## Programme

### Acts of Remembrance in Contemporary Narratives in English: Opening the Past for the Future

**Wednesday 24th April**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>09:00 - 10:00</td>
<td>Registration. Instituto de Ciencias de la Educación (ICE).</td>
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<tr>
<td>10:00 – 10:15</td>
<td>Official opening. Salón de Actos Biblioteca María Moliner</td>
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<td>10:15 – 12:00</td>
<td>Plenary session: “Beckett's Painted Stage: Narrative, Memory and Visuality in Beckett's Late Theatre.” by Professor David Lloyd (University of Southern California, USA) Salón de Actos Biblioteca María Moliner. Chair: Constanza del Río</td>
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<td>12:00 – 12:30</td>
<td>Coffee break. Cafetería de Derecho (Law Faculty Cafeteria)</td>
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<td>12:30 – 14:00</td>
<td>Panel break</td>
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**Panel 1: Agency, Trauma and Memory in British Women Writers**

**Aula 4. ICE. Chair: Susana Onega**

- "Working from the Wound: Trauma and Memory in Jeanette Winterson's *Why Be Happy When You Could Be Normal?*" (Sonya Andermahr, The University of Northampton, UK)
- "Identity and the Construction of Agency in Contemporary Representations of Sexualities and Gender Identities: The Case of Sarah Waters' *Fingersmith* (2002)” (Mª Isabel Romero, University of Málaga, Spain)
- "Class Trauma, Shame and Spectrality in Sarah Waters' *The Little Stranger*” (Susana Onega, University of Zaragoza, Spain)

**Panel 2: Reconstructing Otherness (Part 1)**

**Aula 3. ICE. Chair: Maria G. Nicolosi**

- "Experiencing the Past: Memories of Loss and Recovery in Caryl Phillips's *A Distant Shore*” (Svetlana Stefanova, International University of La Rioja, Spain)
- "’Nothing Survives Telling’: Trauma and the Impossibility of Moving Forward in Zadie Smith’s *NW*” (Beatriz Pérez, University of Zaragoza, Spain)
- "’I’m interested in history, in memory, in time, and in the failure of these three things’: Becoming-Other in Caryl Phillips's Transcultural Acts of Rememoration” (Maria G. Nicolosi, University of Catania, Italy)

**Panel 3: Sexual Identity and the Politics of Memory**

**Aula 1. ICE. Chair: Jessica Aliaga**

- "Medieval Romance after HIV and AIDS: Aesthetics of Innocence and Naïvetè and the Postmodern Novel” (Justin Brumit, Tarrant County College, USA)
- "Remembering Ethnicity: Trauma and the Tragicomic in *Middlesex*” (Bilyana Kostova, University of Zaragoza, Spain)
- "Mourning and the Ethics of Identity in Jackie Kay's *The Trumpet*” (Jessica Aliaga, University of Zaragoza, Spain)

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<th>Time</th>
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<tr>
<td>14:00 – 16:00</td>
<td>Lunch</td>
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<td>16:00 – 17:30</td>
<td>Panel session</td>
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Panel 4: Holocaust Memories
Aula 4. ICE. Chair: Rudolf Freiburg
- “I Was Not There to Comfort Them’: The Literary Representations of Kindertransport Traumata” (Christoph Houswitschka, Bamberg University, Germany)
- “Reflections on Trauma and the Process of Researching and Writing Histories and Memories of the Holocaust” (Larissa Allwork, The University of Northampton, UK)
- “Fighting Trauma’: Silencing the Past in Alan Scott Haft’s Harry Haft: Survivor of Auschwitz, Challenger of Rocky Marciano” (Rudolf Freiburg, Friedrich-Aledander-Universität Erlangen-Nürnberg, Germany)

