I ever write another *picaresque* tale, I will fill it with commercial travellers,' writes J. B. Priestley in his 1934 *English Journey* (39). He laments the lack of travelling sales people in 'novels or play or films' and asserts 'they would make admirable subjects for all three, for there must be frequent drama in both their business and their personal lives; their minds must always be clouded with hope and fear' (39). Commercial travellers form just one of the many types of workers featured in Priestley's travel narrative. This text, written during a period of economic change and challenge in Britain, offers a poignant view of working and its centrality to identity - both personal and regional, for the travel writer and travellee.

Biography: Kate Walchester is Senior Lecturer and Subject Leader for English at Liverpool John Moores University. Her research interests include alternative forms of Grand Tour travel, travel and tourism to the north, and women's mountaineering literature. Her publications include *Gamle Norge and Nineteenth-Century British Women Travellers in Norway* (2014) and *Travelling Servants: Mobility and Employment in British Fiction and Travel Writing 1750-1837* (forthcoming 2019).

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Panel Title: Travel and the Politics of Solidarity

Shannon Derby, Kyle Richert Kamaiopili, Michelle Medeiros

In "Travelling to write (1940 - 2000)," Peter Hulme proposes that "Travel writing's concern with witness and event make it an attractive vehicle for the engagement with contemporary politics." This panel engages with writers who employ the "attractive vehicle" of travel writing to disrupt the "asymmetrical relations of domination and subordination" of what Mary Louise Pratt refers to as the contact zone and engender spaces of intercultural communication and communal practices of knowledge production. Composed of papers that span twentieth-century writers from across the globe, this panel focuses on the intersection of travel and politics to pursue the narrative possibility for cultural and social solidarity within the genre of travel writing.

Shannon Derby

Abstract: Dervla Murphy and the Troubles

Shannon Derby analyses *A Place Apart* (1978), which depicts Murphy's 1976 journey to Northern Ireland. Murphy's attempt to produce an eyewitness account of the region that considers perspectives from both sides of the political divide is tempered by the realization that stories often contradict each other when politics, histories of violence, and emotions collide. Drawing from her personal history of growing up in the Republic with family connections to the IRA, interviews, and anecdotes, Murphy merges the genres of travelogue and memoir with the field of ethnography. *A Place Apart*, Derby argues, promotes solidarity through what Murphy refers to as "laborious thinking," a form of humanistic social inquiry that dismantles the political boundaries of north and south, orange and green, and portrays the humanity of each community affected by The Troubles.

Biography: Shannon Derby is a PhD candidate at Tufts University, where she is preparing to defend her dissertation on the intersection of mobility, spatial studies, and empire in British, Irish, and Anglophone women's travel writing. She has presented conference papers on travel writing, tourism, and gender, and has published articles on the modernist travel writing of Louis MacNeice and Isabella Fane's travels in India.

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Kyle Richert Kamaiopili

Abstract: From Dinétah to Kīlauea: Transindigenous Poetry as Travel Ceremony

Kyle Kamaiopili reads the poetry of Luci Tapahonso (Diné/Navajo) as a travelogue that maps the poet's journeys between two "Fourth Worlds": the Dinétah of the Diné, and Kīlauea, sacred volcano of the Kānaka Maoli. Drawing upon Native American and Oceanic theories of Indigenous mobility, Kamaiopili examines the intertwining of settler coloniality and transindigenous solidarity in contemporary systems of tourism that allow and surveil movement between occupied Native lands, and proposes an understanding of Native travel writing as a strategy of solidarity built upon what Tapahonso describes as the "unnameable restlessness" of performing a Diné ceremony on likewise, but differently, colonized sacred ground.

Biography: Kyle Richert Kamaiopili is Assistant Professor of English and Literature at Utah Valley University. His scholarship and pedagogy engage with global Indigenous literatures, Herman Melville and the American whale fishery of the nineteenth century, and ancestral storytelling traditions.

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Michelle Medeiros

Abstract: Networks of Knowledge: Alternate Visibilities and Women's Collaboration in the Scientific Field

Michelle Medeiros analyses the unpublished travel narrative of the American herpetologist Doris Cochran (1898-1968) to discuss the strategies she employed to overcome the gender constraints that still prevailed in the American scientific community in the beginning of the 20th century. Through a collaboration with the Brazilian botanist Bertha Lutz (1894-1976), Cochran took advantage of the transatlantic networks both women created in order to facilitate her scientific travels. Capitalizing from their travel experiences and negotiating their prominence and knowledge, Cochran and Lutz crafted a feminized scientific expertise which allowed them to successfully engage in the intellectual debates of their time.

Biography: Michelle Medeiros is an Assistant Professor of Spanish and Latin American Literatures at Marquette University. Her research interests include women's travel writing in the nineteenth and twentieth centuries, gender and women's studies, and history of science. Her forthcoming book manuscript, *Gender, Science, and Authority in Women's Travel Writing: Literary Perspectives on the Discourse of Natural History*, sheds new light on our understanding of the literary perspectives of the discourse of natural history and how these viewpoints had a surprising impact in areas that went beyond scientific fields.

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Panel Title: (In)Visible Borders, (Im)Possible Crossings: When Cartography Becomes Narrative

Sara Bédard-Goulet, Rūta Šlapkauskaitė, Martin Schauss

Since Homer's epics, mapping has been key to travel writing, aligned as it is to the narrative attempts to convey the experience of movement in space, crossing borders geographical, national, and cultural, negotiating ideological differences in contact zones (Pratt 2003:7) as well as balancing a relation between fact and fictiveness. As historically-inflected narrative devices, maps convey and construe: they visualise our imaginaries at the same time as re-imagine our realities, cautioning against the temptations of mimetic reading on which our trust in cartographic representation relies. As social constructions of space and optical modes of reflecting on landscape, memory, and identity, maps heave into view the convergence of knowledge and power that organise discourse into cognitive material which both anchors and casts into doubt human subjectivity itself. Within the bounds of travel writing, then, the relation between cartography and narrative remains ambiguous, enlisting to its cause a number of important questions. How do maps figure in travel narratives? What assumptions do they endorse and/or call into question? Does literature challenge cartographic normativity? How does cartography link up with the generic boundaries of travel writing and the laws which legislate them? What practices of reading and writing, and, by extension, what ethics does mapping engage with in travel discourse? What is the relation between verbal and visual media in representing space and borders in the arts?

The following is an indicative, but by no means exhaustive, selection of the kinds of issues we would like to address:

- 'real' maps vs. imaginary maps in travel literature;
- the dialectic of the image-text;
- vocal and silent spaces;
- border crossing and material culture;
- maps and visual storytelling;
- cartography and (post)colonial legacies;
- maps and memory;
- cartography and ecocriticism;

Sara Bédard-Goulet

Abstract: *Carte blanche* to narrative: Philippe Vasset's *Un livre blanc*

These questions will be explored by Sara Bédard-Goulet through *Un livre blanc: récit avec cartes* [A Blank Book: Narrative With Maps] (2007) by contemporary French author Philippe Vasset. In this narrative, the author recalls his exploration, during a year, of the 'white zones' showing on the topographic map of Paris (fragments reproduced in the volume), led by his curiosity about these alleged 'empty places'. While this investigation and its account push the generic boundaries of travel writing, it also questions the limitations of cartographic representation, which the narrative tries to compensate by giving a voice to 'uncharted' territories and their inhabitants. But it struggles to overcome the cartographic fiction of emptiness and raises constant doubts about the endeavour and its creative process, showing through a fragmented text that, in the end, no representation can give access to the real.

Biography: Sara Bédard-Goulet is an ASTRA Professor of Romance Studies at the University of Tartu, Estonia, where she works on contemporary French language literature and literary theory. Her research interests include reader-response theories, literature and psychoanalysis and ecocriticism.

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Rūta Šlapkauskaitė

Abstract: Dark Materials: Narrative as Navigation in Ed O'Loughlin's *Minds of Winter*

Rūta Šlapkauskaitė will engage with the panel's concerns by examining the use of maps in Ed O'Loughlin's novel *Minds of Winter* (2016). Organised around the figure of a chronometer linked to Sir John Franklin's last expedition to the Arctic, the narrative ties it to the visual reproductions of maps, which highlight the tropological significance of navigation and sleuthing in the reading process itself. As much as the chronometer resonates with the enigma of material history, bringing to relief the (im)possible itineraries of things and people, the novel's maps reinforce the dialectic of epistemological (un)certainly by visualizing the geographical space measured as material passage. Arguably, the narrative (mis)alliance of horology and cartography calls for what Margaret Cohen calls, "the cunning reader" of sea adventure fiction, where steering the course of interpretation correlates with the skilled labour of the mariners themselves.

Biography: Rūta Šlapkauskaitė is a literary scholar and assistant professor based at Vilnius University, Lithuania. She teaches a number of courses on literary theory, new materialism, and Canadian literature. Her research interests include historical fiction, memory and material visibility, critical animal theory, and ecocriticism.

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Martin Schauss

Abstract: Walking the Fields of Cultural Production: W.G. Sebald's *The Rings of Saturn*

This essay explores how W.G. Sebald's genre-bending novel *The Rings of Saturn* relies on walking as literary praxis in order to interrogate its own status as cultural document within the world-political economy. Together with the act of photographing surroundings, the narrator's ambulations inscribe a political present within the border-crossing, *longue durée* histories that are put forward as the novel's "subject matter." Sebald's novel appeals to something akin to Fredric Jameson's notion of "cognitive mapping," as the narrator's spatial and literary digressions—signalling both the anxiety and unwillingness to locate the self—are confronted by the map as a modern abstracting mechanism and archival repository of "knowledge." As readers, we are challenged to consider the body, the walk, the local environment (post-recession Suffolk), the photographic index, in short, all the elements that construct the immediacy of the

“narrative,” within the field of cultural production, which in turn is presented in terms of world ecology. The function of walking, travelling, mapping, and chronicling in this larger understanding opens up a host of questions, some of which this essay will address: what is our sense of ecology in the novel? What is the relation between its aggressive preoccupation with webs, patterns, and systems, and its refusal to form a coherent narrative whole (its unbroken loyalty to material particulars)? And finally, how do the narrator’s gleaning, appropriation, and intrusion amid the ruins of history and culture operate in relation to the ethical thematics of unobtrusive encounters with the other?

Biography: Martin Schauss completed his PhD in English and Comparative Literary Studies at the University of Warwick. His thesis explored the object worlds in the late modernisms of Samuel Beckett and W.G. Sebald. His research more generally asks what “new materialist” and object-oriented theories can contribute to politically meaningful approaches to twentieth-century literature. His recent publications include “Material Incorporation in Beckett, Sebald, and Krasznahorkai,” in *Beckett and Europe* (2017), and “The Censor’s ‘filthy synecdoche’: Samuel Beckett and Censorship” in *Sanglap* (2016). An essay on Beckett’s objects is forthcoming in *Modernist Objects* as part of the Seminal Modernisms Series.

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Individual Presenters

Alan McNee

Abstract: ‘Arry and ‘Arriet “out on a spree”: trippers, tourists and travellers writing in late-Victorian visitors’ books.

As access to leisure time and travel expanded in the late nineteenth century, more Victorians from a wider section of society were able to take holidays in their own country (and to a lesser extent on Continental Europe). The visitors’ books of hotels and inns where these visitors stayed provide a rich source of material about their travel experiences, the attitudes and values they brought with them, and the inter-class antagonisms which often surfaced as a result of the enforced proximity of very different visitors in these establishments.

Visitors’ books provided a rare unedited and unmediated opportunity for people of all backgrounds to record their impressions, and sometimes to poke fun at their fellow travellers. For the historian, they provide evidence of a virtual community of travellers and tourists, sharing information and impressions and sometimes expressing discontent, irreverence, and impatience with each other and with the whole experience of travel. My paper will draw on extensive archival research in the visitors’ books of British inns and hotels popular with late-nineteenth century visitors, arguing that irreverence and debunking were as common as awe and wonder in this neglected sub-genre of travel writing.

This paper will be based on my work as a Research Fellow at the Institute of English Studies (IES), part of the University of London’s School of Advanced Study, where I am pursuing research on the theme of irreverence in nineteenth-century literature and culture, with a particular emphasis on travel narratives.

Biography: Alan McNee is a Research Fellow at the Institute of English Studies, part of the University of London’s School of Advanced Study. He completed his PhD at Birkbeck, University of London in 2013. His first book, *The Cockney Who Sold the Alps: Albert Smith and the Ascent of Mont Blanc* (Victorian Secrets,

2015) was a biography of the journalist, travel writer, and theatrical impresario Albert Smith. His second book, *The New Mountaineer in Late Victorian Britain: Materiality, Modernity, and the Haptic Sublime* (Palgrave Macmillan, 2017) is a study of nineteenth century mountaineering literature and its relation to *fin de siècle* science and culture.

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Alex Drace-Francis

Abstract: Travel writing, Feminism and (self-)Orientalism in the Liberal Age: The case of Dora d'Istria (1828-1888)

Although she was celebrated in her own time as an illustrious traveller and writer-activist, Dora d'Istria (pseudonym of Princess Elena Kol'tsova-Massal'skaia, née Ghica, 1828-1888), is an almost forgotten name today. Born in Bucharest into a notable family, she was educated privately both at home and in Germany and Switzerland. Marriage to a Russian prince in 1849 took her to St Petersburg but she left that city and her husband in 1855 and lived the rest of her life in Switzerland and Italy – and on the road. As well as works on the history and folklore of east European peoples (Albanians, Greeks, Romanians, Bulgarians, Serbs), Dora d'Istria published a number of travel accounts, notably *La Suisse allemande* (1856), *Excursions dans la Roumélie et la Morée* (1863), and *Autunno a Rapallo* (1865).

In this paper I consider how Dora d'Istria used the form of travel writing as a vehicle for pursuing a number of different 'questions' of nineteenth-century political ideas: feminism, liberalism, nationalism, and celebrity. She also played a significant role in constructing an image of 'the Orient', perhaps particularly in her works on the situation of women, such as *Les femmes en Orient* (1859) and *Des femmes, par une femme* (1869). Existing literature on women travellers and the Orient (Billie Melman, Sara Mills &c.) has concentrated almost exclusively on English-speaking women travellers. The case of a polyglot, cosmopolitan writer like Dora d'Istria who self-defined as 'Oriental' but also to some extent 'othered' the Orient through acting as its self-appointed European representative complicates the problem of the role of travel writing in the construction of geocultural categories such as 'East' and 'West', as well of that of gendered roles and personas within travel discourse.

