

Programme, NAES 2022

WEDNESDAY, 11 MAY

11.00- Registration

12.15 Welcome

12.30-13:30 Keynote 1: [Terttu Nevalainen](#), “Thanks for thy sagacious discovery! Linguistic change in register variation” (Lecture hall 11)

13.30-14.00 Coffee/tea (sandwich, fruit, sweets)

14:00-15:30 [Parallel sessions 1](#)

15:45-16:45 [Parallel sessions 2](#)

Free evening to explore Stockholm!

THURSDAY, 12 MAY

9.30-11 [Parallel sessions 3](#)

11:00-11:30 Coffee/tea

11:30-12:30 Keynote 2: [Ulrikke Rindal](#), “English in transition – the status of English in and out of school in Norway” (Lecture hall 11)

12:30-14:00 Lunch

14:00–15:30 [Parallel sessions 4](#)

15:30–16:00 Coffee/tea

16:00–17:00 Keynote 3: [Virginia Langum](#), “Reading and Repair” (Lecture hall 11)

18:00 Dinner at Stora Skuggans Vårdshus, a ten-minute walk away, on the outskirts of the campus area

FRIDAY, 13 MAY

9.30-11:00 [Parallel sessions 5](#)

11:00-11:30 Coffee/tea

11:30-13:00 [Parallel sessions 6](#)

13:00–13:15 Closing words

13:15-14:00 Lunch

14:00 NAES General Meeting

Parallel sessions 1: Wednesday, 14.00-15.30

	Room F 331	Room F 339	Room F 3154
Session	Ecocriticism and animal studies	Writing time	Time and Space
Chair	Saga Bokne	Elisabet Dellming	Dominic Rainsford
Participants	<p>Matthias Stephan: ‘The Medium Scale of Nostalgic Narratives in Climate Change Fiction’</p> <p>Sune Borkfelt: “Stuck in Time”? Reflections on Colonial Time and Decolonial Animal Narratives’</p>	<p>Yasemin Nurcan Hacıoglu: ‘Serial Killer Heroines: Re-Assessing Emotions in Women’s Eighteenth-Century Gothic Novels’</p> <p>Inger-Anne Søfting: ‘History and Music in Richard Powers’ <i>The Time of Our Singing</i>’</p> <p>Allen Clarence Jones: ‘What is time if the text is a game?’</p>	<p>Anne Karhio: ‘Technology, Geography and the Natural Environment in Contemporary Irish Poetry: Signals, Servers and Blue Skies’</p> <p>Alice Sundman: ‘Time and Aquatic Interlaces in Toni Morrison’s <i>A Mercy</i> and <i>Beloved</i>’</p> <p>Jason Finch: ‘Labelling the Victorian City: Time and ‘the Once-Renowned “Slums”’ of Central London’</p>

Parallel sessions 2: Wednesday, 15.45-16.45

	Room F 331	Room F 3154	Room F 339
Session	Life Writing	Illustrating time	Feminism over time
Chair	Charles Ivan Armstrong	Stephen Joyce	Yasemin Nurcan Hacıoglu
Participants	<p>Martin Shaw: ‘The Time of the Gypsies: Covering Life Stories’</p> <p>Elisabet Dellming: ‘Life Read, Life Written: Ethical and Epistemological Issues in Biographical Fiction’</p>	<p>Maria Holmgren Troy: ‘Octavia E. Butler’s <i>Kindred</i> (1979) as 21st-Century Graphic Novel’</p> <p>Svenn-Arve Myklebost: ‘Duration and Chronology in Shakespeare Comics’</p> <p>Svenn-Arve Myklebost: ‘Duration and Chronology in Shakespeare Comics’</p>	<p>Sanja Nivesjö: ‘The Reception of Olive Schreiner in Swedish Press, 1890-1920’</p> <p>Marianne Kongerslev: ‘The Age of Furies: Feminist Rage in Contemporary US Culture’</p>

Parallel sessions 3: Thursday, 9.30-11.00

	Room F 379	Room F 397
Session	Attitudes and controversies in EFL	Poetry and Time
Chair	Anna Swärdh	Anne Karhio
Participants	<p>Katherina Dodou & Anette Svensson: 'Attitudes to literature education research'</p> <p>Josep Soler & Nellie Lindquist: 'Representations of English varieties in ELT textbooks in Swedish upper-secondary schools: Content analysis and in-service teachers' views'</p> <p>Andrew Cooper: 'Sievers' Five Types in Optimality Phonology'</p>	<p>Judith Kiros: "No remains": Writing with the Archive in Jay Bernard's Surge</p> <p>Charles Ivan Armstrong: "'Somewhere the wave is forming which in time...': Derek Mahon, Vivienne Roche, and Coastal Heterochronias"</p> <p>Elliot Mason: 'Girls Float Up: The Temporality of Capitalist Value in <i>Kingdomland</i>'</p>

Parallel sessions 4: Thursday, 14.00-15.30

	Room F 331	Room F 339	Room F 371	Room F 379
Session	Reading in the ESL classroom	Education in history and histories in education	Modernist and poetic time	Departures
Chair	Marit Lyngstad	Marianne Kongerslev	Jason Finch	Alice Sundman
Participants	<p>Nicole Busby: 'Reading speed of academic English texts: How do Norwegian university students compare with L1 and L2 readers in the UK?'</p> <p>Katherina Dodou: 'Literature in English textbooks for years 4-6'</p>	<p>Rebecca Sioned Davies: 'Rushing to Adulthood: Enlightenment Attitudes to Child Genius in Britain'</p> <p>Chloé Avril: 'Using Historical Fiction in the English Language Classroom'</p> <p>Anette Svensson: 'Re-Creating (Hi)stories: Re-Presentation and Critical Social Responsibility'</p>	<p>Joakim Wrethed: 'The Stockholm of Hjalmar Söderberg: The Pre-Cinematic Flâneur in <i>Förvillelser</i>'</p> <p>Emily Hogg: 'Reading across time: Doireann Ní Ghríofa's A Ghost in the Throat, women's work and transhistorical reading'</p> <p>Andreas Lehtinen: 'Hegelian Elements of the Indexical and Irredeemable Present in T.S. Eliot's Four Quartets (1943)'</p>	<p>Saga Bokne: "'I will diminish and go into the west": The Departure of the Fairies in Modern Fantasy Literature'</p> <p>Bryan Yazell: 'Migrancy and Utopia: Yamashita's <i>The Tropic of Orange</i> and Hamid's <i>Exit West</i>'</p>

Parallel sessions 5: Friday, 9.30-11.00

	Room F 331	Room F 339	Room F 379
Session	Panel: Time, narrative and technology in English classrooms in Norway	The End of Time	Memory & Trauma
Chair	Allen Jones	Emily Hogg	Jorunn Joiner
Participants	Shilan Ahmadian, Astrid Elisabeth Kure, Lisbeth M Brevik	Stephen Joyce : “I Remember Damage”: Station Eleven and Apocalyptic Time’ Ann Tso : ‘Apocalyptic Reductionism in Lawrence Durrell’s The Alexandria Quartet’ Gry Faurholt : ‘The Revelation to Jane: eschatological time in <i>Jane Eyre</i> ’	John Seriot : ‘Healing the trauma of war in the 2008 novel The Guernsey Literary and Potato Peel Pie Society’ Nana Arjopalo : ‘The Literary Double as an Envoy of Trauma in Jhumpa Lahiri’s “Hema and Kaushik” and <i>The Lowland</i> ’ Marit Lyngstad : Memory and trauma in Cashore’s <i>Graceling</i> series

Parallel sessions 6: Friday, 11.30-13.00

	Room F 331	Room F 339	Room F 379
Session	Panel: A minute too late? A Conversation Analytic take on temporal changes in multilingual multimodal interaction in English as a lingua franca communication	Time to recover	Literary periods and understandings of time
Chair	Andrew Cooper	Nana Arjopalo	Svenn-Arve Myklebost
Participants	Alia Amir, Rizwan-ul Huq	Ida Jahr : What do you mean, “chronic”? – illness memoirs and time Johane Schmidt : ‘Reading Novels During Covid-19’ Anne Bettina Pedersen : ‘Taking Time, Resting in Sadness, and Trusting the Process’	Dominic Rainsford : “‘Year’ Books, Literary History, and Forms of Attention’ Anthony Johnson : ‘Time in Text/Texts in Time’ Jorunn Joiner : ‘Skaldic Time and Memory in Coleridge’s “Sæmund the Wise” (1797-1798)’

Abstracts & Bios

Panel: A minute too late? A Conversation Analytic take on temporal changes in multilingual multimodal interaction in English as a lingua franca communication

William Shakespeare once said, better three hours too soon than a minute too late! However, in the field of social interactional studies of practices over time, however, a pause of a minute, that is sixty seconds – is in fact quite telling. Ethnomethodological Conversation Analysis (EMCA, see for example, Sacks, 1972) studies social interaction and actions of diverse types. One of the inherent features of the afore-mentioned emic (or members' methods) approach is to provide forensic details of participants' interaction by creating transcription (often times video recorded data) including the precise measurement of silences and pauses in interaction where silence is an accountable mode of communicative action (Sacks 1992, Vol. 1: 101).

In line with Wagner & Pekarek Doehler (2018), Depperman & Pekarek Doehler (2021) and the different streams of longitudinal EMCA (see, for example, Wootton, 1997) which focus on change over time in interaction, this panel invites empirical papers which zoom in on and track the details of the fine-grained situated change over time e.g., lexical, verbal articulation or spoken pronunciation, gestural, embodied interaction. In particular, we are interested in naturally occurring multimodal interactions where the interlocutors employ more than one language in a primarily English as a lingua franca communication e.g., translanguaging, medium switching (Gafaranga & Torras, 2002), bilingual medium (Gafaranga, 2007) or the deployment of language policing (Amir, 2013).

Participants:

Alia Amir is an Assistant Professor in English linguistics at Linköping University. In her PhD dissertation (2014), *Doing Language Policy*, she writes about policy mechanisms and micro-policy in action. Her research and teaching interests lie at the intersections of English linguistics, social interaction and language policy. Alia's academic journey began in 2008 with her MA thesis at Linköping University entitled "Chronicles of the English Language in Pakistan: A discourse analysis of milestones in the language policy of Pakistan". For her PhD project, she studied a family of language policy practices in English classes in Sweden. She discovered a proto-typical three step sequence of language policing as well as different ways of how language policing looks in interaction. For her work outside academia, she engages with public discourse through two co-founded projects.

Rizwan-ul Huq is a Senior Lecturer in English Linguistics at Mid Sweden University. He has done his PhD from Linköping University (2021) and his research interests are English-medium education, language policy, bilingualism, and social interaction in pedagogic settings.

