



**Australasian Association for Literature  
Literature and Affect Conference  
Old Arts Building, University of Melbourne**

<b>Wednesday 2 July</b>
<b>Registration from 1:30pm Welcome 2pm</b>

<b>Session 1: 2:30-4pm</b>		
<b>McMahon Ball Theatre</b>	<b>North Lecture Theatre</b>	<b>South Lecture Theatre</b>
<p><b>Panel 1</b></p> <p><b>Postcolonial Affect:</b></p> <p><i>Chair: Kim L. Worthington</i></p> <p><b>R. Benedito Ferrao</b> <i>Whiteness is a Feeling: Indo-Portuguese Colonization and the Affective Archive of Skin</i></p> <p><b>Jessica Gildersleeve</b> <i>The Best of All Possible Worlds?: Cultures of Emotion in Christos Tsiolkas's The Slap and Barracuda</i></p>	<p><b>Panel 2</b></p> <p><b>Maternal Affect:</b></p> <p><i>Chair: Laura Saxton</i></p> <p><b>Elizabeth Towl</b> <i>"Hi thole this ded for thine sake": Explaining the Atonement in Two Middle English Devotional Texts</i></p> <p><b>Daniel Hourigan</b> <i>Coraline, Psychoanalysis, and the Other Mother</i></p> <p><b>Katie Hansord</b> <i>Emotion and Critical Distance in Emily Manning's The Balance of Pain</i></p>	<p><b>Panel 3</b></p> <p><b>Affective Fallacies:</b></p> <p><i>Chair: Joe Hughes</i></p> <p><b>Niklas Fischer</b> <i>Narrative, Empathy, and the Limits of Understanding: John Steinbeck's The Grapes of Wrath and J.M. Coetzee's Life and Times of Michael K</i></p> <p><b>Penelope Hone</b> <i>Physiological Acoustics and Literary Form: the Nineteenth-Century "Affective Turn"</i></p> <p><b>Iiona Urquhart</b> <i>'Deceit, to the point of diabolism': The Danger of Humbert's Narration in Lolita</i></p>
<b>Afternoon Tea: 4-4:30pm</b>		

**Session 2: 4:30-6pm**

<b>McMahon Ball Theatre</b>	<b>North Lecture Theatre</b>	<b>South Lecture Theatre</b>
<p><b>Panel 4</b></p> <p><b>Beckett's Affects:</b></p> <p><i>Chair: Anthony Uhlmann</i></p> <p><b>Paul Rae</b> <i>Woe is Me: The Prompts of Happy Days</i></p> <p><b>Russell Smith</b> <i>Benevolence, Eroticism and the Sentimental Encounter: Laurence Sterne's A Sentimental Journey and Samuel Beckett's The Calmative</i></p> <p><b>Corey Wakeling</b> <i>Hypnosis by Theatrical Temporality in Samuel Beckett's Theatrical Trilogy Not I / Footfalls / Rockaby</i></p>	<p><b>Panel 5</b></p> <p><b>Ecocritical Feeling and Literature:</b></p> <p><i>Chair: Stephen Harris</i></p> <p><b>Grace Moore</b> <i>Alert, but not Alarmed: Emotion, Place and Anticipated Disaster in John Kinsella's Bushfire Approaching</i></p> <p><b>Tom Bristow</b> <i>Affective Points of Contact: Bioregional Biography in Alice Oswald's Sleepwalk on the Seven (2009)</i></p> <p><b>Tom Ford</b> <i>Can Literature Feel Green?</i></p>	<p><b>Panel 6</b></p> <p><b>Feeling Victorian:</b></p> <p><i>Chair: Penelope Hone</i></p> <p><b>Scarlet Luk</b> <i>Middlemarch's Narrator and the Ladies</i></p> <p><b>Jenny Kohn</b> <i>Feelings, Identification, and Difference: the Politics of Victorian Novel Form</i></p> <p><b>Helen Groth</b> <i>Automated Affects: Experimental Late Victorian Narrative Forms</i></p>