Biography: Alex Drace- Francis is associate professor of modern European literary and cultural history at the University of Amsterdam. He has published widely on European cultural history including several volumes on east European travel writing, most recently *Where to Go in Europe*, edited with Wendy Bracewell. He has contributed chapters to the forthcoming *Cambridge History of Travel Writing* and the *Routledge History of East- Central Europe*.

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Alisa Preusser

Abstract: Stuck in the Borderlands: Crossing the 49th Parallel in Thomas King's "Borders"

Border studies have extensively discussed the Canada-US border in its geographical and symbolic importance as serving both countries to define themselves as distinct nation-states (e.g. W.H. New). But to travel the 49th parallel is, as Thomas King's short story "Borders" exemplifies, a precarious undertaking – at least for those "Indian[s] without a country" (145) such as a Blackfoot family who refuses to identify as Canadian citizens. The family remains in the Canada-US borderlands for several days, neither allowed to enter the US nor to go back to Canada, for the mother insists on their national identity as Blackfoot. Their prolonged presence thus undermines the very act of border crossing as a spatial process that should police the differentiation of self and other in order to define the national identities of Canada and the US.

It is this shift of attention from the relationship between Canada and the US at the border to the Blackfoot Nation as living on both sides of the border that this paper takes its cue from. Rather than understanding the border as a geopolitical demarcation, this paper applies a sociological approach to literary studies in order to explore how the border in King's short story is narrated as a social space that is always in need of interpretation and, crucially, performance: its travellers enact and challenge the dominant performance of the border through positioning themselves in its social and spatial power structures – a profoundly political act that resists past and ongoing public notions of the "Vanishing Indian".

Biography: Alisa Preusser is a second-year MA student of British, American and Postcolonial Studies at the University of Muenster (Germany) from which she holds a BA in English Literary and Cultural Studies and Mathematics. Her current and future research focuses on spatiality and spatial practices in contemporary postcolonial and Indigenous literatures. In particular, she is interested in conceptualisations of border spaces and border crossings in connection with questions of nationalism and representations of gender and race in Native American and First Nations literatures.

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Amulya Gyawali

Abstract: Imagining Territory and Writing Landscape in the Terai Borderland

The importance of ordering territory for the colonial state in South Asia is evidenced in the extensive surveys, cartography, and land-taxation systems that was established in the colonial period (Bayly 1988, Cohn 1997). However, in addition to these bureaucratic and economic efforts, ordering territory was also an imaginative exercise, as colonial travel writing sought to assign cultural and aesthetic values to various Indian environments. How does the state's territorialising efforts register in colonial writing? And in what ways do vernacular imaginaries reinforce or subvert dominant colonial discourses?

In answering these questions, this paper explores how the Indo-Nepali borderland – the terai – is imagined and represented across a series of texts. A region of wetlands and forest, the terai presented the colonial state with challenges in mapping and ordering territory (Michael 2012); I propose that this territorial anxiety manifests itself in colonial writings of the region through literary aesthetics of naturalism and the sublime, taking the writings of Emily Eden (1866), and Jim Corbett (1944) as examples. I then argue how local writers of the terai, such as Phanishwarnath Renu (1954, 1957), resist the territorialising anxieties in colonial writing, and instead invite us to imagine the region as a fluid, transnational environment. Incorporating indigenous and folk knowledge, local writing of the terai utilises a heteroglossia that registers the various discourses – colonial-postcolonial, core-peripheral – that are contested in the region. In this way, we are presented with both alternative accounts and aesthetics to those found in colonial travel writing.

Biography: Amulya Gyawali is a first-year PhD student in English and Comparative Literary Studies at the University of Warwick. His research focuses on environment-making practices in colonial and postcolonial South Asia, and how these register in literature. He primarily works on English, Hindi, and Nepali literary texts.

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Anna-Leena Toivanen

Abstract: Dark return/dark humour: Michèle Rakotoson's homecomings to Madagascar

Return travelogues form a sub-genre of travel writing. Often shaped by the experiences of global migration and diasporic displacement, return travelogues are particularly interesting from a postcolonial perspective. Return narratives portray diasporic subjects' journeys to places that used to be their home. Because of the temporal and spatial distance from one's 'home', return narratives depict journeys to destinations that are uncannily both familiar and unfamiliar.

The France-based Madagascan author Michèle Rakotoson has portrayed her returns to her native Madagascar and Antananarivo in two quite different works. *Juillet au pays: Chroniques d'un retour à Madagascar*, published in 2007, is what Srilata Ravi (2014) has called a postcolonial narrative of 'dark return' – a concept which captures the uneasy, if not traumatising, encounter that an expatriated writer has with the disadvantaged postcolonial city that used to be their home. The tone of this return travelogue is defined by loss, grief, and guilt. Her more recent *Madame à la campagne: Chroniques malgaches* (2015), on the other hand, adopts a very different register: the return to the poverty-ridden former home country is narrated by a voice characterised by dark humour and ruthless, multidirectional irony. This paper explores the ways in which Rakotoson's dark humour affects the representation of her 'homecoming' and revises the narrative of dark return. I also pay attention to the texts' portrayals of concrete forms of mobility as a means of constructing the identity of the returnee on the one hand, and representing the place of return on the other.

Biography: Dr Anna-Leena Toivanen is a Senior Researcher and docent in postcolonial literary studies at the University of Eastern Finland, and a former Marie Skłodowska Curie Fellow. Her current research focuses on the poetics and politics of Afro-European mobilities in Francophone African literatures. Her recent work has been published in *Studies in Travel Writing*, *Journal of Commonwealth Literature*, *Research in African Literatures*, *Journal of African Cultural Studies*, and *Matatu*. Her chapter on mobility and labour in contemporary African diasporic fiction features in *The Routledge Handbook of African Literature* (2019).

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Anne-Florence Quaireau

Abstract: Nineteenth-Century Women Travellers: Did the Exception Prove the Rule?

Although nowadays often imagined as eccentric and exceptional, nineteenth-century women travel writers were not all characters (Mills and Foster 2002). Through their travel, they contested, to a certain extent,

the localisation of women in the domestic sphere (Mills 1991). But not all women travellers wanted to subvert social norms and roles. Looking at narratives by nineteenth-century English travel writers (Mary Kingsley, Isabella Bird and Anna Jameson, among others), I will analyse how they negotiated a compromise between normality and exceptionality, both textually and narratively, being singular while representative of their sex. Whether they wanted it or not, their physical mobility often took on the symbolic value of a break from a static identity, and I will explore the ties of their narratives with the Bildungsroman genre. Generally narrated in the first person, these travelogues indeed followed the journey and evolution of the traveller through a series of episodes, sometimes constructed as (trans)formative ordeals and trials. Marginal in their own societies (Monicat 1996), these women took centre stage in the travel narratives they wrote and became the heroines of the accounts written for the metropole. Through a literary analysis of Kingsley, Bird and Jameson's texts, I will show how these women were double exceptions, as an exception in a generally male practice and as an exception compared to other women who did not get to travel abroad; and I will question the subversive nature of their narrative journeys. In some cases, being an exception was a way to prove the rule and support the social norm.

Biography: Anne-Florence Quaireau holds a PhD in British literature (2013) from Sorbonne Université where she has a permanent teaching position. Her research focuses on travel literature, and more specifically its intersection with identity and self-fashioning. She received the 2014 SELVA Doctoral Dissertation Award for her PhD dissertation on Anna Jameson's *Winter Studies and Summer Rambles in Canada* (1838). She has published essays on Anna Jameson's travel narrative and is working on a revised version of her doctoral dissertation for publication at Sorbonne Université Presses. She is the Secretary for the French Society for the Study of Travel Writing in English (Société d'Étude de la Littérature de Voyage du monde anglophone).

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Apala Dasgupta Barat

Abstract: 'Border-crossings' in the Realm of Identity: The Travelogue of a Bengali 'Babu' who was a British Spy

In the late 19th century, the British Government sent Indian spies to survey and gather strategic information in the unexplored Himalayan territories immediately beyond the Empire. Britain's objective was imperial expansion. Of these spies, who were barely-literate hardy hillsmen, Sarat Chandra Das was singular. First, he was a 'babu', a plainsman from Bengal with a university education. The British used the 'babus' as collaborators, but despised them as indolent, parochial and subservient (effectively defining a binary between the manly British colonizer and the effeminate colonized 'other'). Second, Das alone published an account of his travels, *A Journey to Lhasa and Central Tibet* (1902).

My paper establishes that *A Journey* is pivoted on border-crossings, literal and figurative. First, Das crosses the borders of the Empire, scales 16000 feet through winter storms and maps his way into the heart of Tibet (his data facilitating its invasion by Britain in 1903); hence, *A Journey* is an account of a pioneering border-crosser in the annals of Empire adventurism. Second, as adventurer and British spy, Das complicates the colonial stereotype of the 'babu'. The narrator's identity is destabilized in *A Journey*, making the text a site of border-crossings in the realm of identity-formation. For instance, if the text shows Das as a biddable collaborator and a 'pundit' (Hindu scholar), it also shows him as a self-assured and

masterful team-leader and a robust man of science (who teaches Tibetans how to use a lithograph etc.) Thus, the effeminate 'babu' makes subversive encroachments into the colonizers' identity.

Biography: Apala Dasgupta Barat is an Assistant Professor in the Department of English at Rani Birla Girls' College, Kolkata, which is affiliated to the University of Calcutta. She was awarded a Ph.D. in English by the University of Calcutta. Her thesis, "Quests and Realizations in Auden's Poetry and Drama of the 1930s", was completed with a research grant from the Charles Wallace India Trust to visit the Bodleian Library.

She has presented papers on Auden at conferences organized by the universities of Warwick and Bristol. Her areas of interest are English Literature of the 1930s, Postcolonial Theory, Travel Writing and British Crime Fiction.

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Arin Alycia Fong

Abstract: The Poetics of Crossings in the Poetry of Merlinda Bobis, Moniza Alvi, and Mai Der Vang

The poetics of crossings offer various ways of translating the Asian diasporic experience and the complexities of a migrant identity. Australian poet Merlinda Bobis's recent collection *Accidents of Composition* navigates various forms of travel, especially focused on the unequal movements created by globalisation intertwined with the poet's own transnational movements which complicate her belonging to the culture she carries with her. British poet Moniza Alvi's selected poetry from *Split World* queries the relationship between language, the body, and journeys across homelands, culminating in "a sound system travelling through countries" ("Hindi Urdu Bol Chaal"), a testament to the cross-cultural translations a migrant body constantly negotiates. Mai Der Vang's debut collection *Afterland* acts as witness to the violent aftermath of the Hmong exodus from Laos to America, illuminating migration as a constant journey between the routes taken and the routes and homes that could have been. Through examination of the poetics of border crossings in the work of these three poets, this paper connects the varying manifestations of the Asian diasporic imagination across three continents—Australia, United Kingdom, and USA—to consistently query the spatial dichotomies of homeland and host-land, to chip away at the imagined borders that dictate citizenship and belonging, and to facilitate discourse on access to mobility and connectivity in a globalised world.

Biography: Arin Alycia Fong is a graduate student of Creative Writing at Nanyang Technological University in Singapore. Her short fiction has been longlisted for the inaugural First Pages Prize 2018 organised by Stockholm Writers' Festival. Her work can be found in an antirealist fiction anthology *this is how you walk on the moon* and is forthcoming in an anthology co-published by Ethos Books and Margaret River Press. Her poetry and critical work can be found on Quarterly Literary Review Singapore and Jacket2. She's currently co-editing an anthology of Asian diaspora poetry which is forthcoming from Ethos Books in November 2019.

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Arnoud Arps

Abstract: Leading a leisurely life in the tranquil land of plenty: Nature, natives and colonial discourse in *Facts and Fancies about Java*

Through travelogues, Dutch citizens in the Netherlands imagined how life in overseas colonies like the Dutch East Indies was like. Where stories were first transferred orally, the written colonial travelogue was the first mediated form of the travelogue. It is the ways in which they portray a land far abroad that is crucial in postcolonial studies and the question *how* these texts do this is central in this paper. Descriptions of an “unspeakably tender, ethereal, and soft” country, a “wonderful land - independent of suns and seasons” fired the imagination of anyone who had not yet set foot on foreign Indies’ soil. At the same time descriptions of the native inhabitants - “if not quite the fairies, they might well be the ‘brownies’ of that enchanted garden that men call Java” - also lay bare a profound colonial discourse either explicitly or implicitly. These descriptions were written by Augusta de Wit in her English travelogue *Facts and Fancies about Java* (1898). She is arguably one of the few Dutch writers -and possibly the only- debuting in a different language than her native language. This paper focuses on De Wit’s aestheticisation of the places described, of the nature and the representations of the native inhabitants of the Dutch East Indies. It argues -on the basis of theory explored by Mary Louise Pratt in *Imperial Eyes*- that through these representations in *Facts and Fancies about Java* the Dutch presence in the Indies was justified; whilst simultaneously suggesting the ‘innocence’ of this presence.

Biography: Arnoud Arps is a PhD candidate at the Amsterdam School for Cultural Analysis and a lecturer at the University of Amsterdam’s Media Studies Department. He was a visiting scholar at the Asia Institute, The University of Melbourne and an affiliated fellow at the Royal Netherlands Institute for Southeast Asian and Caribbean Studies. His research focuses on the position of media within the field of memory studies, postcolonial studies and travel studies with the Dutch East Indies and Indonesia as his main research topics. His PhD-project investigates how cultural memories of the violence during the Indonesian War of Independence are produced, constructed and consumed through contemporary Indonesian popular culture.

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Ben Cocking

Abstract: Geopolitical transformations: nostalgia and modernity in Norman Lewis’s *Golden Earth: Travels in Burma* (1952), Eric Newby’s *A Short Walk in the Hindu Kush* (1958) and Wilfred Thesiger’s *Marsh Arabs* (1964).

Colin Thubron wrote that the travel writer is engaged in ‘recording not what necessarily is, but what for an instant was’ (1999). It is an acknowledgement of the transitional nature of culture and the travel writer’s brief incursion into it. This paper focuses on three travel narratives; Norman Lewis’s *Golden Earth: Travels in Burma* (1952), Eric Newby’s *A Short Walk in the Hindu Kush* (1958) and Wilfred Thesiger’s *Marsh Arabs* (1964). All three books are based on post Second World War travels to parts of the world that have, to varying degrees, borne the influence and force of British colonialism. As such, they are accounts of cultures in flux, transition and dissolution. A comparison between these books raises significant issues not only about their differing styles of authorship but also the broader cultural intent of their writing. To return to Thubron, how do these texts capture a sense of change and transition? In relation to Pratt’s contention that travel writing ‘produced “the rest of the world” for European readerships at particular points in

Europe's expansionist trajectory' (1992), consideration will be given to the ways in which the political context, that of the post war dissolution of the British colonial project, frames each narrative. Are these texts less about 'what for an instant was' and more about nostalgia for a past that once was? In this way, this paper seeks to explore each authors' differing ideological negotiations of western modernity and their reactions to the disappearance of 'other' peoples and places.