Alice Sundman: Time and Aquatic Interplaces in Toni Morrison's *A Mercy* and *Beloved*

The African American author and Nobel laureate Toni Morrison's fiction has been widely explored from a number of perspectives, many of them in one way or another connected to time. History of slavery, themes of trauma, healing, remembering, and African American culture and history all relate to time, particularly the past. Less frequent are studies investigating how her texts present the conjunction of time and place.

This paper focuses on how time intersects with place, particularly aquatic intermediate places, in the novels *A Mercy* and *Beloved*. When the character Sorrow in *A Mercy* leaves the stranded ship on which she has been living, the shore becomes not only a site of transition between sea and solid land, but also a borderline between her past and present life.

Beloved's account of the Middle Passage in *Beloved* presents life on board the slave ship as a prolonged present stretching into the future. And after Beloved's disappearance, her imperceptible presence by the creek suggests a turning towards the future, yet with the past lingering invisibly in the place.

Taking Edward S. Casey's notion of the interplace—dynamic intermediate place—as a starting point for an exploration of how time is presented through written interplaces, I will argue that these places form demarcation lines or points of transition between the past, the present, and the future.

Alice Sundman holds a PhD in English literature from Stockholm University. She is the author of *Toni Morrison and the Writing of Place* (Routledge 2022).

Allen Jones: What is time if the text is a game?

This paper will explore Surrealist textual “experiments” like *Exquisite Corpse*, seeking to explore how a writerly notion of the text, in which process takes precedence over product, affects time as an element of the narrative, the formal structure, and the authorial process itself. Using Bakhtin's notion of the chronotope along with Susan Laxton's analysis of the fold in the *Exquisite Corpse* game, this paper will argue that Surrealist experiments essentially take a cubist approach to time, where the physical and collaborative processes, reflected in the material of the process—the fold or “chance meeting”—act in a recursive process of making and unmaking temporality in the text. In other words, the time-space of a game-text is a fragmented location that is always in process, always imminent. We might even argue that its very lack of fixity becomes the narrative element in these texts. The Surrealist's radical experiments reflect a larger movement in the early twentieth century to rethink time and voice in terms of technology. The growth of fragmenting auditory technology like the radio performed a similar kind of surrealist folding of the text across space and time. Thus, we can argue that the Surrealists experiments were part of a larger cultural change in the experience of time in a modernizing world. If appropriate to the conference, this paper can also discuss how the study of time in these games has developed in the researcher's collaboration with local high schools to test these games as pedagogical tools.

Allen C. Jones is an award-winning Californian writer and non-award-winning associate professor presently serving time at University of Stavanger. His work examines twentieth-century experimental writing techniques in terms of both theory and practice with a special emphasis on the ludic, which is just a fancy word for games. His recent research focuses on the intersection of creative writing, critical thinking, and pedagogy.

Andreas Lehtinen: Hegelian Elements of the Indexical and Irredeemable Present in T.S. Eliot's Four Quartets (1943)

G.W.F. Hegel claimed in his *Phenomenology of Spirit* (1807) that humanity's self-understanding is essentially temporal; a “circle that presupposes its end as its goal, having its end also as its beginning”. More than a century later, T.S. Eliot decided to begin and end his rumination on time in “East Coker” (1940) with similar expressions: “[i]n my beginning is my end” and “[i]n my end is my beginning” (a simultaneous echo of the well-known motto of Mary Queen of Scots). This Christian-dialectical insight points towards a central motif in Eliot's *Four Quartets* (1943), namely

the linguistically irredeemable and elusive “now”; another topic which Hegel scrutinized in his *Phenomenology* long before the burgeoning of 20th-century semiotics. These connections between Eliot’s collection and Hegel’s magnum opus are no coincidence. As Lyndall Gordon has noted in *T.S. Eliot: An Imperfect Life* (1998), the philosophy department at Harvard “had an idealist bias dominated by Hegel” during Eliot’s undergraduate studies at the university, and Eliot himself had at one point annotated a personal copy of Hegel’s *Lectures on the Philosophy of History* (1837). Nonetheless, scholars have primarily related Eliot’s conception of time in the collection to his more immediate mentors in F.H. Bradley, Henri Bergson, J.M.E. McTaggart or even Heraclitus (two of whose fragments preface “Burnt Norton”). By juxtaposing *Four Quartets* with Hegel’s thought, this presentation suggests that Eliot’s conception of the deictic and irredeemable present in the collection is not wholly Heraclitean, Bergsonian, McTaggartian or Bradleyan, but in fact contains distinct echoes of Hegel’s phenomenology.

Andreas Lehtinen is a doctoral student in English Language and Literature at Åbo Akademi University in Åbo, Finland. In his ongoing doctoral work he studies the poetry of the contemporary British poet Michael Symmons Roberts (b. 1963) through the lens of the Hegelian tradition of literary theory.

Andrew Cooper: Sievers’ Five Types in Optimality Phonology

It is impossible to study the metre of Old English verse without an understanding of Sievers’ five metrical types. These types represent the licit combinations of stress and quantity patterns across syllables, allowing the diverse surface patterns found in a Germanic verse (half-line), to be categorised on the basis of phonological features. To bring the Five Types analysis in line with current phonological theory, this talk posits that their key features can be expressed in terms of Optimality Theory.

This talk demonstrates that the five prototypical types form the majority of a closed set of only six possible types, an idea foreshadowed by Sievers but somehow forgotten in later descriptions of the model. Statistical data from the precise analyses of *Beowulf* by Bliss and Kendell are used to elicit a ranking of phonological constraints. This template is shown to accommodate the variation in Germanic verse structure explained by Sievers, while excluding those unattested forms which have been argued to be illicit.

Although the limitations of Sievers model have been well explored, his treatment remains an essential heuristic for dealing with Old Germanic verse. The analysis presented here updates this model which is compatible with modern phonological models.

Andrew Cooper: I received my PhD in 2018 with the dissertation *A Unified Account of the Old English Metrical Line*, as part of the Special Doctoral School in Linguistics. I’m currently senior lecturer in English linguistics at Stockholm University. I was previously senior lecturer at Uppsala University, and an adjunct lecturer at Södertörn University College. My research interests include the syntax, phonology and semantics of Old and early Middle English. Since 2020, I am also the director of the *Ormulum* project at Stockholm University.

Anette Svensson: Re-Creating (Hi)stories: Re-presentation and Critical Social Responsibility

An effect of the digitalized society is that teenagers spend much time using stories in English in various media and thus gain narrative competence across media boundaries and across media

platforms. In this media dense society, English teachers are challenged to utilize the opportunities for varied learning that the screen culture provides.

Focusing on acts of transmedia storytelling, this paper reports on a study that offers a critical perspective of literary classics directed towards, or used by, teenagers or young adults. One example of such a re-presentation is the tv-series *Anne with an E* (2017-), where the expansion of the story includes elements or themes that make for a more politicised version.

By combining aspects of literary studies with aspects of media studies, the aim of the study is to develop research in the field of English literature teaching and learning by applying examples of transmedia storytelling that re-claim a place in the literary tradition for groups of people who have been marginalized or silenced in classical literary texts in the EFL classroom.

In accordance with this aim, a teaching unit focusing on Montgomery's novel *Anne of Green Gables* (1908), Sullivan's film adaptation *Anne of Green Gables* (1985), and the tv-series *Anne with an E* (2017-) has been applied in three classes at upper secondary level English. The preliminary results show that using three versions of the story facilitate a comparative approach which makes possible and makes visible pupils' narrative competence and critical thinking.

Anette Svensson is Associate Professor in Literature Teaching & Learning and Senior Lecturer in English Literature at Malmö University and Jönköping University. Her current research projects are situated in the area of Literature Teaching and Learning, with a specific focus on fictional texts in various aesthetic and medial forms of expression at primary, secondary, and tertiary levels. Her research comprises empirical studies, practice-based and design-based research, and pedagogical implications of working with a variety of text and media forms in relation to creative learning and analytical and critical thinking.

Ann Tso: Apocalyptic Reductionism in Lawrence Durrell's *The Alexandria Quartet*

The narrative rhythm of Lawrence Durrell's *The Alexandria Quartet* (1962) is dictated by a compulsive attraction towards the possible erasure of Hellenic-European modernity. The Quartet propels the flâneur's death drift by implicating him in the Alexandrian *Danse Macabre*. Unlike its medieval precursor, the *Danse* of the twentieth century celebrates not death, the extinguishing of being and thought, but rather death, the uncertain prospect of resurrection best visualized as a blur. By virtue of its European focus, the Quartet is able to track the death drift of European modernity: the difference between Egyptian Alexandria and the European cosmopolis was once imagined as vast and the progression of Enlightened thought was then shown to be all the more rapid. However, when the supposedly Eastern phenomenon of temporal stasis finally "catches up" with the West, all previously established differences will falter and give rise to an uncertain future, conceived at present as a colossal mass firmly beyond the extant of the idealized emporium—the imperial mindscape.

This element of uncertainty is inherently apocalyptic inasmuch as it erases all previous effects European modernity had upon space, exemplified by the distinctions between East and West, Egyptian and Hellenistic Alexandria. That the one's dereliction evidently foretold the other's attributes a new function to ruins: time-worn spaces liberate rather than delineate development and progression. I will argue that the Quartet evokes a new temporality to be conceived as an indivisible mass extrinsic to the modernist mindscape, its mapping of knowledge and categories of reason.

Ann Tso is a postdoctoral researcher at Åbo Akademi University. Much of her research concerns popular re-imaginings of world cities, particularly theories of world-making and alternate histories. Her short monograph, *The Literary*

Psychogeography of London, was recently published as an installment in the Palgrave Macmillan Literary Urban Series.

Anne Bettina Pedersen: Taking Time, Resting in Sadness, and Trusting the Process

This paper examines how embracing making room for obsession, mourning, emotional attachment, and slow processes that allow for immersion informed the writing of my dissertation on the 1965 torture-murder of Sylvia Likens in Indianapolis, Indiana. I found myself caught in between conflicting temporalities: that of the world of academia and a fixed deadline/end of contract and that of the processes of mourning and of creativity, which do not have an expiration date. After the death of my estranged mother, I went on sick leave. I turned to Ann Cvetkovich's *Depression: A Public Feeling* (2012) and her idea of "resting in sadness" (14), a concept that suggests a different relationship with time than that which governs the product-oriented machinery of academia in the twenty-first century. For my dissertation, I embroider a burial shroud for Sylvia Likens, thus interweaving arts-based research with traditional academic methods. I see Cvetkovich's concept reflected in embroidering, which is also a slow, repetitive process. Cvetkovich promotes "writing that is open-ended and process-based" (77) and "queer ways of thinking about temporalities that move backward and sideways rather than just forward" (21). Through opening myself up to alternative temporalities, I found and put my trust in a process that made me miss my deadline but allowed me to take my time with my subject and to arrive at reflections and conclusions which could not be rushed but needed to take their time.