**Keynote: Heather Love**  
***The Salt of the World: Desire and Description in Patricia Highsmith's The Price of Salt***  
**6-7pm**

**Cocktail Reception: 7-9pm**

## Thursday 3 July

### Session 4: 9-10:30am

McMahon Ball Theatre	North Lecture Theatre	South Lecture Theatre	Lecture Theatre C
<p><b>Panel 7</b></p> <p><b>The Hounds of Love:</b></p> <p><i>Chair: Grace Moore</i></p> <p><b>Rowena Lennox</b> <i>Head of a Dog</i></p> <p><b>Susan Pyke</b> <i>The Circling Bush</i></p> <p><b>Lisa Smithies</b> <i>Writing DNA: How Does Human Behavioural Biology Influence Creative Writing?</i></p>	<p><b>Panel 8</b></p> <p><b>The Speaking Body:</b></p> <p><i>Chair: Sarah Balkin</i></p> <p><b>Stephanie Trigg</b> <i>'A glance of brightness': Facial Expression and Emotion in Jane Austen</i></p> <p><b>Sean Barry</b> <i>Great Talkers on Little Matters: Prolixity and the Grounds of Character in Byron, Scott, and Austen</i></p> <p><b>Joe Hughes</b> <i>Time, Form and Desire: The Representation of Action in Fanny Hill</i></p>	<p><b>Panel 9</b></p> <p><b>Popular Fiction:</b></p> <p><i>Chair: Leigh McLennon</i></p> <p><b>Patricia J. Smith</b> <i>"Popsies" and Pussy Galore: James Bond, the Profumo Affair, and the Zeitgeist of 1963</i></p> <p><b>Daniel Bedgood</b> <i>Utopian Desire and the Problems of Posthuman Affect</i></p> <p><b>Nicholas Cowley</b> <i>Weirdly Reading Desire, Frustration, and the Pulp Audience in H.P. Lovecraft</i></p>	<p><b>Panel 10</b></p> <p><b>American Poetics:</b></p> <p><i>Chair: Bridget Vincent</i></p> <p><b>Lindsay Tuggle</b> <i>"Phantoms of Countless Lost": Amputation and Affect in Walt Whitman's War Prose</i></p> <p><b>Sean Pryor</b> <i>Mina Loy's Bliss: Affect and Form</i></p> <p><b>Gavin Smith</b> <i>"The Emotion of Having a Thought" – Poetry as an Embodied Experience: From Robert Frost to Antonio Damasio</i></p>