Biography: Dr Ben Cocking is Director of Research in the Centre for Journalism at the University of Kent. His research interests include, travel journalism, travel writing and travel related media. Specifically, representations of the Middle East in news media, Arabist and British post-war travel writing and adventure travel. He has published articles in journals such as *Journalism Studies* (Taylor and Francis), *Journeys: International Journal of Travel Writing* (Berghahn Press), and *Studies in Travel Writing* (Taylor and Francis) along with a chapter on representations of Africa in British travel journalism in *Travel Journalism: Exploring Production, Impact and Culture* (Palgrave). He also co-authored *Assessing the Delivery of BBC Radio 5 Live's Public Service Commitments* (Abramis, 2019). He is currently working on a monograph for Palgrave titled *Travel journalism and Travel media: identities, places and imaginings*.

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Betty Hagglund

Abstract: Thomas Wallace Knox and the Boy Travellers

During the second half of the nineteenth century, one of the most popular American writers of travel books aimed at children was Thomas W. Knox. A well-known traveller and successful author of travel books for adults, Knox eventually published fifteen books in his 'Boy Traveller' series and a number of single volumes between 1879 and 1894.

In 1886 he received a letter from the explorer Henry M. Stanley, inviting him to turn *Through the Dark Continent* into a book 'for young folks ... taking your boys, who have followed you through so many lands, on the journey that I made from Zanzibar to the mouth of the Congo'. Knox duly did so, and the resulting book, *Boy Travellers on the Congo: Adventures of Two Youths in a Journey with Henry M. Stanley* was published in 1887.

This paper will look at Knox's writings both for children and for adults, focussing on the ways in which he turns adult material into quasi-fictional children's books and the boundaries between fact and fiction in his writings. Particular attention will be paid to questions of audience and reception.

Biography: Betty Hagglund is librarian and learning resources manager at Woodbrooke Quaker Study Centre in Birmingham, England; she also supervised MPhil and PhD students within the Centre for Research in Quaker Studies. She has published widely on travel writing, women's writing and Quaker literature and history. Her publications include *Tourists and Travellers: Women's Non-fictional Writing about Scotland, 1770-1830* and four edited volumes of nineteenth-century women's travel writing. She has attended all but one Borders and Crossings conference.

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Bhakti Vaishnav

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Abstract: Narrative of the History of Reshaping of Borders in South Asia in Amitav Ghosh's 'Ibis Trilogy'

Narratives on travel often tell stories of the history of a place. Amitav Ghosh is a writer who combines narrative, travel and history seamlessly. Renowned for his depiction of the issue of spatial and psychological borders, Ghosh has questioned the way we draw borders and the way it exists. His 'Ibis Trilogy' weaves real historical facts; through archives and individual stories with fiction as a representation of this intrinsic relationship between the three disciplines. Through the series of these novels, namely *Sea of Poppies*, *River of Blood* and *Flood of Fire* he sketches a panoramic blend of cross cultural encounters, individual stories of the migrants of people across the continents against the larger backdrop of Opium Trade in China. In keeping with his mastery over rendering the stories shifting time and place, Ghosh churns out individual stories of how the fortunes were made, unmade, remade and again unmade through travel during the time when America and Britain swelled their wealth by paddled opium onto Chinese borders. The proposed paper aims at studying how narratives can construct history of a place using migration and travel reshaped borders of China and British Empire. Thus, the paper will also study how Amitav Ghosh through his 'Ibis Tribology' interconnects these three aspects of narrative, history and travel together to provide a new way of perceiving history of a place and also to understand the word Diaspora, travel for trade and migration in the context of history of South Asia.

Biography: Dr Bhakti Vaishnav serves as an Assistant Professor at Government Arts and Commerce College, Jadar, Gujarat, India. She has also worked at CEPT University and Nirma University at Ahmedabad. After completing her Doctoral Research from Saurashtra University, Rajkot, she continues to study Literature, Theories and Communication Skills in Higher Education. She has authored a book titled - *Amitav Ghosh's Writings: Issues, Ideologies and Craftsmanship*. She has got many of her papers published in National and International journals and books. She has also presented papers in national and international seminars and conferences.

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Caroline Kisiel

Abstract: "That some one would come from England...:" Edward Strutt Abdy and the Social Space of Early Nineteenth-Century American Slavery

From 1833 to 1834, British abolitionist Edward Strutt Abdy conducted a tour in the United States to observe both the penal system and the institution of slavery, publishing a three-volume travelogue upon his return to England in 1835. My paper will highlight one provocative encounter Abdy had in the Ohio Valley border region surrounding Madison, Indiana, which he records in volume two. Learning of a runaway slave woman harboured by a colony of free blacks, he records his inquiries about her and provides details about the woman's escape. Offering a verbatim report of their encounter, he writes: "'Many a time,' she said, as she grasped my hand, while the tears were rolling down her cheeks, — 'many a time I have prayed to God that some one would come from England, and redeem us from our cruel bondage.'"1

In this instance, one kind of traveller (touring Englishman) meets another kind of traveller (runaway slave woman) in an arguably asymmetrical context.² My paper will explore the many disparate dynamics of contact present in this encounter: a free Englishman meets an enslaved black woman; a traveller with a

tourist gaze meets a traveller fleeing toward freedom; a traveller-as-helper meets one seeking help; a traveller of privilege meets one without; and a white Englishman meets an African American woman in nineteenth-century America. Placing Abdy in context, my discussion will illuminate early nineteenth-century dynamics of British travel to the social space of American slavery border regions, addressing ideas about mobility, immobility, bondage and freedom.

Biography: Caroline M. Kiesel is an Associate Professor in DePaul University's School of Continuing and Professional Studies in Chicago, Illinois. Her research concerns early nineteenth-century British travellers who wrote about the Ohio Valley and Illinois. She considers implications of these writers' texts in the arenas of landscape, history, travel writing, and slavery in the early American nation. She has recently published an article in the *Journal of Illinois History*, a chapter in an edited volume with Brill Publishing House, and she is a Road Scholar with the Illinois Humanities Program, offering public history programs across Illinois about slavery in the early years of statehood.

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Caryn Leschen

Travel Stories Told As Graphic Novels

Abstract: Since the days of cave painting, people have always told travel stories with pictures. Giotto's frescoes on the walls of the Scrovegni Chapel in Padua depicted The Life of Christ. My mid-century modern version was watching family slides projected on the wall of our dining room in Queens. We tried to outdo each other with our wit, making fun of the crazy outfits we wore to a bar mitzvah in St. Louis in 1964. From there, drawing travel stories with funny captions is not a great leap.

In some places — on the Continent, in Japan — comics have long been a respectable adult storytelling medium. It is only recently that even a cosmopolitan English-speaking adult feels comfortable reading a graphic novel on a train. While our iPads offer a disguise, it's still generally frowned upon for anyone over 18 to unabashedly read cartoons. It is thought that the subtle nuances of grown-up adventure are better expressed by the unadorned written word.

Recently, however, the graphic novel and novelized memoir have finally settled into their own section of my local public library. Providing ready-made storyboards for Hollywood blockbusters, they're trendy now. Many of these comics, but not all, are travel stories — often science fiction and fantasy — which harken back to childhood, but handle adult themes, providing a respectable excuse for indulging in Batman or X-Men in public.

These are not the graphic novels I will be talking about; enough is written about them. The cinematic nature of comics gestates compelling movies, but for the past century visual narratives are the seed from which graphic stories grow.

My comics *began* as little sitcoms in my head. As a nerdy child, recreating myself as the star of my own romantic comedy made life bearable. Desperate to escape my insular housing project in outer Queens, my inner dramedies were scored with *someday* songs: "Somewhere" from West Side Story, "America" by Simon and Garfunkel, and nearly every Springsteen song. Armed with my imagination and a walkman, I could disengage and observe, reveling in how crazy everyone was. While I waited for the cyclone that would take me *Somewhere Over the Rainbow*, I wrote my own vivid story.

So I am going to talk about this kind of story, the graphic novels and memoirs I love the most. I hope they will entertain and perhaps inspire your narratives, too.

Biography: Caryn Louise Leschen, the creator of the comic *Ask Aunt Violet* is a cartoonist, writer and illustrator from San Francisco, California. She was editor and contributor to several issues of *Wimmen's Comix*, and her memoir-style graphic narratives also appear in *Twisted Sisters* and other anthologies. Her stories are often about traveling.

Caryn teaches *Animation* and *Drawing on the iPad* at the University of San Francisco. In her iPad class, she helps students develop personal comic stories. She loves guest-lecturing at conferences in the US and the UK about using the iPad to generate innovative visual thinking and storytelling.

She'll be concluding a two-month tour of the UK with this conference, but you can read about her classes here: www.drawingontheipad.com and see her artwork here: <https://spark.adobe.com/page/BxVZy/>.

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Charles Mansfield

Abstract: The role of travel writing practitioners in tourism management and place-branding research

This paper first outlines a five-year post-doctoral inquiry to discover where travel writers contribute to the city-branding processes of tourist destinations. It reports briefly on how travel journalism can be analysed by a place-branding observatory to guide more sensitive writing commissions. It then explores in detail the writer's processes from creating the scripts for tour-guide commentary to writing new literary place-making texts.

The detailed section investigates a project on Amsterdam, where visitors search for Spinoza's birthplace. It begins with the practitioner's design of a guided walk and how the commentary scripts are created for each stop. The writing of the commentary makes explicit the theme of the walk for the visitors, using layering. In this case the theme uses two concepts from Spinoza's ethics: (i) that humans are part of nature, and (ii) that well-being is ethical. Writing layered texts for each stop draws on Deleuze's writing techniques, which he calls the plateau.

Sebald and Modiano make the explicit tacit again in literary travel writing. For example, Modiano never mentions that the characters in *The Black Notebook* (2012) are soldiers waiting for their orders. The narrator appears to be an emic ethnographer, speaking from an embedded position but, is outside the episteme* of the group and does not know the reason for the activities that they practice.

The final section examines the identity of the writer-narrator through these moves from the explicit of the guided stops during the rendering of tacit knowledge in a new piece of literary travel writing.

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

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David Robinson

Abstract: “Under-bred and overdressed”... Patrolling the Borders of Polite Society: British women in India and Italy, 1780-1850

This paper considers ways in which women travellers to Italy and India used travel writing to challenge, and subvert gender norms whilst, contradictorily, conforming to them.

British travellers’ narratives of India and Italy have been considered through mostly different historiographical traditions. Postcolonial historians of India have noted the way in which travel accounts ‘produced’ knowledge which facilitated imperial control. Travellers to Italy have often been considered within the context of the Grand Tour, or for their contribution to Romantic and Gothic literature.

Actually, there is no firm ‘border’ separating these travel traditions. Travellers often draw on ideas of Italy to configure India, and vice versa. British travel accounts of India and Italy should be viewed within the same analytical frame.

From the early nineteenth century, British travellers took considerable interest in forms of foreign domesticity and family life. Apparently degraded, backward, and immoral Indian and Italian marriage and manners contrasted starkly with the virtues of British domesticity. These differences ‘explained’ Britain’s constitutional stability at home, and their national superiority abroad; domestic habits were the basis of British civic and political virtue, and the lack thereof in India and Italy.

Yet, what happens when their personal experiences of foreign domesticity force British middle-class women travellers to confront the reality that the same domestic practices which conferred their racial and class authority are simultaneously repressive to them as women? The results are variously radical, angry, hilarious, poignant, and often surprising.

Biography: David Robinson is in his final year of PhD research at the University of Nottingham, comparing late eighteenth- and early nineteenth-century British travel writing to India and Italy. It is his contention that Britain, India, and Italy should all be considered within a tripartite frame of analysis. Travellers draw on observations of India to discursively configure Italy, and vice versa. Travellers’ accounts of both serve together to establish middle-class authority back in Britain. When not reading and writing, David can be found hiking and climbing in Scotland, or chasing his errant cocker spaniel across Nottinghamshire’s Vale of Belvoir.

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Elen Caldecott

Abstract: Liminal Language – crossing borders as a poetic and political act.

My work as a creative-critical researcher explores cross-border creativity in an English-Welsh context.

As a practice-led researcher, I am writing a novel set in the liminal language space between two neighbouring nations. It takes elements of the Welsh language as inspiration for an English language register. It does this through adopting certain restrictions in grammar, idiomatic language and word choice and style – techniques inspired by what Nicholas Jose calls ‘Translation Plus’.

But working across borders is not simply an experiment in poetics, however fruitful and creatively interesting; it is a political experiment too. Reactions to my work have ranged from delight at the inventiveness of the style, to accusations of linguistic treachery. This reaction has raised further

research questions beyond the simply stylistic – why should language play produce ire? Why does language hold such cultural significance? What are the power dynamics at play in border-crossings, and what responsibilities do I have as a ‘guardian’ of my native tongue?

I sought answers to these questions within the novel itself – my main character travels back and forth across the Welsh/English border, each time coming to a better understanding of her own identity. I have had to consider my own position too, as an artist who has travelled away from home and established a professional identity deracinated from Wales.

I hope to be able to share something of these research questions and the methodology of cross-border creative writing with the conference, from the point of view of a working artist.

Biography: Elen Caldecott is a critically acclaimed writer for young people, whose work has been shortlisted for numerous awards, including Waterstones’ Children’s Book of the Year. As well as the YA novel presented here, she has also worked on two series-fiction projects: *The Marsh Road Mysteries* for Bloomsbury, and a series co-written with Jessica Ennis-Hill for Hodder. Elen was born in Wrexham and now lives in Bristol; both places close to the border, though on opposite sides. This taste for liminal spaces is very helpful when writing for an audience who are themselves between childhood and adulthood.

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Elizabeth Robertson

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Abstract: “Little Lamb Who Made Thee?” The Traveller Incompetent....

General Concern: Travel writing and the self/other; travel writing and identity; craft and practice of travel writing.

The modern, serious travel writer, aware of Edward Said’s notions of how the “west” has constructed the “east,” and of Mary Louise Pratt, Homi Bhabha, and a host of other critics’ strictures about the dangers of these constructions for both self-identity and the identity of the “other”—modern travel writers, I say, can find themselves in a state of paralyzed silence, fearful of being pronounced guilty of neo-colonialism, or of cultural appropriation, or of racial insensitivity, worried that their perceptions may well be limited through narrow cultural filters of which they are only barely aware.