Anne Bettina Pedersen is currently finishing her PhD at Aalborg University while working as an assistant lecturer at University of Southern Denmark. Her background is in American Studies, but her primary focus right now is gender studies, arts-based research, and textile research. She has published articles on parental estrangement, (queer) death studies, and the trope of the Beautiful Dead White Girl/Woman.

Anne Karhio: Technology, Geography and the Natural Environment in Contemporary Irish Poetry: Signals, Servers and Blue Skies

This presentation focuses on a selection of poems by contemporary Irish authors to consider the entangled connections between language, memory, and the geographical contexts of communications technologies. These poems often comment on recent developments in networked, digital media, but also reach beyond the present-day context to underscore links between technological and environmental change. Poems by Paula Meehan, Paul Muldoon and Peter Sirr, for example, raise questions related to historical and personal memory in the age of seemingly unlimited digital storage. From Conor O'Callaghan's snippets of language and narrative coursing through the "interior's hiss / of dehumidifiers, fans and ohms" in an unplaced server room to Stephen Sexton's computer game landscapes of grief and nostalgia, poets have considered communications technology's role in shaping and reconfiguring the personal, social, and cultural perceptions of time and space. They have also repeatedly addressed contemporary Irish society's at times fraught relationship to the country's expanding media infrastructure, its environmental impact, and narratives of technological development. I argue that rather than nostalgic longing for pre-digital authenticity or attachment to place, Irish poets have employed their own medium to examine the media-ecological interrelations between language, technology, and the material environment. Poetry itself is increasingly seen as a part of this process involving

the printed page, the networks and platforms through which texts increasingly circulate, and the literary geographies they sustain.

Anne Karhio is a Lecturer in Contemporary English Literature at the National University of Ireland, Galway. She has worked as a lecturer and researcher in Finland, Ireland, Norway and France, and has published widely on topics related to her research interests, including digital literature and art, contemporary Irish poetry, and the aesthetics of space and landscape. Her publications also include the monograph *'Slight Return': Paul Muldoon's Poetics of Place* (Peter Lang, 2017) and a co-edited collection *Crisis and Contemporary Poetry* (Palgrave Macmillan, 2011).

Anthony Johnson: Time in Text/Texts in Time: Notes on the Literary Iconospherics of the Snowflake

How is it that traces of the historical moment in which something was written down may become enmeshed in a particular text? And how is it that even the simplest *materia* from our environment – snowflakes for instance – can markedly change their meaning within the different historical or cultural moments in which they are textually inscribed? In response to these questions, the present paper examines a range of texts – including Johannes Kepler's *Six-Cornered Snowflake* (1611), Hans Andersen's *Snow Queen* (1845), Orhan Pamuk's *Snow* (2002), and Sarah Miano's *Encyclopaedia of Snow* (2003) – in order to track some of the changing contours of snowflakes within both the literary and scientific imagination as they progressed across time.

The conceptual tool employed to give precision to this task is one developed by the present writer in his book, *Time in Text / Texts in Time: Studies in the Iconosphere* (forthcoming, 2022). Namely, the *iconosphere*: conceived here as an envelope of time which, at its smallest registers the material trace left by an instant and, at its largest, may embrace aeons. After discussing the development of the idea of the iconosphere through the temporal philosophies of Einstein, Gaston Bachelard, Jean Wahl, Mieczysław Porębski, and others – as well as its applications for the analysis of time-stamped textual analysis within the digital world – the paper anatomizes historical differences of textual representation within three iconospheres: focusing on the 'Early Modern', the 'Post-Enlightenment', and the 'Post-Modern' Snowflake.

Bryan Yazell: Migrancy and Utopia: Yamashita's *The Tropic of Orange* and Hamid's *Exit West*

This paper attends to the utopian imagination that circulates in Mohsin Hamid's *Exit West* (2017) and Karen Tei Yamashita's *Tropic of Orange* (1997). These texts exemplify the formal innovation assigned to migrancy fiction more generally, a genre characterized by its embrace of mobility in content as well as in form. Alongside migrancy novels, utopian fiction likewise shares an interest in mapping the networks and infrastructures that generate wealth inequality on a global scale—an overlap that prompts this paper to develop a framework for treating migrancy fiction as utopian narratives without one subject collapsing entirely into the other. In other words, this gesture advocates against reductive renderings of migrancy as inherently utopian in its orientation. To develop this last point, this paper draws from Mary Louise Pratt's influential concept of the contact zone in order to trace how migrancy novels might orient their readers to utopian thinking while still attending to the deep structures of inequality that make utopia more or less accessible to different groups of people in the present.

Bryan Yazell is an assistant professor in the Department for the Study of Culture at the University of Southern Denmark and a fellow at the Danish Institute for Advanced Study. His forthcoming book, *The American Vagrant in Literature: Race, Work and Welfare* (Edinburgh), examines vagabond figures in literature alongside the development of welfare state infrastructures in the US and Britain. His current project draws from ecocriticism, genre studies, and sociology to study climate-induced migration in speculative fiction.

Charles I. Armstrong: “Somewhere the wave is forming which in time...”: Derek Mahon, Vivienne Roche, and Coastal Heterochronias”

Derek Mahon (1941-2020) had a lengthy poetic career, starting in his native Northern Ireland and later including extensive stays in the UK and US. The last decades of his life were spent in Kinsale, on the south tip of the Republic of Ireland. This paper will investigate the temporality of Mahon’s later poetry, with a special focus on his figuring of Kinsale and its environs. The seaside town and its surrounding coastal landscape is presented, on the one hand, as a restorative harbour and meditative retreat after a “fugitive” life marked not only by the political trauma of Northern Irish Troubles but also the breakdown of Mahon’s marriage and family life. On the other hand, the same terrain is a location where the poet questions the bankruptcy of global capitalism and interprets environmental crisis through an apocalyptic perspective. Coast and shoreline are both eutopias and dystopias: complex meeting places for where a sense of homecoming and fruition uneasily overlaps with intimations of imminent disaster. Special attention will be given to Mahon’s collaboration with, and responses to, the artist Vivienne Roche (b. 1953) in poems such as “Shorelines” (later retitled “Sand Studies”), “Wave Shadow”, and “Rain Shadows”, as well as the joint poem-sculpture “Light House” installed in the Department of Arts, Heritage and the Gaeltacht HQ in Killarney in 2009).

Charles I. Armstrong is a professor of literature at the University of Agder (in Norway). He is currently the president of the Nordic Association of English Studies, as well as being president of the International Yeats Society and academic co-director of the International Yeats Summer School. He is the author of three monographs, including *Reframing Yeats: Genre, Allusion and History* (Bloomsbury, 2013). He has also co-edited five essay collections, the most recent of which was *Terrorizing Images: Trauma and Ekphrasis in Contemporary Literature* (De Gruyter, 2020). He is a member of the Norwegian Academy of Science and Letters, and a Visiting Scholar at Wolfson College, Cambridge.

Chloé Avril: Using Historical Fiction in the English Language Classroom

The aim of this paper is to argue for the use of historical fiction in English pre-service teacher education. I will focus on two literary texts, “Brokeback Mountain” (1997) by Annie Proulx, and *Days Without End* (2016) by Sebastian Barry. While very different in terms of form, tone and setting, these two texts have in common certain key aspects which warrant a comparative discussion in this context. Firstly, the main protagonist in each defies prevalent norms of sexuality and gender. Secondly, both texts seek to explode the myth of the American West, one in the context of the mid 19th century, the other in the 1960s. Bringing these texts in a critical dialogue with one another in the classroom can enable students to question hegemonic understandings of history as a form of linear progress. This can also help counter a problematic

tendency in the EFL classroom, namely that “when US cultural history is studied as part of an English language education in Western Europe, the grand narratives of religious freedom, democracy, equality, scientific progress, economic growth and so on are seldom questioned” (Tegmark 24). Such a comparative discussion also invites students to reflect on the kind of uses we make of the past in the present. Barry himself sees this potential of literature to act as a form of “vaccine, so that you put something into the bloodstream of the culture which cures” (qtd in Levitin). In a current context in which appeals to history are, however, also often made to promote bigotry and reactionary forms of populism, a critical engagement with historical fiction is a more urgent pedagogical challenge than ever.

Chloé Avril is a lecturer at the University of Gothenburg where she is involved in courses in literature and cultural studies both in the English BA courses and within Teacher Trainee programmes. Her research interests include American literature, gender studies, African American studies and popular culture.

Katherina Dodou & Anette Svensson: Attitudes to literature education research

For the last ten years, since the teacher education reform of 2011, Swedish institutions of higher education have been tasked with strengthening the links between academic subject studies and professional preparation. To accommodate this requirement, English departments at many universities nationally have incorporated elements of literature teaching and learning in literature courses within the teacher education programmes. With an intent to explore the effects of this change in the content and function of literature courses in teacher education, the current paper seeks to shed light on teacher educators’ views on literature education research and its use in literature teaching within teacher education programmes. It presents results from an interview study with 21 PhD holders in literature who are also teacher educators within the subject of English at Swedish higher education institutions. A thematic analysis of these 21 semi-structured interviews shows that the participants have limited experiences of doing literature education research and that some express mixed attitudes regarding the nature and quality of that research. It also shows that literature education research is not often incorporated in literature courses within teacher education. The paper presents these results and discusses some of their implications for teacher education and for the field of literature education research.

Katherina Dodou is an Associate Professor of English literature, with specialisation in literature education, and currently the Pro Dean of the Dalarna University Faculty Board. Her most recent research concerns the value and legitimacy of literature in English in Swedish education. She has also published on representations of terrorism, childhood and national identity in contemporary fiction. Katherina is a founding member of the Literature Education Network (LitEd).

Anette Svensson is Associate Professor in Literature Teaching & Learning and Senior Lecturer in English Literature at Malmö University and Jönköping University. Her current research projects are situated in the area of Literature Teaching and Learning, with a specific focus on fictional texts in various aesthetic and medial forms of expression at primary, secondary, and tertiary levels. Her research comprises empirical studies, practice-based and design-based research, and pedagogical implications of working with a variety of text and media forms in relation to creative learning and analytical and critical thinking.

Dominic Rainsford: “Year” Books, Literary History, and Forms of Attention

Recent decades have seen many books on literary and cultural history that take a single year as their focus of interest and organising principle. Some of the years in question are relatively obvious, such as 1851 (the Great Exhibition; High Victorianism) or 1922 (Ulysses and The Waste Land; High Modernism). Others may be less expected, such as 1599 (one year among several that could be seen as crucial in Shakespeare’s career) or 1858 (amongst other things, “The Great Stink” in London). In this paper I shall consider some of the advantages, risks, and theoretical quandaries of the year-centred approach, including the extent to which it might be whimsical or superstitious, but how it may also function as a analytical tool, directing our attention to texts and events that might otherwise be overlooked, along the lines of more technologically sophisticated “distant reading”. I will look at the genre philosophically, as way of counteracting the imbalances of care in our relation to literature, history, and other people. Finally, I will show how these considerations apply to an ongoing project of my own concerning 1827, the year of William Blake’s death.