Panel 5: Memory and Memoirs
Aula 3. ICE. Chair: Bárbara Arizti
- “Nothing but the Truth: Ishmael Beah’s A Long Way Gone and the Reliability of Memoir” (Diana A. Mafe, Denison University, USA)
- “Rewriting Autobiography as Recording Trauma Experience in R. Nye’s The Memoirs of Lord Byron” (Elena Pinyaeva, Financial University, Russia)
- “Self-Representation and the Impossibility of (Re)membering in Jamaica Kincaid’s The Autobiography of My Mother” (Bárbara Arizti, University of Zaragoza, Spain)

19:30 Spanish Wine at Hotel Alfonso (C/Coso nº 15-17-19)

Thursday, 25th April

09:00 – 10:30 Panel session

Panel 6: Testimonies of Collective and Individual Trauma
Aula 4. ICE. Chair: Jean-Michel Ganteau
- “The Magdalene Memoirs: Re-membering the Institutional Self in Contemporary Ireland” (María A. Pérez-Vides, University of Huelva, Spain)
- “Trauma and Memory: Bodies caught-in-between” (Nazaré Graça, University of Coimbra, Portugal)
- Remembrance between Act and Event: Anne Enright’s The Gathering” (Jean-Michel Ganteau, University of Montpellier, France)

Panel 7: The Dynamics of Memory and Time
Aula 1. ICE. Chair: Beatriz Domínguez-García
- “Back from the Future, Forward into the Past’: Rediscovering, Remembering and Rereading in London in Connie Willis’ Blackout and All Clear (2010)” (Francesca N. Palitzsch, University of Regensburg, Germany)
- “A Forward Look into the Past: Moral and Political Hope in William Golding’s First-Person Novels” (Jesús Saavedra, University of Santiago de Compostela, Spain)
- “Detection and Memory in Kate Atkinson’s Jackson Brodie’s Latest Novel” (Beatriz Domínguez-García, University of Huelva, Spain)

Panel 8: Reconstructing Otherness (Part 2)
Aula 3. ICE. Chair: Silvia Martínez
- “Ashes, Bones and Hope in the Narrative of Janette Turner Hospital” (Isabel Fraile, University of Zaragoza, Spain)
- “Constrasts in Memories of the Parentland: Danticat’s The Dew Breaker and Chancy’s Spirit of Haiti” (Marcia Carlson, University of Antwerp, Belgium)
Panel 9: Trauma, Memory and Language
Aula 4. ICE. Chair: Francisco Collado-Rodríguez
- "Trauma, Violence and Memory in E.L. Doctorow's *The Book of Daniel*" (María Ferrández, University of Zaragoza, Spain)
- "Irreconcilable Words: Trauma, Memory and Language in *MAUS*" (Martín Urdiales, University of Vigo, Spain)
- "Trauma Memories, Language and the Fantastic in Chuck Palahniuk's *Lullaby*" (Francisco Collado-Rodríguez, University of Zaragoza, Spain)

Panel 10: Militant Memory and the Ethics of Resistance
Aula 3. ICE. Chair: M. Dolores Herrero
- "The Re-Construction of a Gibraltarian Past in the Short Fiction of M.G. Sánchez" (John A. Stotesbury, University of Eastern Finland, Joensuu)
- "The Between Story: Physical and Psychic Trauma in the Poetry of Sonia Sánchez and Lucille Clifton" (Chanae Bazemore, Hunter College, CUNY, USA)
- "Remembering is Always a Bleeding out of Memory: Trauma, Memory and Resilience in Merlinda Bobis's *Fish-Hair Woman*" (M. Dolores Herrero, University of Zaragoza, Spain)

Panel 11: Memory and Trauma in Toni Morrison's Works
Aula 4. ICE. Chair: Aitor Ibarrola
- "Too Painful to Remember, Too Important to Forget: Narratives of Remembrance" (Maria Kraniidis, Suffolk County Community College, USA)
- "The Psychological Landscape of Home: Trauma, Screen Memories, and Safe Spaces in Toni Morrison's *Home*" (Katrina Harak, University of Tennessee, USA)
- "Does Returning *Home* Contribute to the Recovery from Traumatic Experiences in Toni Morrison’s Latest Novel?" (Aitor Ibarrola, Deusto University, Spain)