Because I struggle with these issues both as a travel writer myself and as a teacher of travel writing to undergraduates, I would like to present a “hybrid” paper, one that contains one or two of my own “flash non-fiction” travel writings but which also examines the process of composition, and the critical context in which such pieces of writing might emerge. I will foreground both the problems of writing in a postcolonial age, and ask questions about how one can continue writing the important cross-boundary narrative in ways which encompass both the sensibilities of the writer and of their subjects. Can the narrative move in both directions? Can we make ourselves apparent TO ourselves? Can we understand/represent “the other” in ways that are respectful, that embrace and acknowledge difference as both challenging and productive, and yet maintain an aesthetic honesty?

Biography: Elizabeth Robertson is an Associate Professor of English at Drake University, Des Moines, Ia. She teaches courses in medieval literature, writing, travel writing and literary theory. She has travelled and

taught abroad frequently including stints in Malaysia, Ethiopia, and two Fulbright Fellowships in Benin and Burkina Faso, West Africa.

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Eva Chen

Abstract: The Thrills of Speed and Adventure: Rudyard Kipling's Motor Tours

Kipling is a doyen of travel writing, but he is also one of the earliest pioneers of motoring, and his writings about his motor tours in England, Scotland and in France offer an early record of the revolutionary changes the motor-car brought to travelling. In the letters written about these tours and in *Souvenirs from France*, Kipling captured the magic of travelling by motor-car, brought by the drastically increased speed and range and, with these, a new way of processing space, time and landscape. Kipling was already utilizing, in his earlier travels, the latest technology of the steamship to transport from sea to sea, but the motor-car, taking the rider on a continuously fast-moving journey, injected new adrenalines of power and energy and a changed visuality into the travelling subject. This turned the more familiar lands of home and near neighbour into what he called 'a land full of stupefying marvels and mysteries ... That is the real joy of motoring – the exploring of this amazing England.' The experience of mastering the often unreliable, accident-prone early motor-car, the exposure to wind and weather, the struggle with the roads, and the exhilaration brought by speed and the ability to transcend the ordinary constraints of time, space and stasis was as physically and mentally regenerating as the earlier experience of the imperial travel in far-away lands.

Biography: Professor Eva Chen has published several books and numerous articles on women and modernity. Her work has appeared in *MFS: Modern Fiction Studies*, *Victorian Literature and Culture*, *Victorian Periodicals Review*, *European Journal of Cultural Studies*, *Fashion Theory*, *Feminist Media Studies* and others.

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Gábor Gelléri

Abstract: An early case of colonial “influencer tourism” through a polyphonic approach: French students in Indochina, 1924-25

The 1920s was a seminal period in the promotion of the idea of colonial tourism within the French Empire. With the very idea of colonialism being often harshly criticised, a new justification of the vast financial and human costs of maintaining the Empire was sought in promoting tourism from both from metropolitan France, and from abroad.

During the 1932 exhibition of colonial tourism, the speakers highlighted the importance of developing a unified strategy of promoting colonial tourism in Indochina, and abandon isolated, individual attempts. The topic of this paper is what was certainly one of these earlier, 'isolated attempts'. In 1924, the *Ligue maritime et coloniale française* launched the idea of sending students from the *grandes écoles*, coming from the best families of France, to the colonies. They would witness the civilizing effect of colonization

and, upon their return, promote this practice within their circles. Several groups were planned, but initially only one left – a group of 10 female students travelled to Indochina. The choice of female students is, probably, due to the moment – following the human loss of the World War, the young graduates from top schools were, very often, women.

The ambition of this paper is to piece together the many parallel narratives of this trip into a polyphonic approach. The voice of the organizers can be heard from archival documents. Through contacts with descendants of the participants, several other voices could be uncovered: an unpublished autobiography, postcards, family anecdotes. These many voices allow us to interpret how a planned travel experience could be perceived and, indeed, used by those who performed it.

Biography: Gabor Gelléri is Lecturer in French at Aberystwyth University. He is the author of *Philosophies du voyage: visiter l'Angleterre aux 17e-18e siècles* (Oxford, 2016), and the upcoming *Lessons of Travel: From Grand Tour to School Trips in 18th-century France* (Boydell and Brewer), as well as a range of essays, mostly on travel in the early modern period. He was the organizer of Borders and Crossings 2016 in Aberystwyth.

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Grzegorz Moroz

Abstract: Genres as Means of Organizing Narration of the History of Travel Writing in Anglophone and Polish Literary Traditions

In this paper I argue that the most efficient way to present similarities and differences between the historical developments of travel writing in Anglophone and Polish Literary traditions is through the notion of genres. I postulate that whereas in the Anglophone tradition the genre of the travel book has been developing dynamically and steadily more or less since Henry Fielding's *Journal of a Voyage to Lisbon* (1755); out of a more nebulous category of *voyages and travels*, in Polish literature the genre of *podróże*, (travels) petered out in the course of the nineteenth century and started to be replaced first by *kartki z podróży* (postcards from travels) and *listy z podróży* (letters from travels) and later by *reportaż podróżniczy* (travel reportage).

Biography: Grzegorz Moroz is Professor of English Literature at the University of Białystok. His main areas of interests are: travel writing and Aldous Huxley's fiction and non-fiction. His books include: *Travellers, Novelists and Gentlemen: Constructing Male Narrative Personae in British Travel Books, from the Beginnings to the Second World War*, Frankfurt am Main, Peter Lang Verlag, 2013. *On the Road from Fact to Fiction: Evelyn Waugh's Travel Books*, Białystok, Prymat, 2016. *Recontextualising Huxley: Selected Essays*, Białystok, Prymat. 2017

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Ian Tattum

Abstract: No snow leopards required. Walking there and back again: Seeking wonder without costing the Earth.

A personal exploration through literature and practice of walking locally. Based on a lifetime of walking through necessity and choice, my paper is a celebration of pedestrianism which touches on class and draws on memories of the time before the age of the car. It gently critiques the myth that you have to travel far to travel deeply, and in our ecologically fragile context celebrates the benefits of enjoying and knowing your local territory. It draws on the writings of Kathleen Raine and Peter Mattheissen, along with the anthropological literature on travel, to make the case for not travelling very far.

Biography: Ian Tattum is a priest in the Church of England, based in South West London. He has written articles on Gilbert White, Mary Anning, David Lack, BB and the History of Natural History for the Church Times. And on the LandLines Nature Blog. He holds degrees in History and Theology, and is keen on nature and walking without rambling.

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Ida Jahnke

Abstract: Travel, race, and gender in novellas by Polish writer Helena Pajzderska

I would like to present the biography and artistic works of Helena Pajzderska (pseudonym Hajota), a nineteenth-century Polish writer, wife of a famous Polish traveller Stefan Szolc-Rogoziński with whom she spent three years (1888-1891) on the Fernando Po Island at the coast of Cameroon. I will examine the African novellas that she wrote as a result of her travel experiences. I will attempt to answer the questions on how she constructed auto-narration, how she described the Other, and what her attitude was to Western power, imperialism and colonization. This is especially interesting because Hajota seemed not to identify herself with any side of the colonial conflict. Moreover, she used profound irony in describing her surrounding reality, which allowed her to analyse racial relations in Africa from a different, disengaged perspective. My aim is to learn the extent to which the tools for describing women's travel literature proposed by Western researchers (e.g. in Sara Mills' *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism*, Alison Blunt's *Travel, Gender, and Imperialism: Mary Kingsley and West Africa*, or Dunlaith Bird's *Travelling in Different Skins. Gender Identity in European Women's Oriental Travelogues 1850-1950*) and appropriate for literature created in the world of empires are adequate for discussing Central European travel writing. There, the feminine speaking subject of the text was "doubly colonized": by men in patriarchal societies and by occupants in a partitioned country stripped of independence and wiped off the map of Europe.

Biography: Ida Jahnke is a doctoral student at the Institute of Polish Literature. She is interested in women's literature of the nineteenth and early twentieth century as well as the formation of the non-fiction (reportage) literary genre. She researches women's travel literature in the context of different forms of self-narration and ways of looking at Otherness. Specifically, she works with the perspective on Otherness in the nineteenth-century works of women from countries which did not participate in colonialism.

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Jan Rousek

Abstract: Hanzelka-Zikmund's Travels in Ideology

The paper discusses ideological changes in the cinematic thinking after the 1948 Czechoslovak coup d'état by an example of documentaries made by the famous Czechoslovakian travel duo Hanzelka-Zikmund.

Jiří Hanzelka (1920-2003) and Miroslav Zikmund (1919) were Czech travellers, journalists, authors and filmmakers, focusing on travel genre and the popularization of the then exotic countries. In 1947, Hanzelka and Zikmund embarked on a three-and-a-half-year journey through Africa and Latin America, supported by the automotive company Tatra, that provided them with the vehicle they drove throughout the voyage. They visited forty-four countries, covering eleven thousand kilometres. To document their travels, Hanzelka and Zikmund were shooting on 16 mm camera. The materials were subsequently edited to two feature documentaries, *Africa I.* and *Africa II.*, and several shorter films. After their return to Czechoslovakia, the duo's films and books became extremely popular among general public, and up to this day, they still keep the legendary status.

Hanzelka-Zikmund's first journey began in 1947 and ended in 1950, meaning that they set out from a democratic country and returned to a newly-created communist regime. Their travel films, that were shot during the travels and edited afterwards, between 1951 and 1953, thus represent a pastiche of ideologies. Some of these ideologies correspond, whereas others seem to be contradictory.

Although the duo's work is remembered mostly in terms of the travel genre and exploration of foreign places, their activity was also tightly connected to promotional purposes – their task was to promote the commercial company Tatra, when showing the car's durability in extreme conditions. In this way, Hanzelka-Zikmund's films worked as a kind of advertisements, implying the capitalistic ideology of consumerism. On the other hand, the voice-over of the films, that was recorder after the return to the communist Czechoslovakia, emphasizes class differences in the depicted societies, pointing out poverty, bad working conditions, hard manual labour, etc. These ideas originate from the Czechoslovakian environment influenced by the Marx theory after the change of the regime. Regarding the colonialism itself, the directors were fascinated by the exoticism of the African continent. In the same time, the voice-over criticised colonial agenda and the superiority of Western countries in the historic relation to the indigenous people.

In the paper, the duo's feature travel films are examined from the post-colonial and ideological perspective, taking into accounts archival material of Hanzelka-Zikmund's archive in Zlín, personal interview with Miroslav Zikmund, and contemporary theoretical sources on post-colonialism and ideology in film.

Biography: Jan Rousek works independently as a filmmaker and as a curator (City of Prague Museum, Academy of Sciences, Prague). Holds MA degree from documentary filmmaking (FAMU, Prague) and BA degrees from filmmaking (FAMU) and history (University of South Bohemia in České Budějovice). Since 2018 he has been a PhD candidate in Film Theory at the Film and TV School of Academy of Performing Arts, Prague (FAMU). Both in his theoretical research and film practice, Rousek examines modern history and its representation, with focus on totalities, postcolonial theory and representation of history in film. His study Addressee: Civic Forum (OF) was published in the Czech peer reviewed journal HOP, 4 (2/2012).

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Jeanne Dubino

Abstract: Imperial Designs, Military Pageantry, and Traveling Menageries: Emily Eden in India, 1838-1842

The British writer Emily Eden (1797-1869) travelled with her brother, George Eden, 1st Earl of Auckland, in India, where he was the Governor-General, from 1836-42. This travel was essentially imperial and military in nature, and, indeed, the first Anglo-Afghan War (1839-1842), also known as the Disaster in Afghanistan, did result in part as a result of decisions made by the Earl of Auckland.

In her narration of these travels, *Up the Country* (1866), Emily Eden did not write about the fiasco occasioned by her brother. Rather, she described the journey, through the Upper Provinces of India, itself. Much of her description does reveal, however, the military pageantry that reflected the true purpose of the expedition. Part of this pageantry involved the display of hundreds of humans and animals alike. This paper will focus on the three roles of the animals traveling with imperialists abroad and in proximity to an imperial war. Eden describes in some detail the horses and elephants on which they rode (transportation), the manner in which they were decked and the tigers they hunted (symbolic of power and might), and the dogs and native animals who accompanied them (pets). As I will show, what is particularly revealing is how Eden suggests the extent to which the humans, both imperialists like herself and her brother, and the indigenous Indians with whom they travelled, and the animals themselves, were on par.

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

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Jean-Xavier Ridon

Abstract: Nicolas Bouvier: from one island to another.

My presentation will offer a comparative analysis of two texts by the Swiss travel writer Nicolas Bouvier, who have in common a reflexion on insularity. Indeed, *Le Poisson-Scorpion* (1981) and *Le Journal d'Aran* (1990) describe a visit by Bouvier to islands where the travel writer got somewhat lost. Bouvier in Ceylon and later in Aran finds himself in spaces that he cannot understand and that challenge the very reasons for his presence in these places. The writer warned us, Islands are peculiar spaces that offer their own logic or illogism. In both cases, the ill and feverish traveller offers stories where the reality of the journey is constantly challenged by the appearance of a world full of spirits and apparitions. I will show how the two texts then flirt with the dimension of fiction and question the very boundaries of the travel journal genre. But above all, Bouvier confronts us with two distinct kinds of empty space that will enable me to nuance and clarify what critics have called his "poetics of disappearance".

Biography: Jean-Xavier Ridon is Professor of French and Francophone Studies at the University of Nottingham. He is the author of J.M.G. Le Clézio - *Henri Michaux: L'exil des mots* (Kimé, 1995), *Le Voyage en son Miroir* (Kimé, 2002), *Le Poisson-Scorpion de Nicolas Bouvier* (Zoé, 2007/InFolio, 2014) and

L'étrangement du voyageur (Kimé, 2018). He has also co-edited several books, including *Européens qui sommes-nous?* (PUP, 2012) and *La Langue de l'autre* (PUP, 2009).

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Jonathan Chatwin

Abstract: A walk in modern China

Through the centre of China's capital, Long Peace Street - or, more poetically, the Avenue of Eternal Peace – cuts a twenty-mile, arrow-straight line. At its centre point, it divides the Forbidden City, the vast palace of the Ming and Qing emperors, from Tiananmen Square, the shadowless public square built by the Communists to glory the New China they proclaimed there in 1949.

All along the street stand monuments to China's tumultuous history: some hidden, some grandiose, and some which remain only in the echoes of a street name or subway stop.

In the summer of 2016, I spent two days walking across the city along this road, and the subsequent two years following the byways of history and memory in trying to commit it to the page. My paper will offer an account of the journey, both literary and actual, I took along Long Peace Street, investigating modes of writing on China, historical and modern, and the opportunities and challenges presented by writing on a journey of limited scope in a country as vast and diverse as China.