Dominic Rainsford is Professor of Literature in English and Head of Department at Aarhus University, Denmark, having previously taught at universities in England, Wales, Poland, and the United States. His publications include *Authorship, Ethics and the Reader: Blake, Dickens, Joyce* (Palgrave, 1997), *Literature, Identity and the English Channel* (Palgrave, 2002), and *Literature in English: How and Why* (Routledge, 2014; 2nd ed. 2020), as well as many articles, especially on Dickens. His current research interests revolve around literature, ethics, and quantification. Since the beginning of 2020, he has been the General Editor of *Dickens Quarterly*.

Eliot Mason: ‘Girls float up’: The Temporality of Capitalist Value in *Kingdomland*

Seb Franklin follows Gayatri Chakravorty Spivak in theorizing value in capitalism as an abstraction materialized through the computerization of human life according to the logistics of production, coding life through proximity to violence, which is regulated by the processes of gendering and racialization. This computerization as the form of value produces the temporality of capital, revealing our experience of time to be specific to the economic exchanges to which social life is limited in this social order. Rachel Allen’s 2019 collection *Kingdomland* presents an atemporal critique of capitalist work and its conditioning of human life as gendered, classed, and racialized. This atemporality is not a refusal to engage with the particular cultural signs of one era or another, but rather a retrieval of the stolen time of capital, featuring working class women hard at work in pursuit of a lost version of themselves. Referred to as ‘sister’ or ‘mother’, an elusive feminized figure lingers heavily over the geographically specific scenes of *Kingdomland* (set in Cornwall), producing an alternative form of life through the abstraction of this deep and enduring care, this social exchange that exceeds the limitations of capital. The pursuer, constantly attempting to be together with other women, is a challenge to capitalist temporality, producing herself through a poetics of social care outside of time, unrestricted to the temporality captured in value-productive work. In this talk, I study Allen’s poetry as a Marxist-feminist critique of capitalist temporality through close readings of contemporary value-form theory.

Elliot C. Mason is a poet, writer, and PhD candidate at Uppsala University, Sweden. He is the author of *Building Black: Towards Antiracist Architecture* (Punctum Books, 2022), and *The Instagram Archipelago: Race, Gender, and the Lives of Dead Fish* (Zer0 Books, 2022). His essays and poems are widely

published. With his group Penny Drops Collective, he has organized many exhibitions, performances, and talks. He lives in Stockholm with his partner.

Elisabet Dellming: Life Read, Life Written: Ethical and Epistemological Issues in Biographical Fiction

If fiction - as Paul Ricoeur has suggested - responds to history in a unique way because of its constant negotiation of history's "impeded possibilities", how may we begin to manage the idea of biographical fiction as such a negotiation? To conceptualise this problem, I turn to fictionality as an expression of both our "ability to invent, imagine, and communicate without claiming to refer to the actual" and "a means for negotiating an engagement" with the actual world (Skov Nielsen, Phelan, Walsh 2015). I want to look closer at these suggested approaches in relation to biographical fiction because they provide a useful bridge between fiction and the world outside the fictional text. Arguably, biographical fiction also raises broader questions about historical accuracy, fiction, and truth. As I theorise these questions from an ethico-epistemic perspective I look at the complex relation between the implicit truth-claims made by fiction and a sense of larger truth that can be conceived only through the imaginary while also considering the "abusive potential" of narrative (Kearney) and how narratives may be epistemically fair or unfair (Fricker). Inevitably, biographical fiction using authors as characters will tread an ethically and epistemologically treacherous path between possible epistemic justice and potential injustice. I will look more closely at this treacherous path and what this kind of "life-reading" (Tessa Hadley) may entail in relation to Sylvia Plath and two novels about her life, Kate Moses's *Wintering* (2003) and Elin Cullhed's *Enfori* (2021).

Elisabet Dellming is currently working on disentangling different modes of life-writing and life-reading and their connection to epistemology, phenomenology, fiction and ethics. Her publications include: "Knowing what matters: The Epistemological and Ethical Challenge of Marilynne Robinson's *Lila*" (in *Fictional Worlds and the Moral Imagination*. Ed. Garry L. Hagberg. London: Palgrave Macmillan, 2020) and "Imagination, Irreality, and the Constitution of Knowledge in Penelope Fitzgerald's *The Blue Flower*" (*Anthropoetics* xxiii Fall 2017).

Emily J Hogg: Reading across time: Doireann Ní Ghríofa's *A Ghost in the Throat*, women's work and transhistorical reading

Doireann Ní Ghríofa's 2020 book *A Ghost in the Throat* (Tramp Press) connects an autofictional reflection on contemporary motherhood, marriage and writing with the story of the eighteenth-century Irish poet Eibhlín Dubh Ní Chonaill. In the text, commentary on the experience of translating Ní Chonaill's "Caoineadh Airt Uí Laoghaire" into English is interwoven with discussion of breastfeeding, housekeeping and sexuality. This paper examines the way *A Ghost in the Throat* stages the contemporary interaction with historical literature and its use of literary writing from a distant historical moment in order to reflect on the meanings of work for women in the dramatically transformed socio-political conditions of the present. I will argue that *A Ghost in the Throat* models what Michaela Bronstein has called a 'transhistorical' approach to literature (*Out of Context*, OUP, 2018). While the contextualist paradigm in English literary studies – in which literary texts are analysed in relation to the particular social and political forces of their moments of composition or publication – is well-established, critics including Bronstein and Rita Felski (see *The Limits of Critique*, Chicago, 2015) have recently called for alternatives to

contextualising readings, in order to pay greater attention to literature's ability to travel across time and gain new meanings in the process. This paper will use a close reading of *A Ghost in the Throat* to argue for the potential usefulness of transhistorical approaches to literature in a particular case study: the understanding of the forms of work conventionally associated with women.

Emily Hogg is Associate Professor of Contemporary Anglophone Literature at the University of Southern Denmark. She is the PI of the research project *Feminized: A New Literary History of Women's Work*, funded by the Carlsberg Foundation.

Gjertrud Flermoen Stenbrenden: Expressing time in English: changes in progressive aspect in early Middle English

Old English (OE) had a two-tense system, distinguishing grammatically between past and non-past (present) time reference. Perfective aspect was expressed by BE/HAVE and the perfective participle. Progressive aspect, however, was largely absent, durative action being generally expressed by the simple present, though the present participle *-ende* was sometimes used in combination with BE to the same effect (Campbell 1959). In Present-Day English, progressive aspect is expressed by BE plus the present participle *-ing*, whose origins must be sought in the OE gerundial ending *-ung*. Clearly, the forms and functions of the OE present participle and the gerund must have been confused at some point.

The research literature indicates that the new progressive construction remains uncommon until c. 1500 (Elsness 1994: 8) and does not become frequent until the seventeenth century (Algeo 2006: 178). However, the incipient stages of the changes may be traced to early Middle English, with the surviving text witnesses showing some confusion between the etymological present participle and the gerund. This paper seeks to examine the early Middle English evidence with a view to identifying the course and cause(s) of change.

Gjertrud F. Stenbrenden is Professor of English Language at the Inland Norway University of Applied Sciences. She is a phonologist and language historian, specializing on language variation and change.

Gry Faurholt: The Revelation to Jane: eschatological time in *Jane Eyre*

"I like Revelations," the child Jane responds when questioned about her Bible reading by the sanctimonious clergyman Mr. Brocklehurst in Charlotte Brontë's *Jane Eyre*. While the rich texture of Biblical references has often been noted, this paper argues that the specific intertextual connection with the Book of Revelation has not been fully appreciated in scholarship on the novel. Boldly aiming to demonstrate that the episodic narrative structure of *Jane Eyre* is based on the letters to the Seven Churches of the Apocalypse (Rev. 2 and 3), with the destinations along Jane's journey representing the congregations addressed, the paper examines several key points of critical contention, e.g., the notorious red-room scene, the madness and death of Bertha Rochester, Jane's narrative voice and the enigmatic role of her zealous cousin and suitor, St John Rivers, who, in the final paragraph of the novel, prophesizes the second coming (quoting Rev. 22:20). Based on the theological tradition of interpreting the Seven Churches as eras or phases of church history, from the early apostolic church to the rapture, the paper further argues that this eschatological timescale, hidden beneath the episodic structure of the narrative, resonates in the visionary tone and unworldly atmosphere of *Jane Eyre*, usually attributed solely to the use of Gothic conventions and devices.

Gry Faurholt has studied philosophy, the history of ideas and comparative literature at the University of Aarhus, Denmark. Her research interests are primarily in Gothic literature and science fiction.

Ida Jahr: What do you mean, “chronic”? – illness memoirs and time

Time is a social construct. The synchronization of time is one of the hallmarks of the modern construction of a globality (Jordheim). During COVID times, many have experienced the degree to which their sense of time is bound up with – indeed dependent on – their relationship to everyday routine tasks (Lilleslåtten et al), and the degree to which their sense of time is altered or disturbed by the disappearance of routines. Within Critical Disability Studies, the concept of Crip Time has been useful for exploring the ways in which the rhythms of everyday life are guided by our relationship to paid work and to the ways in which the time and rhythms of paid work structure our social worlds (Samuels and Freeman). Long-term illness makes sufferers feel that they are outside of time (Lian and Lore). I want to explore how this sense of timelessness (and/or the reclamation of time through the concept of Crip Time) is figured in a set of CFS/ME memoirs and novels, such as *The Night Side* by Floyd Skloot, *Love and Fatigue in America* by Roger King, and *The Girl in the Window* by Penny Joelson. However, I also want to explore other aspects of time in these books. Time is a social construct, but as such, it is constructed by social beings who are also bodies, and the organ with which we create social time – the brain – is a physical organ. What does it do to your sense of time (and your ability to write memoirs) that your brain is unable to record memories?

Ida Jahr is Associate Professor of English literature and culture at Inland Norway University College of Applied Sciences. She has a Dr. Phil. in American cultural studies from the JFK Institute of North American Studies at Freie Universität Berlin. Her doctoral project related to the beginnings of the field American Studies in Europe and the career and writings of Sigmund Skard, the first professor of American literature in Norway. She has taught at the FU Berlin, Bø College, University of Oslo and Oslo Metropolitan University before moving to Inland College, where she teaches within the English, ‘teacher training’ and ‘digital communication and culture’ programs. She is currently working on a book on the social, cultural and political aspects of conditions of chronic fatigue.