Panel 12: Memory and Guilt
Aula 3. ICE. Chair: Mª Jesús Martínez-Alfaro
- "The Revisiting of the Traumatic Past in Pat Barker's *Border Crossing*" (David Griffiths, University of Cantabria, Spain)
- What Mars did to Venus in Greenest Suburbia: Love, War and Trauma in Rachel Seiffert’s *Afterwards*" (Andrew Monnickendam, Barcelona Autonomous University, Spain)
- “Synergies of Grief and Memory in Alex Miller’s Landscape of Farewell” (Mª Jesús Martínez-Alfaro, University of Zaragoza, Spain)

21:00 Conference Dinner at Restaurante La Scala (C/ San Clemente nº 4)

Friday 26th April

09:30 – 11:00 Panel session

Panel 13: History, Memory and Memoirs
Aula 3. ICE. Chair: Anna M. Tomczak
- “The truth may not always be desirable’: History, Memory and Fantasy in Sebastian Barry’s novel The Secret Scripture” (Constanza del Río Álvaro, University of Zaragoza, Spain)
- “Saving the Past to Stay Alive in the Present: Octavia Butler’s Kindred and the Importance of (Historical) Memory” (Myriam Mubikayi, Madrid Complutense University, Spain)
- “On Exile, Memory and Food: Yasmin Alibhai-Brown’s The Settler’s Cookbook: A Memoir of Love, Migration and Food (2010)” (Anna M. Tomczak, University of Bialystok, Poland)

Panel 14: Jewish Memories
Aula 1. ICE. Chair: Silvia Pellicer-Ortín
- “‘Did not/Am not’: The Remains of Memory in Gabriel Josipovici’s Works” (Marcin Stawiarski, University of Caen Basse-Normandie, France)
- “‘Without Memory there’s Chaos. Without Memory we don’t exist’: Generic Hybridity and the Construction of Jewish Memory in Linda Grant’s Works” (Silvia Pellicer-Ortín, University of Zaragoza, Spain)

Panel 15: Remembering and Commemoration
Aula 4. ICE. Chair: Sonia Baelo
- “Extremely Loud & Incredibly Close: On the Universality of Grief” (Dolores Resano, Barcelona University)
- “Remembering the Future: Commemoration and Choice in The Hunger Games Trilogy” (Mónica Calvo, University of Zaragoza, Spain)
- “The Commemoration of Trauma in Post-9/11 Culture: Amy Waldman’s The Submission (2011)” (Sonia Baelo, University of Zaragoza, Spain)

11:00 – 11:30 Coffee break. Cafetería de Derecho (Law Faculty Cafeteria)

11:30 – 13:00 Plenary session: "War Remembrance, European Futures and Literary Criticism: Reading Dante after World War I” by Professor Martin Elsky (City University of New York, USA)
Salón de Actos ICE
Chair: Susana Onega

13:00 – 13:15 Conference closing
The Holocaust, the most researched topic in the history of mankind, really felt impossible to me to try and represent visually, so I started reading a lot, and I was crucially helped by Martin Barnes, who helped me find my voice and led me to authors like Ulrich Baer, Susan Sontag, Vilém Flusser, Judith Butler, Eva Hoffman, talking about trauma, photography of trauma. AK: The research was by far the most massive aspect of the work. I started to build upon the... But your question is interesting because it shows exactly what collective memory is actually going towards and that it is sometimes emphasizing a point to the degree that it distorts or generalizes. LaCapra's insightful and compassionate Writing History, Writing Trauma concerns the interpretation of historical traumas such as the Holocaust and the traumas' enduring effects. LaCapra both uses and transcends contemporary critical theory in assessing the influence of trauma on present-day historical writing. (Richard L. Rubenstein Holocaust and Genocide Studies). One could not wish for a more judicious, lucid, and compassionate guide through the complexities of post-traumatic writing than LaCapra. No one has done more to sustain the vitality and humanity of critical thinking in the