Biography: Jonathan Chatwin holds a PhD in English Literature from the University of Exeter. His book on the traveller and writer Bruce Chatwin, *Anywhere Out of the World*, was hailed as the 'best account yet of the origins of Chatwin's restless mania'. He now writes for a range of publications on travel, literature and history, with a particular focus on China; his forthcoming travelogue *Long Peace Street: A walk in modern China* will be published by Manchester University Press in July.

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Jordan Harris

Abstract: 'The Significance of William Wells Brown's 'Three Years in Europe: Or, Places I Have Seen and People I Have Met'

When it comes to the historic travel writing of the 19th century, few sources are as perceptive as William Wells Brown's 'Three Years in Europe: Or, Places I Have Seen and People I Have Met'. Brown's account is unique due to the fact that he was a mixed-race man, who identified as black, travelling around Europe in the mid-19th century. Born into slavery in the United States he escaped and found freedom in the north before immigrating to Europe. It is an exceptional account of a black, American man's experience in Europe. The additional fact that 'Three Years in Europe' was the first travel guide to be written and published by an African-American in the United States only adds to its importance and insightfulness.

Often when race was discussed in the 19th century, particularly in Britain, it came from a white, often academic/'scientific' standpoint. 'Three Years in Europe' allowed Brown the ability to speak about his own

racial experiences. My presentation will look closely at Brown's time in Europe to answer the following questions. Was he treated the same where ever he went, or did it differ country by country? Was he ever treated like an equal? If he was treated differently was it because he was mixed-race/black or American? Did his abolitionist views ever influence his treatment? Finally, what was it like to be a mixed-race/black man travelling around Europe at a time when race was becoming more important in western society? Brown's work adds a new element to travel writing by causing us to question how race, identity, and even class impacted this leisurely activity.

Biography: Jordan Harris a second-year postgraduate researcher in the History, Politics and International Relations Department at the University of Leicester. She has completed a master's degree at the University of Leicester in Museum Studies as well as a prior master's degree in Medieval History at Swansea University. She earned her bachelor's degree from Olivet College in the United States. Her research project centres on the mixed-race experiences of people of African and European descent in 19th century Britain. She is interested in the racial opportunities and obstacles mixed-race people encountered across the 19th century as well as the external factors of colonialism and slavery that shaped their experiences in Britain.

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Julie Fletcher

Abstract: The traveller as witness: human rights and travel writing in Tibetan contexts

Nineteenth and early twentieth century English-language travel writing on Tibet is largely characterised by colonialist and exoticised representations of a "forbidden" "magic" and "mysterious" Shangri-la. Following the Chinese annexation of Tibet, however, the 1959 escape and exile of the Dalai Lama, the Tibetan government, and an initial 80,000 Tibetan refugees signalled the beginnings of the Tibetan diaspora, and the emergence of a new form of writing on Tibet. As 'Tibet' walked into the world, new encounters between travellers and Tibetans began to produce new forms of Tibetan life narrative, and a re-framing of the travel narratives of non-Tibetans.

In this development, while aspects of exoticisation have sometimes remained, both Tibetan and traveller narrative accounts have become progressively shaped by new relationships of witnessing, testimony, and collaboration between Tibetans and non-Tibetans. In the refugee camps that formed along the Indo-Tibetan border, encounters between the displaced Tibetans and foreign journalists produced the first of these accounts, and gave rise to new ways of telling Tibetan stories.

Since then, foreign travellers have encountered, witnessed and written about the growing Tibetan refugee community, the brutal Chinese response to a wave of non-violent Tibetan protest in Lhasa in the late 1980s, and the 2006 border patrol shooting of a young Tibetan nun attempting to escape across the high Himalayan *Nangpa-la* pass. Across the six decades of the Tibetan diaspora, paradigmatic witness events have consolidated the role of the traveller as witness to the situation of Tibet, and produced travel literature increasingly shaped by human rights concerns.

Biography: Dr Julie Fletcher is a Lecturer in Humanities and Social Sciences at Victoria University, Melbourne, Australia. She is a member of the International Association for Tibetan Studies, and has a long-standing interest in the Tibetan people and situation. Julie's primary research interests are in the area of human rights, testimonial narration, non-violent action, and transnational social movements. Her doctoral research examined the emergence and development of testimonial texts and practices as a central form of

rights-based, transnational political action in the Tibetan refugee community. Julie has continued to research in this area, and has presented her work nationally and internationally in Australia, New Zealand, India, United Kingdom, Canada and North America, in the fields of auto/biography studies, sociology of law, literature, diaspora studies, Tibetan studies and Asian studies.

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Kiranpreet Kaur

Abstract: Imagined Fears, (De) constructed Identities: Representation of slavery in African authored Travel Narratives

Slavery, as a form of cruelty, has largely appeared in travel narratives of the late eighteenth century and early nineteenth century (Heffernan). Through travel texts, slavery has enabled Victorian travellers to claim a humanitarian identity for themselves and that of deprived, uncivilized and cruel people for Africans. Further, the fear of being enslaved, while on the expedition, also finds a due representation in the travel texts of the abolitionist period. This imagined fear amongst the travellers and their auxiliary have enabled the Victorian travel writers to distance themselves from the African people; and the African travellers to assimilate into the power structure.

The representation of slavery in Victorian travel texts has largely been discussed by the scholars, but the narratives of African travellers of the same period still remain less discussed. This paper, therefore, proposes to discuss the imagined fears of slavery in the narratives by Africans travelling with or for the European expeditions. The paper will discuss the reason and the role of this fear amongst the Africans, either liberated slaves or the slave traders, in constructing the African identity. The paper will try to answer: How do the African authors of the nineteenth century use the image of slavery to distance themselves from African identity and assimilate into the western hegemonic definition of civility? Through the narratives by Africans on Livingstone's last expedition, the paper will try to establish the relationship between the representation of slavery, African identity and power.

Biography: Kiranpreet Kaur is a PhD student at Department of African Studies and Anthropology at the University of Birmingham. She is working on both British and African authored African Travel Writings under the supervision of Dr Rebecca Jones and Dr Kate Skinner from the Department of African Studies and Anthropology and Dr Asha Rogers from Department of English. Her work focuses on African identity construction in colonial and postcolonial Anglophone African Travel narratives. She holds an M.Phil. degree in English from the Guru Nanak Dev University, Amritsar, India. She has published in various research journals and has also published a book that is a collection of poems in Punjabi language. Along with this, she has worked as a creative head for Bombay based Film Company. She has written fiction and non-fiction for them for two years.

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Laura Albertini

Abstract: What contribution can travel writing make to the development of 'landscape communities': the case of landscape ethics in Paolo Rumiz's Appia

During the last few decades, the increasing scholarly debate on ecocriticism within Italian Studies has expanded the academic debate on the representation of the environment, place and landscape in literary texts. Within this context, academic works by Massimo Quaini (2000, 2006), Serenella Iovino (2006, 2016, 2018), Patrick Barron and Anna Re (2008), and Elena Past (2018) analyse and discuss the role that literary texts can play as narratives of 'resistance and liberation' with reference to environmental, social, and political crises of landscapes. Among the genres analysed within this debate, travel writing has not yet been included, despite the fact that many such texts could be relevant objects of investigation considering thematic and stylistic aspects. In this paper, I argue that this seems to be true for Paolo Rumiz's Appia (2016). In this reportage, the Italian journalist narrates his journey from Rome to Brindisi following the remains of the ancient Appian Way. My paper aims to illustrate how the choice of the itinerary, as well as stylistic and formal aspects of Appia, contribute to making this travel reportage an original attempt to overcome crises of landscape. I argue that Appia could support the development of a *comunita' di paesaggio* - landscape community - theorised by the philosopher Luisa Bonesio (2017) as the common effort of inhabitants and outsiders to pursue an ethical caring for the landscape. Considering the textual choice and critical approach, my research could not only enhance the academic debate on Rumiz, but also contribute to the increasing debate on travel writing and ethics with reference to place and landscape within Italian Studies.

Biography: Laura Albertini is currently a PhD candidate and Graduate Teaching Assistant in Italian at University of Leicester. Laura graduated in Modern Languages and Cultures from University of Verona and holds a MLitt in Italian Studies from St Andrews University. Her research interests include contemporary Italian travel writing, ethics, and ecocriticism. Her PhD project focuses on the relation between travel, travel writing, and ethics of place and landscape in Paolo Rumiz's reportages on Italy.

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Mathilde Poizat-Amar

Abstract: Contemporary Travel Writing and the Digital Age: The Question of Literariness

Travelling has progressively become an act of a hybrid nature, going back and forth between the geographical and the virtual world: we look up itineraries on Google Maps and Street View, we check reviews on Trip Advisor while on the move, and we document our journeys on digital platforms such as social media (Twitter, Facebook, Instagram) or blogs. As a result, contemporary travel writing could be said to encompass print productions as well as the infinity of written traces left by travellers on the web. However, while literary scholarship has increasingly strengthened its theoretical framework to examine the evolution of literary travel writing in print format, it often shies away from addressing the question of the literariness (whether a piece of work belongs to literature) of productions published on the web: how can we determine the literariness of digital travel writing when these productions are not subjected to the vetting process imposed by publishing houses or literary prizes? Can the definition(s) of literary travel writing in print translate to productions published on the web? Can the definition(s) of digital literature translate to digital travel writing? What are the specificities of digital, literary travel writing? This presentation is going to examine a body of digital travel writing productions written in French and English to address these questions.

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

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Nadia Butt

Abstract: Reinventing the Self: Travel and Transformation in V.S. Naipaul's Fictional Autobiography *Half a Life* (2001)

This paper sets out to examine travel as a means of individual transformation in V.S. Naipaul's fictional autobiography *Half a Life* (2000). Based on the journeys of Willie Somerset Chandran, undertaken in Asia, Europe and Africa, travel is presented as a form of cultural and personal translation in the novel. The first part of the paper defines the theory of travel (Clifford 1992, 96-16; Urry and Rojek 1997) in relation to migratory flows, diasporic communities, exiles, expatriates, and neo-nomadism (Dagnino 2013, 131) whereas the second part employs these 'travelling concepts' (Bal 2002; Said 1982) as a reading methodology. I argue that the male protagonist Willie, caught between heterogeneous cultures, is deeply occupied with reinventing and rediscovering the self in a new geographical and cultural domain in order to live a complete and not 'half a life'. At first, travel is, indeed, a way to realize his most ardent wish, namely to escape the banality of life in India to seek a thrilling one in England, but Willie turns out to be someone who is perpetually tied to a nomadic existence, constantly wandering between distant locations, unable to arrive at his final destination. However, it is the experience of crossing geographical, cultural, political, linguistic, and social borders that eventually brings more self-knowledge and understanding to him. Finally, the paper sheds lights on Naipaul's treatment of travel as a metaphor of personal quest in Willie's disintegrating world who seems to be on a long search to reconcile with his multiple identities, his sexual chaos, dislocation and homelessness, in short, an existence on the run.

Biography: Nadia Butt is Lecture in English in the department of British and American Studies at the University of Giessen, Germany. Having gained her MPhil degree in English at the University of the Punjab, Lahore, Pakistan, in 2003, she completed her PhD in 2009 at the University of Frankfurt, Germany. She is the author of *Transcultural Memory and Globalised Modernity in Contemporary Indo-English Novels* published in 2015. She has also taught British and Postcolonial literatures at the University of Frankfurt and the University of Muenster. She has mainly published articles in the area of transcultural literatures in English. Her main areas of research are transcultural theory, Anglophone literatures and travel literatures. Currently, she is working on her postdoctoral project, which focuses on the theme and metaphor of travel in British and Anglophone literatures.

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Naomi Paul

Abstract: Distance Since Departure - Lessons from Madagascar

This a piece of creative non-fiction (travel) writing: an account of two periods of time spent in Madagascar. The return visit (6 weeks as a tourist in 2003) is described with reference to the original time spent there (two years as a teacher 1973-5) in the post-colonial (now globalised) context of a former French colony.

As I meet myself coming back, I trace the shifting sense of self-identity in various ways. I explore the role of the worker/traveller/visitor in relation to both time periods. I also explore the extent to which being Jewish, middle-class and female impacted on being there, as compared to being white and English – and more specifically, not French. I show the role of language and place in the construction of attachment and loss.

Via conversations, description and stories, I try to encapsulate the comparison between the two time periods and reflect on relationships in their post-colonial contexts. Attention is paid to writing style, narrative voice and the potential impact on an audience.

Madagascar is rarely represented to a British audience beyond wild-life programmes and animation, and this piece, in its small way, seeks to redress that balance.

Biography: Naomi Paul is a writer and performer of comedy, theatre, songs and spoken word. She is currently touring her solo show to festivals around the UK, including Leicester, Brighton, Buxton and Edinburgh. Naomi is a teacher of English and Humanities and has worked in schools, FE and HE, most recently on Access to Higher Education courses. She has qualifications in Cultural Studies (MA, University of Birmingham) and Creative Writing (BA, University of Birmingham and MA, University of Central England).

As well as Madagascar, Naomi has travelled to Eastern Europe, East Africa, the Indian subcontinent and North America. She is originally from London and lives in Birmingham.

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Nataša Urošević

Abstract: Crossing the Iron Curtain: Tourist and Cultural Encounters in *A Traveller's Yugoslavia*

The paper will analyse literary representations of cultural encounters in the travelogue *Cities and Stones: a Traveller's Yugoslavia*, written by the British SF writer Brian Aldiss in 1965. An account of the six months' adventure tour of Yugoslavia, Aldiss's only travel book was once banned in the country, because his critical, witty and sometimes ironic report on the dramatic cultural and social contrasts in the rapidly developing Balkans did not satisfy the leaders of the Yugoslav Tourist Association. Writing with admiration about the rich cultural heritage, natural beauties and glorious history, but also about cultural diversity and traditional obstacles to modernization and urbanization, the author successfully described the specifics of the country balancing between the Europe's West and East. In addition to a very informative insight into the cultural and political history of the region, there is also a very interesting list of references for further reading. This unique guidebook through space and time is also a very valuable and rare record of an important period of development of tourism on the Adriatic as well as of mobility during the Cold War. The author will analyse the mentioned travelogue in the historical and literary context of European and British travel writing related to the Balkans and Yugoslavia.