Inger-Anne Søfting: History and Music in Richard Powers’ *The Time of Our Singing*

Richard Powers’ *The Time of our Singing* is a novel about time and about music. It is a story of time told through music, and of music told through time. Scientifically, time could be seen as mathematical sequences governed by law; minutes, days, months, years, and so could music; as Pythagorean intervals of various length. But music and time are also subjectively experienced phenomena. Music is expressive of emotions, moods and temperaments, and can create the sensation of transcending both time and place. Neither is time experienced as a sequence of regular intervals; one can experience time as slow, or fast, one can be nostalgically oriented towards the past or future oriented. As writes Paul Griffiths in *A Concise History of Music*: “Music, being made of time, can travel through it. A performance of, say, a Beethoven symphony will bring a whole structure of time forward from two hundred years ago so that we will experience it now.” This paper will explore the ways in which the characters of *The Time of Our Singing* try to defy the limits that history places on them, and the role of music in their attempt at

social and temporal liberation. Music is also one of the means used variously in this novel to tell the story of the Strom family's lives and aspirations, and of what confines them, namely American history.

Inger-Anne Søfting: I am associate professor of American studies at the University of Southeastern Norway where I teach mostly American literature and culture. My research interests include African American literature, literature and music, and, my most recent interest, ecocriticism (early stages...)

Jason Finch: Labelling the Victorian City: Time and ‘the Once-Renowned “Slums”’ of Central London

This paper rewrites the earliest history of the concept of the ‘slum’. Recent uses of the term to designate extensive areas in the rapidly urbanising cities of the Global South, like official application of it in Britain between the 1880s and the 1930s, base their labelling on contemporary conditions noted by observers in London and other English cities during the first half of the nineteenth century. However, journalistic and political discourse from 1840-50s London tells a different story. Close-reading an 1845 article in the *Athenaeum* journal and an 1851 political speech made in the UK’s Westminster House of Commons, both using the word ‘slum’ for localized zones of Westminster, London, the paper proceeds via comparison with literary fiction from the same period.

While the modernist urban planning of the twentieth century used the fictional discourse of a century earlier to encapsulate the ‘slum’ as an enemy, the concept began as a descriptor for colourful survivals of the past into the present. I hypothesize that Victorian urban labelling and conceptualization would benefit from the import of terms coined elsewhere in the twentieth century, like the notion of the *barrio* from South America. Discourse of the mushrooming industrial centres of northern English, for instance on Manchester by Dickens and Gaskell, presents the *barrios* of Victorian England. The concept of ‘slum’, meanwhile, needs detaching from today’s Global South. The work reveals the ‘slum’ and another label, ‘bohemia’ as ancestors of what, in London and elsewhere after the 1960s, gained a new labelling: ‘gentrification’.

Jason Finch is Associate Professor in the department of English Language and Literature at Åbo Akademi University, Finland. Books include *Deep Locational Criticism* (2016), *Literary Second Cities* (co-editor, 2017), *Literatures of Urban Possibility* (co-editor, 2021) and, most recently, *Literary Urban Studies and How to Practice It* (2022). A spatial and urban literary scholar, Jason’s interests include: representations of housing (including the ‘slum’) and transport; place, neighbourhood and locality; London; UK-US comparisons. Until later in 2022, he is one of four principal investigators on the HERA project ‘Public Transport as Public Space in European Cities: Narrating, Experiencing, Contesting’.

Joakim Wrethed: The Stockholm of Hjalmar Söderberg: The Pre-Cinematic Flâneur in *Förvillelser* [*Diversions*]

The paper compares the figure of the flâneur in Hjalmar Söderberg’s debut novel to the one established by Baudelaire, which was later conceptually refined by Walter Benjamin. It is claimed that the flânerie is almost free-floating, sometimes tied to certain characters, sometimes not. The invisible extra-diegetic third person narrator comes to resemble a camera lens. *Förvillelser* also contains traits of pre-cinematic media that further strengthen the link to the visual and cinematic

qualities in a novel that was published almost simultaneously with the production of the very first film segments (1895). Overall, the paper puts Nordic fin-de-siècle literature in relation to a continental context mainly through the phenomenology of perception.

Joakim Wrethed has hitherto mainly worked in Irish Studies—especially on John Banville—but he also explores the contemporary novel in English more generally without any primary emphasis on national boundaries. Phenomenology, postmodernism, aesthetics and theology are overarching topics of his scholarly work. Some of the more recent publications have been on Irish Literature as World Literature (on Banville, Joyce, Yeats and Beckett), *The Postmodern Gothic*, Charles Maturin, John Williams, Tom McCarthy, aesthetics, the anthropocene and the posthuman zeitgeist.

Johanne Gormsen Schmidt: Reading Novels During Covid-19

This paper is the result of study that began in the summer of 2020, into the habits of novel readers under lockdown in Denmark and the UK. Our report builds on 800 surveys and sixty extensive interviews in the two national contexts, suggesting that the consumption of novels, both in paper and audio form, played a critical part in the way many readers experienced the pandemic. While we began the study in the spirit of many journalists reporting on the upsurge in book sales in Spring 2020, by imagining people seizing the time they had been waiting for to read Proust or Joyce, we have ended up reaching a somewhat more complicated set of conclusions. Although some of the readers we spoke to do fall into this category, of being people who had more time to read under lockdown, most describe more complicated engagements with narrative that reflected the unique moment in history in which they were accessing books. This paper stresses the way temporal co-ordinates matter – both to the way readers interpret and respond to books – and as a dimension in which the effects of novel reading make themselves felt.

Johanne Gormsen Schmidt holds a PhD in Danish and comparative literature from the University of Southern Denmark. She is currently postdoc in the Department of English, Germanic, and Romance Studies at the University of Copenhagen, where she works as a researcher on the Carlsberg-funded project 'Lockdown Reading'. Together with Christina Lupton and Ben Davies she has just finished writing the monograph, *Reading Novels During the Covid-19 Pandemic*, which will be published by Oxford University Press in September.

John S. Seriot: Healing the trauma of war in the 2008 novel *The Guernsey Literary and Potato Peel Pie Society*

Since my field of research covers the representations of the two world wars in English-speaking fiction, poetry, and film, I have included the 2008 epistolary novel *The Guernsey Literary and Potato Peel Pie Society* on our undergraduates' reading list in literature.

This novel evokes the German occupation of Guernsey, one of the Channel Islands, from 1940 to 1945, through the memories of the islanders and their interaction with the protagonist, a young

writer in search of a topic for her new book. It sees several witty remarks and humorous or romantic episodes in close proximity with the tragedy of enemy occupation, the deportations, and starvation as evoked in the various letters.

How do these two apparently antagonistic aspects coexist in the novel? Is comedy used as a means to repair the 'broken' people mentioned by the protagonist, with the risk of minimising the evocation of Ravensbrück, Belsen, or the labour camps on Alderney? Or is it meant as way of escape from the legacy of the war, not least the dead and missing, towards a better future?

My paper would discuss how the trauma of enemy occupation and oppression is dealt with in the novel, not least thanks to literature, together with the nuanced images of occupied and occupiers transcending the good vs. evil that characterise, for instance, wartime and immediate post-WWII British or American films.

John Seriot: I have been working at the Western Norway University of Applied Sciences, previously Sogn og Fjordane University College, since 2002. I teach history and culture of the English-speaking world (the UK, Ireland, the USA, the Commonwealth), and English-speaking literature (mostly late 19th, 20th and 21st centuries) for our undergraduates and teacher-trainees. My main fields of research cover the representations of both World Wars in English-speaking literature and film, as well as Rudyard Kipling and Conan Doyle in secondary and higher education.

Jorunn Joiner: Skaldic Time and Memory in Coleridge's "Sæmund the Wise" (1797-1798)

Although Samuel Taylor Coleridge never wrote the three-book long poem on the god Thor he once set out to do, he did write a short text about Sæmundr fróði, the man often credited as the author of the *Poetic Edda*. In this unpublished fragment, titled "Sæmund the Wise" (1797-1798) Coleridge narrates a winter evening in the company of Sæmundr, who retells the stories he has collected to a group of young men. In this paper, I will discuss "Sæmund the Wise" and how Coleridge portrays the role of the skald in relation to oral tradition, generational memory, and history. Although a brief and fragmentary work, I will show how Coleridge's text articulates wider concerns of historiography, storytelling, and time seen in this period.

This paper will centre on Coleridge's text and combine a close reading with a broader discussion on portrayals of the skald in the late eighteenth century. In Coleridge's circle were Robert Southey and Amos Cottle, who both published material on the Norse past around the same time. In turn, this circle's interest in the Norse past connects to a wider engagement with a northern European oral tradition and generational memory that emerged in the eighteenth century, alongside concerns of how to preserve these stories in the wake of industrialisation and forgetfulness. In this sense, Coleridge's story of Sæmundr and his mission to preserve ancient sagas of the Icelanders becomes an allegory for eighteenth-century attempts to save the past through literature.

Jorunn Joiner is a third-year PhD student in English literature at Lund University. Her thesis studies portrayals of the early-medieval Scandinavian past in British literature from the long eighteenth-century as forms of 'memory work'. Her project uses the theoretical framework of memory studies and emphasises the role of commemoration in imaginations of the past. She has previously written about

representations of Norse mythology in contemporary English-language film and television.

Josep Soler and Nellie Lindqvist: Representations of English varieties in ELT textbooks in Swedish upper-secondary schools: Content analysis and in-service teachers' views

In this paper, we investigate how different English varieties are represented in a selection of materials used in upper-secondary schools in Sweden. In 2011, *Skolverket*, the Swedish National Agency for Education, published a reform of the curriculum for the teaching and learning of English at upper-secondary level that underscored the global dimension of the language, shifting away the traditional focus placed on British English. Findings from our content analysis of two selected textbooks suggest that despite this change at the policy level, much emphasis is still placed on standard varieties of Inner Circle countries, particularly British and American English. These two varieties are the predominant ones in the textbooks, and when other varieties are represented, the characters that utilize them are often portrayed in a more negative light than their standard-speaking counterparts. In addition, we conducted in-depth interviews with six in-service teachers to obtain their views on English language variation in ELT textbooks and in the English language classrooms. By and large, teachers were supportive of including more varieties of English in their teaching than the ones traditionally in focus, but they were ambivalent about how that can be done and who is centrally responsible for doing that. We conclude by pointing at the implications of our findings at both the policy and the pedagogical levels.

Josep Soler is a Docent and Senior Lecturer in English Linguistics at the Department of English, Stockholm University. He graduated in English Studies and General Linguistics from the University of Barcelona, where he also obtained his PhD in Linguistics and Communication. His main research interests are: (1) Sociolinguistics, language policy, and language ideology; (2) The politics of English as a global language; and (3) Multilingualism and multilingual practices. Josep has published thoroughly on these topics. He is the author of the monographs *The Sociolinguistics of Higher Education* (with Lúdia Gallego-Balsà), by Palgrave Macmillan, and *Language Policy and the Internationalisation of Universities*, by Mouton de Gruyter.

Nellie Lindqvist is in the final phase of the MA program in Applied English Linguistics at Stockholm University, where she is currently writing her thesis on societal perceptions of politeness in English from a cross-cultural perspective. Prior to this, Nellie has also completed the teacher program at Stockholm University, earning a teaching degree in English and Swedish as a second language. Following this program, she co-authored an article together with Docent Josep Soler, focused on linguistic representation in teaching materials used for English instruction in Swedish schools today. Nellie's primary research interest resides in sociolinguistics and language ideology, specifically.

Judith Kiroso: "No remains": Writing with the Archive in Jay Bernard's Surge

The British poet Jay Bernard's pamphlet *The Red and Yellow Nothing* (2016) tells the story of Sir Morien, a Moorish knight who sets out in search for his father, Sir Agloval of the Round Table. Bernard's story is a prequel to "Morien", "a Middle Dutch poem of probably French origin", and Bernard indicates that their interest in the text stems from reading about a black character before "blackness... became synonymous with a less romantic history." (Bernard, 7) In Bernard's poem,

Morien “is not racialised (except through contact with anyone reading this in the last five hundred years).” (7) As a result, they foreground not just the past – their engagement with the source material – but also the present, in which a black knight means something rather different. The resulting poem is a playful, canny exploration of what blackness has meant in time, balancing a clear before and after. In my paper, I intend to argue that Bernard does not stop there, but goes further. “[The] past and present form a ring,” Bernard’s narrator, a bard of indeterminate gender, announces. (10) A ring, an o, is also an image of zero or nothing. In bringing the past and the present together they create a text that premieres neither past nor present, but argues for a textual space in which they both come together and cease to matter, producing a poem where “nothing” is ultimately generative.

Katherina Dodou: Literature in English textbooks for years 4-6

The paper presents results from a study of English textbooks for years 4, 5 and 6 of the compulsory school currently available on the Swedish market. It sheds light on the position granted to literature in these materials and on the literary works that feature in them. In considering the potential for engaging with English-language literature that textbooks enable, it attends, at once, to the questions of literary transmission and of the role of literature in language learning. It does so from a literature education perspective and with the following starting points: 1. textbooks dominate English teaching in Swedish primary education (*Läromedelsutredningen* 2021: 148), and 2. textbooks determine what topics and ideas are taught in the classroom and the way these are presented to pupils (Behnke 2018: 383).

The material for the study comprises 18 textbooks, with their accompanying workbooks, from the six largest publishers of printed and digital textbooks in the country: Gleerups, Liber, Nationalencyklopedin, Natur & Kultur, Sanoma utbildning and Studentlitteratur. My approach to the material is product-oriented (Bock 2018: 58) and quantitative. The presentation shows that there is significant variation in the studied textbooks as regards the number of literary works included as reading material and the literary genres represented, as well as the role literary works are ascribed in the English 4-6 classroom. This variation, the presentation maintains, is consequential for primary school teachers and for teacher educators of English alike, when it comes to the development of teachers’ literary repertoires and the fostering of their professional judgements about textbook selection and use.

Katherina Dodou is an Associate Professor of English literature, with specialisation in literature education, and currently the Pro Dean of the Dalarna University Faculty Board. Her most recent research concerns the value and legitimacy of literature in English in Swedish education. She has also published on representations of terrorism, childhood and national identity in contemporary fiction. Katherina is a founding member of the Literature Education Network (LitEd).

Maria Holmgren Troy: Time Travel and Adaptation: Octavia E. Butler’s *Kindred* (1979) as 21st-Century Graphic Novel

In the 1990s, I analyzed science-fiction writer Octavia Butler’s 1979 neoslave narrative *Kindred* by employing Bakhtin’s concept of the chronotope, which focuses on how time and space are fused together and form a whole in literature. In Butler’s novel, African American Dana, who is its

narrator and protagonist, is repeatedly thrown back in time from her house in Pasadena, California, in 1976, in order to save her white ancestor's life in Maryland in the early 1800s time and again. In the process, she has to adapt to a time and place where she is regarded and treated as a slave.

This paper will focus on *Kindred: a Graphic Novel Adaptation* (2017) by Damian Duffy and John Jennings. How are time and time travel depicted in this graphic novel adaptation of Butler's novel? How is Butler's story adapted by Duffy and Jennings with 21st-century readers in mind almost 40 years after the novel was published? Does it make sense – and in that case how – to employ the chronotope in a reading of the graphic novel? As these questions indicate, my work on the graphic novel adaptation of the novel is still at a very early stage but I hope to be able to present some pertinent answers addressing time in this graphic novel at the conference.

Maria Holmgren Troy is Professor of English and the Director of the Research Group for Culture Studies (KuFo) at Karlstad University, Sweden. Her publications include *Nordic Gothic* (Manchester UP, 2020), co-authored with Johan Höglund, Yvonne Leffler and Sofia Wijkmark; *Making Home: Orphanhood, Kinship, and Cultural Memory in Contemporary American Novels* (Manchester UP, 2014, in paperback 2021), co-authored with Elizabeth Kella and Helena Wahlström; *In the First Person and in the House: The House Chronotope in Four Works by American Women Writers* (1999); and articles and book chapters on works by, among others, Octavia Butler, Elizabeth Stoddard, and Pat Barker.

Marianne Kongerslev: The Age of Furies: Feminist Rage in Contemporary US Culture

This paper explores the “ugly” emotionality of recent American literary texts, focusing on contemporary expressions of black and women-of-color feminist spite and ire. In books such as Soraya Chemaly's *Rage Becomes Her: The Power of Women's Anger* (2018), Brittney Cooper's *Eloquent Rage: A Black Feminist Discovers Her Superpower* (2018), and Myisha Cherry's *The Case for Rage* (2021), to name a few, the authors trace fury and rage as effective and affective strategies of feminist rebellion. Often centered around the 2016 Presidential Election, these books point to a temporal and emotional peak in women's fury, an epoch that white actress and writer Amber Tamblyn calls *Era of Ignition* (2019). This paper traces these furious feminist feelings in spoken word and slam poetry, such as Ariana Brown and A. W.'s joint performance of “Anger” (2016), Melania Luisa's “Mad” (2018), and Gigi Bella's “White Boys” (2020). Borrowing Sianne Ngai's term ‘tone’ (*Ugly Feelings*, 2005), I investigate the performative aspects of these poetries, such as affective tones of the poets' voices, the affectively loaded aesthetic choices, and the call-and-response-nature of the interaction with the audiences. As temporally specific performances meant to affect immediately and synchronously—however, often living, flowing, and circulating continuously—these texts offer intriguing insights into an important, contemporary cultural phenomenon in the United States.

Marianne Kongerslev (PhD, University of Southern Denmark, 2016) is Associate Professor of US-American literature and culture at Aalborg University, Denmark. She has previously carried out research on Native American literature, US popular culture, feminisms/gender studies, and critical race studies, and she has previously taught US cultural studies at Copenhagen Business School, University of Southern

Denmark, and Aarhus University. From 2014-15, she was visiting student researcher at UC Berkeley. In 2018 she started researching spite and precarity in US literatures and culture, with a project funded by the Carlsberg Foundation. In the spring of 2019, she was visiting scholar at the Appalachian Center at the University of Kentucky.

Marit Lyngstad: Memory and trauma in Cashore's Graceling series

In Kristin Cashore's Graceling series (2008-2021), memory and trauma are key to understand the character Bitterblue, who at the beginning of the series is a child princess in Monsea. The source of both her and her kingdom's trauma is her father, king Leck, who has a terrible gift: "When he speaks, his words fog people's minds so that they'll believe everything he says" (Cashore, 2012, p. 3). Leck uses his gift to control, torture, rape, and kill people, and to get other people to do these things for him. This includes Bitterblue and her mother, who are not exempt from his viciousness. Importantly, his victims only remember what he wants them to remember. This paper focuses on the third book of the series, Bitterblue (Cashore, 2012), which takes place several years after king Leck is killed and Bitterblue made queen. Due to the nature of her father's gift, there is much she does not remember nor understand about the past, and she starts exploring her kingdom in order to find out the truth. Only by sorting real memories from the fake can the trauma in Monsea and the queen begin to heal. Theoretically and conceptually, the paper builds on issues discussed in *The Routledge companion to literature and trauma* (Davis & Meretoja, 2020).

Earlier research into Cashore's books have addressed the female body in various ways (Kennon, 2015; Matthews, 2019a), as well as the notion of justice (Matthews, 2019b). This paper will, therefore, explore aspects of the series previously untouched.

Marit Elise Lyngstad is Associate Professor of English literature and didactics at Inland Norway University of Applied Sciences. Her PhD dissertation (2019) examined literature's role in the English subject in upper secondary school in Norway, more specifically teachers' beliefs about literature. Her research interests, besides literature's role in EFL/ESL, include speculative fiction, young adult fiction, climate fiction, and adaptations and appropriations of literary texts.

Martin Shaw: The Time of the Gypsies: Covering Life Stories

Visual and / or textual representations of Romanies / Gypsies in the UK have a tendency to position or trap what they represent at one side or the other of a romantic / derogatory dichotomy. However, even these supposedly static representations have changed over time and in relation to geographical location, and historical and socio-political discourse. In recent times, the derogatory side of the dichotomy has become increasingly dominant, while romanticised representations have become literally relegated to the past, or, more accurately, an imagined past. In this paper, I will argue that these romanticised representations are not really about the past, but about the present of the prospective consumer / reader. This can be seen in the marketing of Romani / Gypsy life stories. In this presentation, I will analyse the paratextual construction of two Romani / Gypsy life stories and argue that their respective constructions are partly directed towards consumers whose lives are negatively affected by contemporary socio-economic and social instabilities – a form of escapism caused by the pressures of everyday life. The analysis will also argue that the paratextual construction is an expression of imperial nostalgia (Boym), which

infers a yearning for what has been destroyed – a contemporary expression of the perceived success of a civilizing process.

Martin Shaw is a senior lecturer at Mid Sweden University and his main research areas include Romani studies (especially Romani / traveller / Gypsy life stories), memory studies and postcolonial and ecocritical studies. Research interests include the politics of recognition, the violence of categorisation and paratextual analysis.