Biography: Nataša Urošević is assistant professor at the Juraj Dobrila University of Pula, Croatia, Interdisciplinary Study Programme of Culture and Tourism, where she teaches courses related to Croatian and European cultural history, identity and heritage, as well as Travel Writing and Cultural Routes. She participated in several EU projects, including the current HERA project „European Spa“. She was the main organizer of the *2018 Borders and Crossings International and Multidisciplinary Conference on Travel Writing*. She received the Richard Plaschka Fellowship from the Austrian Ministry of science, research and economy as well as the Thesaurus Poloniae Fellowship from the Polish Ministry of Culture. Before working at the University, she worked as a journalist and in publishing industry for 10 years.

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Neil Cliff

Abstract: “Exploring” Mungo Park’s Literary Legacies: Mumbo Jumbo in Language and Lithograph

Over the last two centuries, the impact of Mungo Park’s seminal travel narrative *Travels in the Interior Districts of Africa* (1799) has inspired other writers to embark on similar courses of travel along the Niger River, as well as motivated artists to depict such journeys. Authors such as Richard Owen, Tom Freemantle and Peter Hudson, as well as female travellers such as Kira Salak have all produced their own accounts of journeying down the Niger. Taking a geocritical approach, this paper explores the nuanced interconnections between historic and modern travel experiences, producing a “corpus commentary” that, in addition to recognising the changing cultures and landscapes of the Niger, critiques the varied experiences of the same space travelled at different times by different individuals.

To take just one example of an influential passage from Park, his commentary on the ritual of Mumbo Jumbo, combined with lithographic artwork, memorialises as well as mythologises the impact this ancient African practice has had on modern language. Furthermore, his narrative also highlights how various appropriations of the natural environment during the Mumbo Jumbo ritual: as dress, as superstitious meeting place, as symbolic totem, as border between real and imagined, presents Park with a hybridised intercultural encounter. Over time, and through layers of influence, this custom has permeated the English language. In addressing the evolution of this ritual through a geocritical framework with a focus on Park and those who have followed in his wake, it is evident that contemporary realisations of this practice have changed dramatically.

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

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Pere Gifra-Adroher

Abstract: Nineteenth-Century American Travel Writing on Spain: an Ecocritical Approach

The American travel writings on Spain published throughout the nineteenth century have often been analysed bearing in mind above all the enduring political, literary and intercultural exchanges that they established between the US and the Old World. Most scholars have claimed that the American writers who visited the Peninsula did so to become acquainted with certain momentous events in the history of Spain and to acquire a first-hand knowledge of its language, art and culture. However, one neglected issue in the study of these writings that ought to receive further analysis in the light of new critical paradigms is their more or less continual focus on environmental issues. Washington Irving's allusions to water management in *The Alhambra* (1832), or William Cullen Bryant's observations on the deforestation and advancing aridity of the soil in *Letters of a Traveller* (1859) are two cases in point, but there are many other travel writers, including Alexander Slidell Mackenzie, Kate Field or Caroline Earle White, who deserve attention. Drawing on several ecocritical approaches to literature developed over the past few years, this paper will examine the "greening" of nineteenth-century American travel writing on Spain by focusing on such areas as water management, deforestation and landscape erosion. By calling attention to these environmental issues, I will argue that a number of travel writers used the environment with a dual purpose. Firstly, to inform their readers about the current state of affairs of Spain; and, secondly, to suggest that the environmental degradation of the country mirrored its political, moral and cultural decline.

Biography: Pere Gifra-Adroher is an Associate Professor of English at Universitat Pompeu Fabra in Barcelona. He is the author of *Between History and Romance: Travel Writing on Spain in the Early Nineteenth-Century United States* (2000) and editor of a special issue on "American Travel Writing on Spain" for the *Revista de Filologia de la Universidad de La Laguna* (2019). He has also co-edited, with Montserrat Cots and Glyn Hambrook, *Interrogating Gazes: Comparative Critical Views on the Representation of Foreignness and Otherness* (2013), and with Jacqueline Hurlley Hannah Lynch and Spain (2018). He has also edited Bayard Taylor's account of his visit to Andorra in 1867 titled *La república dels Pirineus/The Republic of the Pyrenees* (2002). His research focuses on nineteenth-century American literature, Anglophone travel writing on Spain, and cross-cultural relations between the Iberian Peninsula and the English-speaking world. His work in progress includes an anthology of nineteenth-century American travel texts on Spain and a study of the reception of Harriet Beecher Stowe in the Hispanic world.

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Rebecca Butler

Abstract: '[A] crowd of free elastic spirits': Repackaging Tourism in Thomas Cook's Periodicals (1851-1878)

In the Victorian dichotomy between the traveller versus the tourist, the package tourist is the symbol par excellence of everything independent travel is not. The lowest in the hierarchy of travelling types, were those who travelled as a group under the protection of travel agent Thomas Cook. By travelling under the direction of a commercial tour operator, Cook's tourists' 'presumed passivity, obtrusiveness, and obeisance before steam and *cicerone* threatened both the places and the paradigm of independent travel', as James Buzard explains. In the wake of Cook's first foreign tour to the Paris Exhibition in 1851 through to the late nineteenth century, the Cook's tourist was consequently a recurring figure of ridicule in travel journalism and books.

However, this paper reorients attention to Cook's tourists' self-presentation in the *Excursionist* under Thomas Cook's editorship (ca. 1851-1878) and his short-lived *All the World Over* (1875-1876), a collection of travel stories, which Cook intended to develop in serial form. I examine the representation of Cook's travelling party both in the editorials and tourists' contributions to these publications. The descriptions of the package tour group in relation to the independent traveller in these accounts, I argue, serve to 'write back' against contemporaneous anti-touristic discourse. Although deployed by Cook as a means of marketing his business model, his revised emphasis on the educative, literary and even emancipatory potential of commercial travel through the periodical medium also provided a stage for lower middle-class travellers to challenge anti-touristic stereotypes and negotiate an alternative authority.

Biography: Dr Rebecca Butler is a Lecturer in English at Nottingham Trent University and an active member of the Centre for Travel Writing Studies there. With her colleague, Dr Ryan Nutting, she co-edits Snapshot Traveller newsletter for the International Society for Travel Writing (ISTW). Much of Dr Butler's research focuses on the print cultures surrounding nineteenth-century touristic developments. Her proposed conference paper is based on research undertaken at the Thomas Cook Archive in Peterborough for the chapter 'Writing Tourism', that she has been commissioned to write for the forthcoming Oxford Handbook of Tourism History, edited by Kevin James and Eric Zuelow.

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Richard Steadman-Jones

Abstract: The Lover's Other Discourse: Genet, Orton, and White across Languages

Jean Genet in *A Thief's Journal*, Joe Orton in *The Diaries*, Edmund White in *The Burning Library*: All three articulate a vision of travel in which sexual adventure and the crossing of linguistic boundaries are closely interwoven. When Genet is pulled in by the Spanish police they find a tube of Vaseline in his pocket and abuse him so viciously that he has difficulty rendering the force of their mockery in French: 'I translate but lamely,' he says 'the malicious irony of the vivid and venomous Spanish phrases.' Orton is on the beach with a potential partner and is taken aback by the young Arabic-speaker's mastery of explicit slang from the queer spaces of London before decriminalization: "'You speak very good English,'" I said. "Where did you learn?" The explanation is unlikely: "'In school" he said.' And White, finally, asserts the liberating possibilities that gay sexuality offers the traveller: 'We are never sad tourists stranded behind the high walls of the Hilton compound.' Instead 'we' spend our evenings in the arms of 'a Moroccan man who works on the ferry-boat from Tangier', so that, 'by the end of the week', 'we' have at least a basic grasp of his particular dialect of Arabic.

Movement across borders, across languages and across sexual boundaries: I offer a personal and critical meditation on the interconnection of these three types of transgression as it played out in the work of gay male writers across the middle decades of the twentieth century.

Biography: Richard Steadman-Jones is a senior lecturer in the School of English at the University of Sheffield. He has a long-standing interest in the linguistic dimensions of cultural encounters and has written on questions of language both in colonial settings and in situations of exile. In recent years he has been exploring forms of writing beyond the usual academic genres and has developed a range of collaborative work with visual artists, musicians, and performers.

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Robert Frost

Abstract: The Natural World of J.G. Wilkinson

John Gardner Wilkinson (1797-1875) is best known for his contribution to the establishment of British Egyptology. In this piece though, I will argue that a close reading of his later book, *Dalmatia and Montenegro* (1848) gives interesting insights into a wholly different subject: natural history.

Noah Heringman (2013) has noted that existing scholarship has often dismissed the natural history observations of travellers as uninteresting, on the grounds that they are 'descriptive' rather than 'narrative' based. This interpretation is understandable when such references to natural history are read on their own. However, this piece will argue that when the brief notes on natural history made by travellers are read together, a number of themes emerge.

First, I intend to note unexpected disciplinary linkages between the classics, antiquarianism and natural history, identified by Heringman (2013): natural history was strongly informed by concerns current in classics and antiquarianism for some practitioners at the beginning of the modern period. Second, I intend to explore how Wilkinson's natural history observations, especially those on topography, often stood in for and represented his ideas about human culture. Wilkinson uses natural history to set up his travel destination as a wild and exotic corner of Europe. As his journey progresses from Istria to remote Montenegro, so too does his recording of the landscape, which changes from the picturesque to the sublime. In many ways, the sum total amounted to a natural equivalent to Saidian *Orientalism*, though by no means one without tensions, which will be explored.

Biography: Robert Frost is a first-year AHRC/ Midlands3Cities-funded doctoral student based at the University of Nottingham, with joint Geography and History department supervision. His research focuses on a Georgian/ Victorian traveller-scholar, John Gardner Wilkinson (1797-1875), who is most famous for his work on Ancient Egypt, yet was also active in other intellectual pursuits and travel in the Mediterranean, most notably in the Balkans. He is particularly interested in the history of Egyptology and antiquarianism in Britain and beyond, the context of colonialism, as well as the associated visual cultures.

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Rory Waterman

Abstract: Brexit Day on the Balmoral Estate; Intolerance on the Web

This paper will be a reading with discussion. In January 2017, I published the poetry pamphlet *Brexit Day on the Balmoral Estate* (Rack Press). All of its nine poems - some in slightly moderated versions - were then included in my second full-length collection, *Sarajevo Roses* (Carcanet Press), which was published in September of the same year. However, whereas in the book I (perhaps erroneously) decided to break them apart from one another, in the pamphlet they are a sequence, which travels south and east from Britain, then beyond Europe, before returning to Britain in the final title poem. This paper will return to the original sequence, and will discuss the motivations of a poet attempting to present a nuanced claim for European cohesion in a time of potential chaos.

As of March 2019, that chaos shows no sign of abatement. Some recent poems, projected to appear in my next collection, *Sweet Nothings* (Carcanet, 2021), consider the ways in which people often view but do not see one another in our digital age. The paper will also include reading of and discussion around some of this newer work, in light of British and European identities.

Biography: Dr Rory Waterman is a Senior Lecturer in English and Creative Writing at Nottingham Trent University. His scholarly works include *Belonging and Estrangement in the Poetry of Philip Larkin, R. S. Thomas and Charles Causley* (Routledge, 2014), and *Poets of the Second World War* (Northcote House/Writers and Their Work, 2016). He also edited *W. H. Davies, The True Traveller: A Reader* (Fyfield Books, 2015). His debut poetry collection, *Tonight the Summer's Over* (Carcanet, 2013) was a Poetry Book Society Recommendation and was shortlisted for a Seamus Heaney Prize. This was followed by his pamphlet *Brexit Day on the Balmoral Estate* (Rack Press, 2017) and his second full-length collection *Sarajevo Roses* (Carcanet, 2017), currently shortlisted for the Ledbury Forte Prize. He co-edits New Walk Editions.

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Ruby Hawley-Sibbett

Abstract: 'It is difficult for reality to keep pace with imagination'; Catherine Hutton's "factual" and fictional travel writing

Catherine Hutton's three epistolary novels, *The Miser Married* (1813), *The Welsh Mountaineer* (1817), and *Oakwood Hall* (1819) all include detailed accounts of travel across England and Wales. Her novels remain critically overlooked, particularly in contrast to her near contemporary Jane Austen, despite Hutton's sophisticated depiction of the relationship between characters and the spaces in which they move. Hutton is now primarily known as Birmingham writer of non-fiction. Redressing this, my paper will analyse the interplay between Hutton's published travel writing, including her *Letters written during a Tour in North Wales* (published in *The Monthly Magazine* 1815-1818), her personal correspondence, and her use of fictional travel narratives in her novels.

I will focus on Hutton's portrayal of travel in Wales, including comparing her description of Aberystwyth in her own voice with her account in the voices of Charlotte, the heroine of *The Miser Married*, and her servant. As Hutton's travel writing and her novels are both epistolary, I will discuss the construction of travel description in letters, including her foregrounding of the female experience and her attempts to use working-class voices. My paper will demonstrate that Hutton shows a prescient awareness of issues relating to travel writing, including the negative impact of unrealistic expectations of tourist destinations. Comparing fictional and ostensibly "factual" travel accounts by the same writer not only sheds light on Hutton's literary practice but also calls into question the boundaries of fact and fiction in the travel writing genre.

Biography: Ruby Hawley-Sibbett is a first-year, Midlands3Cities-funded PhD student in the School of English at the University of Nottingham. Her research explores women writers' use of English and Welsh national, regional, and domestic spaces in late eighteenth- and early nineteenth-century prose fiction, including case studies of Catherine Hutton and Jane Austen.

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Ruth Lampard

Abstract: Virtual Pilgrimage: Travel and Travel Writing – With ME it's Problematic!

I developed this in response to getting ME, a serious and disabling illness that largely confined me to the house and nearby: am limited to walking 2-4K (up to 4-5000 steps a day). It's disability through energy impairment. Unable to walk the Camino, I began to plot my steps against the map & follow blogs & YouTube videos about that stage. Most people take 35-40 days to walk the Camino. It took me 271.

ME is disabling cognitively too: for the first two years I couldn't read any books & even now am limited cognitive capacity which impacts the amount of time & density of text I can read – or write. But Twitter is fabulous: short character limited messages with links to articles and videos makes content accessible, and short messages possible too. The travel writing comprised daily tweets about the day, the stage of the Camino & where I'd got to. It would include helpful blogs & YouTube videos of the stage. People joined & responded on Twitter, including those who had walked the Camino & those who plan to do so. The writing is of necessity short, transient and of the moment. A passing thing, as a chat with a passing walker.

It's not actual travel. It's not even travel writing, but it's pilgrimage, journey, 'different' disability, community, identity, expanding limited horizons: one step at a time.