Matthias Stephan: The Medium Scale of Nostalgic Narratives in Climate Change Fiction

The world is in the midst of an ever-deepening crisis of climate change. Scalar effects, as noted by among others Timothy Clark, are one of the great challenges in presenting climate change and making it comprehensible for the audience. Often, the narrative scale of the texts mentioned above do not allow for the appreciation of the scope of the crises presented – making them what Tim Morton calls hyperobjects. This paper argues that nostalgic narratives have the potential to focus on a medium scale, allowing the experience of restorative nostalgia (Boym) to allow us to consider both the long scope of the historical consequences, and tie that to the local affective narrative within the story. The paper will focus on readings of two novels, Emily St. John Mandel's *Station Eleven* and Louise Erdrich's *Future Home of a Living God*. Each of these novels deals with an unseen pandemic, and with the specific reactions by individual characters. Each have important aspects devoted to nostalgia – Mandel presenting a museum of lost items reflecting a world to which, post-pandemic, one cannot return to; Erdrich presenting the ongoing crisis told from within the changing environmental conditions, but also with a nostalgic edge both inter and extradiegetically drawing in verisimilar recollections to the changing conditions for human and nonhuman animals alike – and both deal with a postapocalyptic scenario that allows us to consider how we can move forward, and through Boym's conception of nostalgia, use our past longings for positive future change. The medium scale thus created allows us to both promote active affective change while presented in a scale that keeps the threat of climate and environmental change present and real.

Matthias Stephan is an Associate Professor of Intercultural Studies and Literature at Aarhus University, and his work focuses on literary responses to global phenomena – specifically, as relevant to this presentation, the global climate crisis. He is the author of *Defining Literary Postmodernism for the Twenty-First Century* (Palgrave 2019), general editor of *Otherness: Essays and Studies*, and coordinator of the Centre for Studies in Otherness. He is also co-editor of two forthcoming volumes dealing with climate change fiction and nonhuman animal studies – both co-edited with Sune Borkfelt (also on the same panel).

Panel on Time, narrative and technology in English classrooms in Norway

In this panel, we will present two studies from nine English classrooms in Norway across 8th, 9th and 10th grade, where teenagers are video recorded over time concerning their use of narratives and technology. Gee (2007) states that using technology is valuable for narrative engagement, which in turn leads to learning. The present study argues that engagement in narratives and technology has the potential to develop critical literacy in lower secondary students. Digital technologies are considered a crucial aspect of educational policy around the

world (Erstad et al., 2021; Ferrari, 2013; Kaarakainen & Saikkonen, 2021). There is general consensus that all students will need to have extensive experience with digital technologies to meet the demands critical for education. Information and communication technology (ICT) can complement, enrich and transform education for the better (UNESCO, 2021). Based on the rather obvious fact that digital technology pervades society, students who enter schooling today are already used to having access to digital technologies in most aspects of their lives (Conole, 2017; Dunn et al., 2018; Howard et al., 2018).

The first study addresses how time matters when teenagers engaged in two very different narratives by reading a novel and playing an online game to learn about Native Americans. The study draws on video recordings from 30 English lessons in two lower secondary classrooms in Norway, following 60 students during a two-week gaming-based project in 8th grade. Findings showed that time matter. A notable finding is that the combination of reading fiction and playing a video game matter in terms of student engagement, which aligns with research by the UK's National Literacy Trust (2020). One class read the novel before playing the game, while the other class played the game before reading the novel. The students who read the novel before playing the game were more engaged and learnt more about native Americans compared to the students who played the video game before reading the novel.

The second study investigates teenagers' use of English across technologies and time. Adapting a national Framework for Digital Skills into an observation protocol (Norwegian Directorate of Education and Training, 2012), this study analysed video recordings from 60 English lessons in seven lower secondary classrooms in Norway, following 186 students across two school years (9th and 10th grade). The results show that students used digital skills critical for education in half of the video-recorded lessons. The main differences within and across classrooms related to the type of digital skills used in any given lesson, and an increase in the use of digital skills over time. First, students' used basic rather than advanced digital skills. Second, when using digital skills, the main repertoire involved searching for and processing information online, and using digital technology to produce written texts. Third, we identified that the students' use of digital skills increased over time. In the panel, we will illustrative examples of students' use of digital skills in English over time.

Implications for practice and the direction of future research are discussed.

Presenters: Shilan Ahmadian, University of Oslo and Astrid Elisabeth Kure, Østfold University College

Discussant: Professor Lisbeth M Brevik, University of Oslo

Shilan Ahmadian: I am a PhD candidate from the Department of Teacher Education and School Research at the University of Oslo. My study is part of the research project Vocational and General students' use of English in and out of school (VOGUE), led by my supervisor Professor Lisbeth M Brevik. I currently investigate English instruction that combines reading a novel and playing an online video game, and focus on how time matters when students engage in the two very different narratives.

Astrid Elisabeth Kure: I come from Sarpsborg, a small town in the South East of Norway. I am a part-time PhD candidate at the University of Oslo, where I am part of a large-scale video project that aims to gain new knowledge about naturally occurring instruction over time in several subjects. I am investigating the use of technologies in the English subject. I also work at the University College of Østfold where I am the course co-ordinator for English 2, 1-7 within the national strategy for continuing education in Norway.

Nana Arjopalo: The Literary Double as an Envoy of Trauma in Jhumpa Lahiri's "Hema and Kaushik" and *The Lowland*

Minority narratives are typically analyzed from a realist perspective, but different reading strategies are required to reveal the complexities of migrant subjects. I address this gap by critiquing minority fiction through the recurrence of the literary double. Occurring in all literary styles, periods and genres, the double continues to elude definition. It is, however, a child of its time and reflects the social conditions of its era. The double expresses what the singular 'I' cannot; it becomes an extension and/or amplification of the individual, questioning unitary subjectivity and forging a new mode of selfhood.

Vijay Mishra (2007, 10) situates the origins of trauma in diasporic fiction in the absence of the homeland. This intangible loss surfaces in texts, but there is no cure (ibid.). New manifestations ignite old traumas. My paper explores how doubling is used to represent trauma in Jhumpa Lahiri's "Hema and Kaushik" (2008) and *The Lowland* (2013), whose characters are masters of evasion, trapped inside a culture of silence. Time has a cyclical quality, the past ever present. Emerging from the margins between the individual and others, the 'I' and 'we', the double gives voice to that which has been silenced and becomes a means to narrate deliverance from the past. Thus, the literary double in Lahiri's fiction is more than a trope; it functions as a combination of the aesthetic and tangible realism, narrating plural subjectivities.

Nana Arjopalo is a doctoral candidate at the University of Turku, Finland. Her dissertation on the literary double in the writing of Bengali American authors Jhumpa Lahiri, Chitra Banerjee Divakaruni and Bharati Mukherjee is currently undergoing pre-examination. Nana works as a University Instructor and Team Leader of English and Intercultural Communication at the Tampere University Language Centre. Her research interests lie in fiction by contemporary North American women writers, and she is about to embark on a new project exploring spatiality in Lucia Berlin's short stories.

Nicole Busby: Reading speed of academic English texts: How do Norwegian university students compare with L1 and L2 readers in the UK?

In Norway, students are expected to read academic texts in English across most fields of study. Research indicates that second language (L2) reading tends to be slower than native language (L1) reading, a finding which has been attributed to lower proficiency and/or slower language processing. However, context may influence processing, as L2 users in immersion contexts may be better able to inhibit their L1 than those in a non-immersion context. This study investigated L1 and L2 English academic reading speed among 295 undergraduate Psychology students, comparing reading speed among students in a predominantly English-speaking environment with those in the Norwegian parallel language context, where both Norwegian and English are regularly encountered. Three groups of participants were included: Norwegian students in Norway, and both L1 and L2 English-users in the UK. Participants completed a timed academic reading task, followed by comprehension questions. The results indicate that although there is substantial overlap in reading times between all three groups, advanced L2 readers in a parallel language environment may need more time on average to read academic texts in L2 compared to L1 readers and L2 readers in an immersion context. This has implications for our expectations for Norwegian students' English reading in terms of the time and support they may need.

Nicole Busby is an associate professor at the Language and Literature department at the Norwegian University of Science and Technology (NTNU) in Trondheim. She researches language acquisition and has particularly focused on investigating the challenges that Norwegian university students may face when reading academic texts in English as their second language.

Rebecca Davies: Rushing to Adulthood: Enlightenment Attitudes to Child Genius in Britain

In 1769 a letter was received by the Royal Society in London giving an account of the *Ingenia Præcocia* of the young Mozart, observed six years previously when he was 8 years old. The letter was sent by the Honourable Daines Barrington and its publication in the *Philosophical Transactions of the Royal Society* in 1770 indicated a broader intellectual interest in precocious intelligence or skill. Four years later, Alexander Gerard of the Aberdeen Philosophical society was to publish his *Essay on Genius*, in which he argued that education alone could not produce genius in those who did not possess innate potential.

The concept of natural genius in children was of great interest in a period where the nature of human understanding and knowledge more generally was much discussed. Although, for commentators such as Barrington, such precocity was something to be marvelled at, the implication that a child could achieve levels of greatness usually only found in adults presented a challenge to the notion of necessary education. John Locke's theory of the child's mind as *tabula rasa* to be formed by an extended period of careful education was undermined if a child presented a level of unusual ability before the expected time. This paper explores these tensions in eighteenth-century educational discussions about precocious ability in young children. Set in a context of teleological child development, children like Mozart offered a contracted sense of the mature mind relative to time.

Rebecca Davies is Associate Professor of English Literature and Culture at Høgskolen i Innlandet in Hamar, Norway. She works on education and the history of ideas in British literature of the long eighteenth century. Her current research explores notions of 'genius' and innate ability in relation to eighteenth-century education.

Saga Bokne: "I Will Diminish, and Go into the West": The Departure of the Fairies in Modern Fantasy Literature"

In the literary history of fairies, one of the oldest and most persistent motifs is the idea of the fairies' departure (Briggs 1967; Silver 1999). "In tholde dayes of the king Arthour," Chaucer's wife of Bath tells us, "[a]ll was this land fulfild of fayerye / The elf-queen, with hir ioly companye, / Danced ful ofte in many a grene mede." Sadly, she continues, this time has passed; "now can no man see none elves mo". Some two hundred years after Chaucer, Corbet wrote his farewell to "rewards and faeries," and another two centuries later, Brontë had Jane Eyre search in vain for elves under foxgloves and mushrooms. The reasons given for their departure vary, but throughout the history of English literature, writers have been in agreement that fairies belong to an older time and are unsuited to the present moment.

For over 600 years, then, the fairies have been on the verge of leaving – and yet they are still here. Fairies and elves remain among the most popular of the *dramatis personae* of the fantasy genre.

In my paper, I will look at the trope of the fairies' departure as it occurs in a number of modern fantasy works. My selection spans the genre's classics such as Tolkien's *The Lord of the Rings* (1954-5), urban fantasies such as Bull's *War for the Oaks* (1987), and adult fairy stories such as Keith Donohue's *The Stolen Child* (2007). In these works, the fairies' departure is variously reiterated, reinvented, or rejected.

Saga Bokne is a PhD student in English literature at Karlstad University. Her research interests centre on various aspects of the fantasy genre, particularly folklore in fantasy, fantasy and modernity, and fantasy as a political arena. Her dissertation is about the functions and meanings of the fairy figure in modern fantasy literature.