Biography: Ruth Lampard is a priest in the Church of England, currently on long-term absence. She was most recently Chaplain to a charity working with people at risk of homelessness. She grew up in Leicester, studied Law at Durham, trained for ministry at Cambridge studying Theology at Jesus College, Cambridge. She has an MA in Psychology of Religion from Heythrop College, University of London. She is currently walking & Tweeting the Te Araroa Trail in New Zealand, the world's newest long distance trail, as a Virtual Pilgrim. She is learning about Māori culture & hopes to encounter people & learn about NZ on the way.

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Samia Ounoughi

Mapping in Process: Discourse Analysis of the Alpine Club's periodicals

Abstract: The Alpine Club of London was the first Alpine Club in the world and was founded in 1857. Their periodicals, *Peaks, Passes, and Glaciers* as well as *The Alpine Journal* provide many precious travel narratives which record the members' explorations of the Alps. This interdisciplinary paper aims to show the alpinists' priceless contributions in two domains. First, they carried out a considerable work of geography by mapping the Alps: borders, passes, revealing routes, accesses to peaks, etc., where hardly anyone had ever set foot before. The complements they added to existing maps were also the result of their exploits in succeeding to change dead-ends into tracks and routes. Based on the exploration of a digitalised corpus of the Club's periodicals from 1858 to 1899, I would like to bring to the forefront some of the most salient traits of the discourse of their shaping of borders and crossings in their narratives. My approach involves discourse analysis (pragmatics, linguistics of enunciation cognitive linguistics) as well as

history and geography. I hope I will show that on top of their existence as potent earthly landmarks and challenges for humans, the mountains have always been geographical objects in motion.

Biography: Samia Ounoughi is a Senior Lecturer at Université Grenoble Alpes (France). She specialises in interdisciplinary discourse analysis combining micro-reading and corpus analysis thanks to digital humanities. She has published a number of articles on mountain travel narratives. She is the Editor of *Salience and Relief Related Discourse (Journal of Alpine Research, 2016)*. She has published a chapter in Fourny, M.C., Gal, S. *Montagnes Liminales : Liminal Mountains* (PUG: 2018). She is co-author of Lyons, A. Ounoughi, S., "Towards a transhistorical approach to analysing discourse *about* and *in* motion" in Evans, M. and Tagg, C. (Eds.), *Historicising the Digital: English language practices in new and old media* (to be published in 2019).

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Sandhya Patel

Abstract: Crossing Beaches and Disrespecting Borders: 18th-Century Rules of Engagement and British and French Writing of Violence in the Pacific.

In situations of cultural contact, difference can be so great that the only means of control is violence. In this understanding of contact, the aggression inherent 'in the presumed right to possess the land' (Denning, 4) further exacerbates intrinsically charged relational interaction.

This paper will examine how British and French exploration accounts of these innately violent instances of contact and later encounter (distinguished from each other by the varying degree of mutual 'acquaintance') negotiate modes of representation in the writing of violence.

After almost three decades of encounter in the Pacific, Etienne Marchand and George Vancouver almost simultaneously set out on voyages around the world, in the illustrious wake of the ultimately unfortunate Cook. Vancouver was a veteran voyager, Commander of the *Discovery* (January 1791 to September 1795) and Marchand, so obviously an aspiring explorer, was Captain of the *Solide* (December 1790 to August 1792). Neither had read the other but both had ample first and second hand knowledge of their predecessors' accounts.

The strategic ends of their respective voyages differed, but as the accounts show, both navigators were steeped in travel lore, whether primary or secondary. Conceptualising their accounts of more or less violent encounter while crossing beaches and disrespecting borders, in Polynesia or on the northwest coast of North America, in the terms outlined above, may reveal diverse approaches to the writing of violence subject to the ideological weight of previous relations. Whether two distinct models of the rules of engagement come to the fore, French and British, remains to be seen.

Biography : Sandhya Patel is Senior Lecturer in 18th Century Studies. English Department, Université Clermont-Auvergne, Clermont-Ferrand, France. Research interests: Exploration accounts, exploration of the Pacific Ocean, Log books and climate research.

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Sandra Vlasta

Abstract: Identity discourses and intertextuality in travel writing from the late 18th and the 19th century

The proposed paper analyses collective and individual identity discourses in travel writing from the late 18th and the middle of the 19th century and it does so, in particular, with regard to intertextual elements in the texts.

Travel writing was a highly popular genre at the time for various reasons that scholars have already identified (interest in the activity of travelling; interest in other, at times exotic, places; interest in gaining knowledge; interest in establishing and consolidating (colonial) power etc.). However, there is more to it: in that particular period, travel writing was a fundamental medium, in both the process of nation-building and in the process of the development of the middle class, i.e. in two different processes of identity formation, namely that of collective and that of individual identity. Both socio-political processes are depicted, described, as well as performed in travel writing. In my work, I am particularly interested in the analysis of these different identity discourses which often are not only of a national nature but encompass other identity-forming concepts such as gender, religion and social class.

The thesis of the proposed paper is that intertextuality, i.e. explicit and implicit references to other texts, is one of a number of epoch-specific generic elements of travel writing that particularly serve for identity discourses and help to perform images in the texts. Accordingly, in my paper I will analyse the intertextual elements in travel writing by Karl Philipp Moritz (1756–1793) and Victor Hugo (1802–1885).

Biography: Dr Sandra Vlasta, (Ph.D. Comparative Literature, 2008, University of Vienna), is a postdoctoral Marie-Skłodowska-Curie-Fellow at Johannes Gutenberg-University Mainz and a current visitor to Nottingham Trent University's Centre for Travel Writing Studies (January-May 2019). She has carried out research and taught at the University of Vienna, the Université Libre de Bruxelles and the Austrian Academy of Sciences. Dr Vlasta is author of the book, *Contemporary Migration Literature in German and English: A Comparative Study* and co-edited *Immigrant and Ethnic-Minority Writers since 1945* and has also published on travel writing and multilingualism in literature.

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Sarah Budasz

Erotics of the ruins: longing for the lost Antiquity in *fin de siècle* travel narratives

Travel and exoticism, as discursive practices and aesthetic categories, were perceived in the 19th Century *fin de siècle* as declining, and the feeling of being one of the last witnesses of a decadent and disappearing world infused most of the period's *voyages en Orient*.

As the 19th century saw the rapid development of both archaeology and tourism that turned 'ruins' into a legitimate object of scientific enquiry as well as a prized travel destination, travellers' perception of historical temporality morphed into anxiety over which relationship with history and heritage could be built in the modern world.

This paper will investigate the question raised by *fin de siècle* travel writing to the 'Orient', which was to map out where the physical manifestation of Antiquity in the ruins that scattered the Mediterranean journeys, could fit in the perception of the parallel declines of both western civilisation and the possibility

of an exotic 'other'. I will refer to Joshua Billings "erotics" model for Classical reception in order to highlight the dialectics of a never-satisfied desire to retrieve the irremediably absent from classical ruins. I will thus demonstrate that attraction for the classical past was heightened by its perceived imminent disappearance, an anxious desire that physically materialised in pilgrimages to ruins.

Eugène-Melchior de Vogüé's *Palestine, Syrie, Mont Athos: Voyage aux pays du passé* (1876) and Pierre Loti's *La Mort de Philae* (1907) will form the basis of my analysis.

Biography: Sarah Budasz is PhD student in French literature at Durham University. Her research examines the reception of Classics (classical literature but also classical culture, visual and historical) in French 19th Century travel writing about the 'Orient'. Drawing from multiple theoretical approaches to literary analysis, most notably Classical Reception studies, postcolonial studies and intertextuality analysis, she aims to explore the ways classical cultures shaped 19th Century imperialism and framed travellers' expectations and visions.

She holds a MLitt in Cultural Identity Studies from the University of St Andrews (2012) and a Licence de Lettres Modernes from the Université Paris-Sorbonne (2010).

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Sarbajaya Bhattacharya

Abstract: Constructing the 'Self' and 'Discovering' India: A Reading of Abala Basu's Travelogues for Children

In her piece about her travels to Kashmir published in the Bengali juvenile periodical *Mukul* in 1895, Abala Basu begins with an argument in favour of travelling and hopes that the desire to see new places and new landscapes will be ignited in the hearts of her young readers after "reading about our travels".

In these travelogues, all published in *Mukul* and based on her travels across India, Abala Basu appears to be attending to two purposes – one, pedagogic and the other, nationalist. In this aspect, she also embodies the developing nature of Bengali juvenile periodicals, which in the 1890s, were still in the process of breaking out of its older mould of being purely pedagogic in intention. At the same time, it also seeks to develop its own brand of nationalism, encouraging young readers to 'discover' the nation through travelling. Travel, in this sense, becomes a tool of both education and politics where retelling of the past serves both purposes equally.

Within the broader context of the development of travel writing and nationalism, this paper intends to focus on Abala Basu's travelogues about India to seek an answer to how Indians were constructing and representing themselves and the nation to children through travel writing. It is by studying landscapes produced by the writing as well as images accompanying the text through the lens of gender, religion, and class that this paper shall deal with the twin questions of construction and representation.

Biography: Sarbajaya Bhattacharya is a PhD student at the Department of English, Jadavpur University. Her area of research is Bengali travelogues for children published in juvenile periodicals. She is also interested in translation, modern poetry, and autobiographies.

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Sherezade Garcia Rangel

Abstract: Ni allá ni acá – a short story about the Venezuela diaspora and the perennial border crossings

The United Nations Refugee Agency and the International Organization for Migration estimate that 4 million Venezuelans have left their country, making Venezuelans one of the single largest population groups displaced globally (2019). The extended humanitarian crisis in Venezuela has mobilised a nation not used to emigrating. As a Venezuelan migrant and writer, I explore what it means to constantly cross borders for Venezuelans in *Ni Allá Ni Acá*, a short story. In this piece, I examine the meaning of borders for Venezuelan migrants and refugees through a myriad of experiences and voices. As a blend of fiction and nonfiction, personal and impersonal, this storytelling exercise understands the relationship between borders and diaspora as an expansion of the physical, reaching out to the ideological, emotional and narrative borders that enact this massive movement of Venezuelans and impregnate their refugees' and migrants' welcome in the host countries. I use creative writing and the short story form as my form of protest and as an attempt to highlight the cultural, familial and emotional erosion of a nation beyond click-bait headlines and soundbites of detached politicians. What is the story behind the fluctuating media interest? What motivates Venezuelans to leave? What happens to those who stay? Who are the people navigating these border crossings? What are those borders and how do they cross them? I aim to read the short story in this presentation and let it stand on its own without further explanation – creative practice: an attempt to hold all.

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Sofia Aatkar

Abstract: “Lingering colonial tensions”: Blogging, Race, and Caribbean Travel

Brian Creech observes that travel writing published on digital platforms, such as blogs, can exhibit “lingering colonial tensions that are often expressed in new ways” (Creech 2018, 161). Indeed, despite the travel blog’s association with innovation and newness, critics have noted that many blog posts contain rehashed tropes and stereotypical depictions and reproduce ideologies of colonialism and Western hegemony (Bergmeister 2015, White and Greenwood 2016). In this paper, I explore the extent to which Creech’s statement can be applied to posts about the Caribbean by black bloggers. To achieve this, I draw upon Patrick Bennett and Steve Bennett’s *Uncommon Caribbean*, Savita Rago’s *Travel and Treatz*, and Francesca Murray’s *One Girl: One World*, and discuss how these bloggers negotiate educating their readers on issues such as “discovery”, white saviorism, and the region’s histories while maintaining a popular site which is palatable to the public.

Furthermore, travel blogging, as a literary practice, is commended by critics for its inclusive nature and accessibility which allows a wider demographic of writer to document their travelling self (Azariah 2016; Cardell and Douglass 2016; Creech 2018). I challenge this perception by highlighting the difficulty I encountered finding travel blogs authored by black writers, and subsequently suggest that the e-democracy associated with internet usage is not always reflected in the travel blogosphere; rather, the

power dynamics that the blog form theoretically eradicates are reproduced in critical and commercial contexts.

Biography: Sofia Aatkar is an AHRC and M3C funded PhD student at Nottingham Trent University. Her thesis focuses on Caribbean-British travel writing and examines the extent to which Caribbean travel writers offer a resistance to the genre's imperial inheritance. She is a postgraduate associate of the Centre for Travel Writing Studies and the Postcolonial Studies Centre at Nottingham Trent University, and she is the co-director of the PGR-led network New Voices in Postcolonial Studies.

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Steven J. Burke

Abstract: Familiarity and difference at the borders of British experience: Identifying with places and people in travel accounts from Atlantic peripheries, 1815-1830

This paper will discuss the published travel writings of a selection of diplomats, soldiers and mercenaries in both West Africa and South America during the period immediately after the Napoleonic Wars. It will examine some of the contradictory and competing interpretations used by each author to describe their experiences and relate them to their own sense of self-expressed British identity and authority. These author-agents combined various evocations of familiarity and recognition in both the environments and the people they encountered with carefully constructed tropes of exotic difference that set them in opposition, at the borders and frontiers of British influence.

These contradictory elements included constructions of flora and fauna as otherworldly and inherently threatening, while exploring analogies between these foreign ecologies and sentimental landscapes of their domestic upbringings and home lives. The authors variously reconciled 'savage' cultural practices with relatable examples of ceremony, formality or intellectual traditions. Infrastructure and urban space could be described as undeveloped and uncivilised while also conveying a keenly felt sense of 'home' or welcome. This array of contradictions contains a multitude of collisions between emotional and rational responses to their encounters. In discussing these examples, I will outline some of the ways in which the authors expressed the fragilities and personal idiosyncrasies of their sense of British Imperial self-identity through observation and confrontation with the 'other' at the border during this key transitional stage in globalising and rationalising the British Imperial gaze.

Biography: Steven J. Burke is currently a PhD Candidate based at Sheffield Hallam University, exploring the travel writings and newspaper correspondence of British officers, mercenaries and adventurers in South America and West Africa in the 1810s and 1820s. He is seeking to track the earlier development of ideas and agendas that are considered central to concepts of British Imperial identity later in the century. He has taught at SHU on the subjects of imperialism, race, and public history. He initiated the annual SHU Postgraduate Humanities Conference in 2017 and remains involved in its organisation.