Sanja Nivesjö: The Reception of Olive Schreiner in Swedish Press, 1890-1920

This paper explores the reception of South African/English feminist and author Olive Schreiner in Swedish press from 1890 until 1920. In this paper, I aim to answer the question of what the reception of her thought and work was like in the Swedish mainstream press and in the Swedish feminist press in Schreiner's own time. The paper also seeks to uncover the influence of Schreiner on Swedish turn-of-the-century feminism, particularly through the early twentieth-century Swedish feminist Elin Wägner.

While Schreiner had no apparent connection to Sweden, her work was well known in Sweden around the turn of the last century and was frequently debated and published in newspapers and magazines. Most of her major works were translated into Swedish only a few years after the first appeared in English. Key women's rights and socialist women's magazines, like *Rösträtt för kvinnor*, *Morgonbris*, and *Dagny* all reviewed and discussed Schreiner's work. Prominent feminist Elin Wägner wrote a multipart study of Schreiner's *Woman and Labour* in 1913, where she placed Schreiner's feminist thought in a Swedish context. In mainstream press, Schreiner was portrayed as someone in the vanguard of modern ideas to do with feminism, colonialism, South African affairs, and British imperial culture.

So well-recognised was Schreiner in the Swedish public debate that *Sydsvenska Dagbladet* in 1899 introduced her only as "the familiar to us Olive Schreiner" ("den bekante Olive Schreiner"). Schreiner's thoughts held an important place in Swedish public debate around England, South Africa, colonial relations, and women's rights around the turn of the last century.

Sanja Nivesjö is a Swedish Research Council postdoctoral researcher at Uppsala University and University of Salford, UK. She is affiliated with the South African Modernisms project at University of Salford. In her current project, she examines the portrayal of interracial love in South African and Zimbabwean literature, 1900-1950. Her doctoral research focused on questions of sexuality and space in South African 20th and 21st-century literature.

Stephen Joyce: "I Remember Damage": *Station Eleven* and Apocalyptic Time

Apocalyptic narratives are intimately bound up with our understanding of time as they seek to turn the unfolding strands of history into a linear plot with a clear endpoint and overarching meaning. The post-apocalyptic genre, however, also has to deal with what happens after the end, when what should be the conclusion of the historical narrative turns out to be just another chapter in an

ongoing story. Survivors of the apocalypse are often divided, too, by memory, with generations starkly divided between those who remember the world before the apocalyptic event and those born after who have never experienced our civilization. Post-apocalyptic narratives are thus often explorations of time and memory, with survivors searching for meaning and coherence amid the ruins of our world.

A key novel for this aspect of the contemporary post-apocalyptic is Emily St. John Mandel's acclaimed *Station Eleven* (2014). Whereas most post-apocalyptic novels begin with the apocalyptic event and its consequences, *Station Eleven* repeatedly traverses the divide between the old world and the new, with its plot continually returning to events before the apocalypse or characters haunted by memories of the event and its aftermath. This paper explores the novel's re-imagining of apocalyptic time and how memory, both as trauma and resource, affects how characters cope with the events of the pandemic that destroyed their world.

Stephen Joyce is an associate professor in media, literature, and culture at the Dep. of English, Aarhus University. He is the author of *Transmedia Storytelling and the Apocalypse* (Palgrave Macmillan 2018) as well as several articles about the post-apocalyptic genre across different platforms.

Sune Borkfelt: 'Stuck in Time': Reflections on Colonial Time and Decolonial Animal Narratives

Historically, much conventional philosophical and scientific thinking tends to view nonhuman animal experience as separate from human conceptions of time. Indeed, even in the twenty-first century, scientists have continued to debate whether nonhuman animals have some conception of the progression of time or are 'stuck in time'. In part because animals can be argued to live outside of human conceptualizations of time, they challenge human ways of placing ourselves in time, of using time to establish identity, and of using time politically by describing its passing – whether as history (past) or as ambition (future) – as has often been done in connection with colonial ventures and territorial expansions to the detriment of both humans and nonhumans in the given territories.

This paper explores ways in which narratives centred on animals undermine human and colonialist notions of time through techniques that merge the decolonial with the non-anthropocentric. In her decolonial writing Deborah Bird Rose has asserted that '[a]s long as those who need to change cling to the dead past, those who are hurt must remember'; while animals cannot be expected to remember history, multispecies narratives can nonetheless undermine and decentre anthropocentric and colonialist notions by challenging established temporal ideas on which such notions rely. Thus, by laying this reliance bare, these narratives ultimately demonstrate that it is perhaps, ultimately, humans who are 'stuck in time'.

Sune Borkfelt has lectured at Aarhus University since 2007. He is author of *Reading Slaughter: Abattoir Fictions, Space, and Empathy in Late Modernity* (forthcoming from Palgrave in June 2022), as well as a number of articles and book chapters on topics such as Kipling's animal stories, nonhuman otherness, the naming of nonhuman animals, postcolonial animals, and the ethics of animal product marketing, and co-author of the Danish book *Jagt: Natur, mennesker, dyr og drab* (Klim, 2016).

Svenn-Arve Myklebost: Duration and Chronology in Shakespeare Comics

Time is a constant theme in Shakespeare's plays and poems. It is sometimes cyclical, as in the history plays, sometimes 'out of joint', as in *Hamlet*, sometimes muddled, as in *Othello*, sometimes sped up, as in *Romeo and Juliet* and sometimes the source of fears and lamentations as in *Macbeth* or *Troilus and Cressida*. Given the sustained emphasis on time as a topic in the canon, it is interesting to study how it is understood and presented in the reception, and more specifically, in comic book adaptation.

Through its layout, the comics medium (including comic strips, graphic novels, webcomics and manga) is able to treat and present time differently from other media. Different systems of reading overlap with a variety of semiotic orders (images, words, framing devices) to create ambiguities about the duration and order of speech, action and other events and phenomena in comics. This paper studies how time is addressed in comic book adaptations of some Shakespeare plays, among them *Hamlet* and *Macbeth*. It explores how the ambiguities of the comics medium might re-interrogate time in the Shakespeare canon and reveal themes in the plays that traditional media conceal.

Svenn-Arve Myklebost is an associate professor at the Inland Norway University of Applied Sciences in Hamar. He edits a peer-reviewed journal on early modern culture and literature called EMCO and is the administrator of a research network centred on Shakespeare and Renaissance drama, art and literature. He is particularly interested in Shakespeare and the visual arts and has recently completed a book manuscript on Shakespeare comics, manga and graphic novels.

Yasemin Hacıoğlu: Serial Killer Heroines: Re-Assessing Emotions in Women's Eighteenth-Century Gothic Novels

Emotions are not generally seen in literary criticism as sites of agency. This may be especially true of heroines' emotions in late eighteenth-century women's gothic novels. Extreme emotions can imply the fallibility of the heroine's cognition, thus discrediting the gendered abuses in the plot, and ultimately modelling female experience as dependent on rational—patriarchal—guidance (Markman Ellis 2000; Claudia Johnson 1995).

This paper proposes an alternative approach to assessing the heroines' emotion-led actions. Focusing on the representation of heroines writing poems in Charlotte Smith's *Emmeline* (1788) and Charlotte Dacre's *Confessions of the Nun of St Omer* (1805), I argue that these heroines are shown to use writing to deliberately construct their own emotions. My method draws on recent approaches in psychology and cognitive narratology. Specifically, the theory of constructed emotions proposes that emotions are not passive reactions, but can be "chosen" to influence future events (Feldman Barrett 2017; Karin Kukkonen 2019). The heroines appear to be opposites: Smith's *Emmeline* is repeatedly overcome with moral feelings, while multiple seductions—and even deaths—result from the volatile moods of Dacre's heroine. Yet, with the perspective of constructed emotions, both heroines' repeated extreme emotions over time can be re-interpreted as a process by which they learn to use composition to alter the plot. Rather than teaching their female readers conservative morals, these authors show how writing skills can be practiced to overhaul social expectations.

Yasemin Hacıoglu is a Senior Lecturer in English at NTNU, having defended her PhD thesis in Comparative Literature at the University of Oslo in September 2021. The project involved participating in LCE, an interdisciplinary research initiative between literature, psychology and neuroscience, and she is currently developing the thesis into a monograph.

Terttu Nevalainen: “Thanks for thy sagacious discovery!” Linguistic change in register variation

My talk is based on two theses: (1) linguistic variation contains the seeds of language change, and (2) language change in turn provides material for register variation. I will present a sociolinguistic perspective on how language change in progress can supply the language user with resources for register-specific meaning-making in different communicative situations. They are illustrated with two case studies from the “long” 18th century showing how individuals make use of language changes nearing completion to create register variation ranging from social category associations to changing affective states. One of the writers discussed is Ignatius Sancho, whose letter from 1778 is quoted in the title of the talk.

Terttu Nevalainen is Professor Emerita of English Philology at Helsinki University. She works within the field of historical sociolinguistics and her corpus-based study of language change and language innovation has made her a world-leading authority on historical developments of the English language. She is the winner of numerous prizes and a member of – among other societies – the Finnish Academy of Science and Letters and Corresponding Fellow of the British Academy.

Ulrikke Rindal: English in transition – the status of English in and out of school in Norway

In this talk I will show how English has negotiated its place in Norwegian society and Norwegian school through time. English is one of many minority languages in Norway, without any official status and traditionally taught as a foreign language in school. However, high English proficiency in the population coupled with considerable presence of English in most areas of society has led to the attribution of various functions for English, suggesting a change of status for English in Norway. The status of a language as a school subject is intrinsically linked to its status outside of school, suggesting that a consideration of students’ language identities will influence the development of their language proficiency.

Ulrikke Rindal is Associate Professor at the Department of Teacher Education and School Research at the University of Oslo. She works within the field of applied linguistics, and especially English didactics. Her research interests relate to sociolinguistic aspects of learning and teaching English, specifically focused on oral communication. She also has a special interest in the status of English for speakers across various domains in Norwegian society. She is currently involved in two ongoing research projects, on classroom practices and teacher/student beliefs, and on the contribution of out-of-school English on learners’ language proficiency.

Virginia Langum: Reading and Repair

This talk reflects on my own practice conducting literary historical research. I re-visit a text I wrote about previously – the nineteenth-century *Journal of Emily Shore* – and I attend to what I missed. Emily Shore (1819-1839) was a young English woman with wide-ranging interests in nature, literature, and history. She died of tuberculosis on the Portuguese island of Madeira, and her journal was edited and published several decades after her death. In reading the source again, I consider various critical methods and theories to read historical representations of illness experience.

Virginia Langum is Professor of English literature at Umeå University. She also the director of the Faculty of Arts Doctoral College at Umeå University and co-editor of the *Nordic Journal of English Studies*. Her work focuses on the intersection of culture, medicine and health.