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Surojit Kayal

Abstract: “There is an AIR about INDIA”: Reading Postcolonial Historiography and the Idea of India in the Posters of Air India

The period from 1945 to the late 1970s is regarded as the golden age of air travel which also reflected in the posters of different airlines. Beyond their immediate purpose as advertisements, the posters show remarkable artistic quality and an early example of true transnational imagination. The posters of Air India, India's flagship airline, occupy an added significance as they reflect the early postcolonial dilemmas of a nation that has just gained its independence and is unsure of its national identity. The posters served as important contact zones between India and the world. As a government-owned airline, Air India had to take crucial decisions about how to project India to the world and the world to India. The posters played with stereotypes, landmarks, culture, and history in a manner that consolidated India's image at home and in the world. In this paper I propose to read the Air India posters as a form of postcolonial historiography that reflect India's negotiation with conflicts such as tradition-modernity, nationalism-cosmopolitanism, Indian-Western and socialism-capitalism. What's especially interesting here is how these conflicts played out under the general prospect of air travel through the construction of crisp and graphic travel narratives. I argue here that the Air India posters added a richness to India's “independence” by playing with the possibility to actually “fly” over the world, and through that primordial wonder and the possibility, kept alive the vision of a borderless world while the nation below remained mired in conflicts and battles over its borderlines.

Biography: Surojit Kayal is a Junior Research Fellow and an M.Phil research student at the Department of English, Jadavpur University, Kolkata, India. His interests include material culture, environmental humanities, and critical animal studies. He wrote his M.Phil thesis on the language and ethics of J. M. Coetzee's late writing. His Ph.D research, which starts in Fall 2019 at the University of California, Santa Barbara, is on the idea and representation of the animal in South Asian writings.

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Tim Hannigan

Abstract: Beaten tracks: belatedness and anti-tourism in guidebooks

A tendency to differentiate between “tourist” and “traveller” and to privilege journeys “off the beaten track” – a tendency James Buzard (1993) calls anti-tourism – has long been identified as a common feature of “literary” or narrative travel writing. But could such an anti-touristic strain also exist in guidebooks? And might guidebooks also display the various strategies to overcome ‘belatedness’ identified by scholars such as Behdad (1994), Lisle (2006) and Holland and Huggan (1998) in narrative travel writing?

This paper considers these questions through an analysis of two guidebooks covering Nepal: *Lonely Planet's* 2018 guidebook, and *Insight Guides' 2014* guide. Crucially, I was the main researcher working on the Insight book, so I have unique insight into its production, and am able to reveal the ways layers of multiple authorship build up through consecutive editions of a single guidebook.

The analysis reveals contrasting modes of anti-tourism between the two guidebooks, through a survey of key marker terms, “authentic” and “off the beaten track”, and a pronounced tendency to place Nepal in a

rhetorical past. The analysis also uncovers trace elements of first-person narrative in Lonely Planet's coverage.

The paper highlights key, and little explored, tensions in the ubiquitous guidebook genre: between personal experience and corporate voice as means of establishing travel writing authority; between the belatedness-overcoming strategy of portraying a subject as belonging in the "past" and the need to provide verifiable up-to-date information; and between an anti-touristic urge and the function of providing practical travel information.

Biography: Tim Hannigan is a Midlands3Cities/AHRC-funded PhD candidate at the University of Leicester, UK, working on a creative-critical investigation of ethical issues in British travel writing. He is also an experienced travel and history writer. He is the author of several narrative history books, including *Murder in the Hindu Kush* (The History Press 2011), *Raffles and the British Invasion of Java* (Monsoon 2012), and *A Brief History of Indonesia* (Tuttle 2015). His research has been published in the *Journal of Commonwealth Literature*, *Journeys* and *Studies in Travel Writing*.

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Tuesday Goacher

Abstract: The Urban Imaginary: A Critical and Creative Approach

Sociologist Alice Mah defines the 'urban imaginary' as a representation of location which '[tends] to focus on ideas about the past or the future, of how things will be or ought to be, or how things used to be or could have been.' This paper will explore this notion relation to Helen Mort's first full-length poetry collection, *Division Street*, which depicts areas in industrial decline. The 'urban imaginary' will be considered alongside some of my own recent creative work, and will also consider the ways in which I have engaged with similar locations and the 'urban imaginary'.

Biography: Tuesday Goacher is a first year critical-creative PhD candidate at Nottingham Trent University. As of October 2019, her research will be funded by Midlands4Cities and the AHRC. A selection of her poetry has recently been published in SoundsWrite Press' *Take Three: Volume One*, which features work from three emerging female poets from the East Midlands. Her thesis explores the representation of the post-industrial landscape in contemporary English poetry.

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Ummugulsum Kurukol

Abstract: Seeking knowledge and travel during medieval times according to the journey of Andalusian Traveller, Abū Ḥāmid al-Gharnāṭī.

Travel writing as a part of historical knowledge has been a valuable source, especially for the social history of the world. Itinerant geographers such as al-Idrīsī (d. 560/1165), Marco Polo (d.1324), Ibn Baṭṭūṭa (d.

770/1368-9), or Ewliyā Čelebi (d. 1095/1684) and their accounts and travelogues have provided enlightening information of the lands which they visited, and this forms part of a broader genre of historical and geographical writing in the classical Islamic tradition. Furthermore, travel writing intimates much about society and cultures, confirming the dynamic which defines the shifts and changes of the historical contours of the past. With this context, this paper will examine the Andalusian traveller, Abū Ḥāmid al-Gharnāṭī (d. 565/1169-70) and his two travelogues according to al-Gharnāṭī's unique interests and narrations about wonders, cosmology and religion by revisiting his route, network and observations in sense of mobility and seeking knowledge in the medieval times to look into the motives and inspirations of the mediaeval Muslim travellers, and the relation of choice of visited cities and travellers' ideologies.

Biography: Ummugulsum Kurukol is currently a PhD candidate in the Faculty of Languages, Cultures and Linguistics of Near and Middle East Department, SOAS, University of London. After her BA in Theology from Marmara University, Istanbul, she completed her MA in Islamic Studies at SOAS. Her main research interest is about the meaning of travel, manifestations of travellers and conceptual changes in Muslim travel writing between 10-17th centuries, according to the travellers from different Islamic lands and their narrations about Muslim cities.

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Will Gatherer

Abstract: "Escaping China within China: Writing Tibet and China's non-Han Chinese ethnic minorities in the non-fiction travel writings and metafiction of Ma Yuan (马原)"

Ma Yuan (1953 -) is one of China's most important contemporary writers and was one of the first authors within the rise of 'avant-garde' fiction in China during the 1980s. His works have been compared to those of Italo Calvino and Jorge Luis Borges and he is arguably the single most important figure within China's transition from socialist realism under Mao to literary postmodernism within the reform era of Deng Xiaoping. Throughout the 1980s Ma Yuan lived in Tibet and now currently resides along the Chinese border with Myanmar in a non-ethnically Han Chinese region. Within this paper I will be exploring the dynamics of the author's representations of Tibet and non-Han Chinese minorities within both his works of fiction and his non-fiction travel writings such as "Map of Tibet" (2005) and "Escaping: From the city to another world" (2015). In particular, this paper will focus on how Ma Yuan 'writes' Tibet and non-Han China in an environment in which depictions of China's ethnic minorities were heavily censored throughout the 1980s and 1990s and still today remain a subject of extreme political sensitivity. This paper will draw on interviews I conducted with the author in November 2018 and will explore the political dynamics of Ma Yuan's writings beyond the limits of Han China. I will discuss the author's philosophical approaches towards travelling across the highly politically sensitive divide between China's eastern heartlands, which embody its politically ordained paradigms of Han Chinese modernity, and its linguistically, ethically and culturally diverse fringes.

Biography: Dr Will Gatherer is a lecturer in Chinese translation within the University of Queensland's Master of Arts in Chinese Translation and Interpreting programme. Having completed his BA (Hons) from the School of Oriental & African Studies (SOAS) in London, Will worked in Beijing at the British Embassy and then subsequently completed his PhD at the University of Queensland. In addition to Will's academic role at UQ he is also a practicing NAATI accredited professional translator between Chinese and English. Will is

currently writing a monograph on the Chinese author Ma Yuan and a book of translations of the author's works.

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Workshops, Discussions and Creative Showcases

Creative Showcase: poems and prose of place, journeys and borders – with Aly Stoneman, Lauren Terry, Roy Marshall, Tuesday Goacher, William Breden and Zeandrick Oliver

Readings by M3C-funded creative practitioners and other Midlands-based writers

Biographies:

Aly Stoneman is a poet who is writing about the British coast. She was founding poetry editor at LeftLion Magazine, showcasing local poets, and a winner of the Buxton Poetry Prize in 2015. Aly has read at Copenhagen International Poetry Festival and Ledbury, and her poems recently appeared in *Under The Radar*, *New Walk*, and *Dawn of the Unread*. *Lost Lands*, her debut pamphlet, explored temporal and environmental themes. Aly is an AHRC-funded Midlands4Cities PhD researcher based at Nottingham Trent University.

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Lauren Terry is an AHRC and Midlands3Cities poet and researcher at Nottingham Trent University. Lauren's critical-creative PhD thesis explores the dynamic connections between (neuro)psychoanalysis, modernist poetic language, and material objects. She is published by two Nottingham presses, Launderette Books and Mud Press.

Twitter: @keytomycastle

Tuesday Goacher is a first year critical-creative PhD candidate at Nottingham Trent University. As of October 2019, her research will be funded by Midlands4Cities and the AHRC. A selection of her poetry has recently been published in SoundsWrite Press' *Take Three: Volume One*, which features work from three emerging female poets from the East Midlands. Her thesis explores the representation of the post-industrial landscape in contemporary English poetry.

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Workshop 1: Introduction to Academic Publishing

Leaders: Charles Forsdick and Tim Youngs

The session is aimed at PGR students and ECRs interested in preparing their PhD dissertation for book publication or in developing other publications relating to their ongoing research. Professor Tim Youngs will draw on his experience as founding editor of *Studies in Travel Writing* (Taylor and Francis) to explore

the submission, refereeing and publication processes of journal articles. Professor Charles Forsdick, chair of the Editorial Advisory Board at Liverpool University Press, will discuss the transformation of the PhD thesis into a monograph, focusing on what this means in terms of redrafting your work and pitching it to different audiences. Both will also offer their observations and advice as experienced volume and series editors. The session will also cover issues relating to Open Access and the Research Excellence Framework. There will be plenty of time for questions and discussion.

Biographies:

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

Twitter: @charlesforsdick

Tim Youngs is the Director of Nottingham Trent University's Centre for Travel Writing Studies. He undertakes teaching and research in the areas of travel writing and the literature of the United States, especially African-American Writing.

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Workshop 2: Spark Creativity on the iPad

Leader: Caryn Leschen

Want to jumpstart your creativity? Draw on your iPad! In today's session, you'll learn how to use your iPad (or even your iPhone) to sneak up on your creative potential with less effort, and find yourself in “the zone” before you know it. These exercises are not only fun, but will increase mindfulness, decrease stress, and create space for solutions to appear. Artists and writers; educators, project managers, and business team leaders — anyone can benefit. Backed by solid science, these techniques are designed to freshen your perspective and allow you to attain goals more artfully and with much more joy.

Biography: Caryn Louise Leschen, the creator of the comic *Ask Aunt Violet* is a cartoonist, writer and illustrator from San Francisco, California. She was editor and contributor to several issues of *Wimmen's Comix*, and her memoir-style graphic narratives also appear in *Twisted Sisters* and other anthologies. Her stories are often about traveling.

Caryn teaches *Animation and Drawing on the iPad* at the University of San Francisco. In her iPad class, she helps students develop personal comic stories. She loves guest-lecturing at conferences in the US and the UK about using the iPad to generate innovative visual thinking and storytelling.

She'll be concluding a two-month tour of the UK with this conference, but you can read about her classes here: www.drawingontheipad.com and see her artwork here: <https://spark.adobe.com/page/BxVZy/>.

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Workshop 2: Not Arriving: poetry and travel

Leader: Jo Dixon

Led by poet and academic, Jo Dixon, 'Not Arriving' asks participants to explore a range of pathways and trails in contemporary poetry and their own writing. This workshop offers a friendly and supportive environment to enable participants to write creatively in response to literary and critical texts that consider how we move from place to place.

Biography: Jo Dixon is a poet and critic from Nottingham Trent University, where she is Research Assistant in Critical Poetics (www.criticalpoetics.co.uk). Her poems have appeared in a range of publications and her debut poetry pamphlet, *A Woman in the Queue*, was published by Melos Press in 2016. She has worked on poetry projects with Bilborough Sixth Form College, Nottingham Contemporary, St. Ann's Allotments and UNESCO Cities of Literature in Poland, Estonia, Ireland and the UK.

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Workshop 4: Writing Travel Articles

Leader: Tim Hannigan

This session looks at the narrative travel article – mainstay of travel magazines, weekend supplements and websites. Exploring the practicalities of research and the tips and tricks of the form, as well as editorial and audience expectations, the session will be of interest to those studying travel journalism, as well as those interested in writing their own travel articles.

Biography: Tim Hannigan is a Midlands3Cities/AHRC-funded PhD candidate at the University of Leicester, UK, working on a creative-critical investigation of ethical issues in British travel writing. He is also an experienced travel writer. He has worked on guidebooks for Dorling Kindersley, Insight, Tuttle and the AA, and his travel journalism has appeared in *Asian Geographic*, *Adventure Travel*, *Condé Nast Traveller*, *The Globe and Mail* and many other publications.

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Discussion panel: Diverse voices in contemporary travel writing

Travel writing discourse has been dominated by white writers. This panel will introduce you to new diverse voices making waves in the travel writing scene. From bloggers to award-winning writers this panel will ask if there is room for diverse writers in travel writing and how to get beyond the gatekeepers.

Biographies:

Farhana Shaikh is a writer and publisher born in Leicester. She founded The Asian Writer in 2007. In 2010 she established Dahlia Publishing to publish regional and diverse writing and later, the Leicester Writes Festival to celebrate local writing talent. She has facilitated creative writing workshops and judged competitions in the UK and India. Farhana has received an arts bursary from the Royal Shakespeare Company and is currently part of Curve Leicester's Cultural Leadership programme. She writes feature articles, reviews, short stories, poetry and fiction. In 2017, she won the inaugural Travelex / Penguin Next Great Travel Writer competition.

Twitter: @Farhanashaikh

Neha D'Souza was born in Kenya but has lived in the UK since 1999. Her mum is a good cook and that is where she gets her passion for cooking, experimenting and eating. She is a big foodie and loves a good cocktail or two. She loves travelling and prefers it to be adventurous and full of culture. She works full time, punching figures. Apart from blogging, her other hobbies are trying out new ventures and socialising.

Twitter: @mfoodandtravel

Mani Hayre started blogging nearly three years ago, to document funny stories about her family and friends, as her Nana had just passed and she missed the opportunity to ask him about his life in the Indian Army. She writes human observations, mostly mocking situations from her own life but also trying to educate people on what it's like being a South Asian woman. Where she can she uses her voice and humour to break down Asian stereotypes – whilst also still maintaining some, for example her love of Indian food, music, Bollywood and tea.

Twitter: @manismadness