**Morning Tea: 10:30-10:50am**

**Session 5: 10:50-12:20pm**

**Panel 11**

**Material Sympathy:**

**Chair: Judith Barbour**

**Sarah Comyn**  
*The Woollen Coat: Adam Smith's Sympathetic Economy*

**Stephanie Russo**  
*Importing French Fashions: Mary Robinson, Marie Antoinette and the French Revolution*

**Panel 12**

**Monster Lady:**

**Chair: Susan Pyke**

**Gabrielle Kristjanson**  
*Cruel Desire: Narcissism and the Female Predator*

**Laura Saxton**  
*'God, I Hate Her': Affect in Twenty-First-Century Representations of Anne Boleyn as Stepmother*

**Fiona Gregory**  
*Feelings on Display: Representations of the Actress and Mental Illness*

**Panel 13**

**Trauma:**

**Chair: Ned Curthoys**

**Dvir Abramovich**  
*The Holocaust Affect on the Israeli Literary Aesthetic: A Torturous Relationship*

**Sarah Richardson**  
*'Phoebe "Never Gets Over Anything" Gloeckner': Trauma and Productive Shame in two Comics*

**Panel 14**

**Medieval and Early Modern Desire and Cognition:**

**Chair: Helen Hickey**

**Tekla Bude**  
*Math, Affect, and Mystical Theology: Desire and the Language of God*

**Antonina Harbus**  
*Cognitive Processing and Emotion in Literary Responses to Poetry*

**John Severn**  
*Menippean Discourse and Same-Sex Desire in John Fletcher's The Woman's Prize, or The Tamer Tamed*

**Lunch: 12:20-1.15pm**

**Keynote: Sharon Marcus**  
**Celebrity 2.0: The Case of Marina Abramovic**  
**1.15-2.15pm**

**Afternoon Tea: 2:15-2:45pm**

**Session 6: 2:45-4:15pm**

<b>Panel 15</b>	<b>Panel 16</b>	<b>Panel 17</b>	<b>Panel 18</b>
<p><b>Queer Affect:</b></p> <p><i>Chair: Jonathon Zapasnik</i></p> <p><b>Angela Hesson</b> <i>Of Hedgerows and Holy Relics: Queering Nostalgia in the Novels of Ronald Firbank</i></p> <p><b>Sashi Nair</b> <i>Affect, Desire and Queer Ecologies in Patrick White's The Twyborn Affair</i></p> <p><b>Stephen Ablitt</b> <i>Hermaphrodite Himself: Jacques Derrida, Generic Illegibility and the Queered Reader</i></p>	<p><b>Dead Performance:</b></p> <p><i>Chair: Corey Wakeling</i></p> <p><b>Mary Luckhurst</b> <i>Acting and Reanimating the Dead</i></p> <p><b>Sarah Balkin</b> <i>Monist Dramaturgy in Strindberg's The Black Glove</i></p> <p><b>Denise Varney</b> <i>Affect and Theatre</i></p>	<p><b>Spectacular Bodies, High and Low Affect:</b></p> <p><i>Chair: Elena Benthaus</i></p> <p><b>Jen Craig</b> <i>Overlooking the Body: The Gagging Reflex in Theoretical Writings about Culture and Eating Disorders</i></p> <p><b>Lauren Bliss</b> <i>The Apathetic Copy: A Figural Analysis of Body Melt</i></p> <p><b>Roslyn Almond</b> <i>Exulting in Her Shouting Body: Corporeality and Affect in Fiona McGregor's Indelible Ink</i></p>	<p><b>Literature and the Passions:</b></p> <p><i>Chair: James Phillips</i></p> <p><b>R. A. Goodrich</b> <i>Wollstonecraft, Hartley, and Hume: Assaying the Passions</i></p> <p><b>Aleksandra Hultqvist</b> <i>Eliza Haywood's Laboratory of Feeling</i></p> <p><b>Jacinthe Flore</b> <i>Affects of the Perverse Imagination</i></p>

**Session 7: 4:15-5:45pm**

Panel 19	Panel 20	Panel 21	Panel 22
<p><b>Mediations:</b></p> <p><b>Chair: Fiona Gregory</b></p> <p><b>Elena Benthaus</b> <i>So You Think You Can WOW – Popular Screen Dance and Affective Bodies</i></p> <p><b>Prithvi Varatharajan</b> <i>Mediation of Affective Response in Vicki's Voice</i></p> <p><b>Victoria Reeve</b> <i>Bridging Gaps in Affective Space: Kazuo Ishiguro's Floating Worlds</i></p>	<p><b>Romantic Agons:</b></p> <p><b>Chair: Helen Groth</b></p> <p><b>Beornn McCarthy</b> <i>Affective Labour and Field Stone Covenants: Romantic Repetitions of Job from Robert Lowth to Autonomists</i></p> <p><b>Judith Barbour</b> <i>Found in Translation: the double work of Dante Gabriel Rossetti from New Life to The House of Life</i></p>	<p><b>Film:</b></p> <p><b>Chair: Lauren Bliss</b></p> <p><b>Laura Henderson</b> <i>The Film Moved Me: Emotional Contagion, Film and Affective Landscapes</i></p> <p><b>Nick Strole</b> <i>Reconfiguring and Performing Emotions Passed: Image and the Performative in Mouawad and Villeneuve's Incendies</i></p> <p><b>Monique Rooney</b> <i>Earth-Object: Lars von Trier's Melancholia (2011) and Melodramatic Affect</i></p>	<p><b>American Codes:</b></p> <p><b>Chair: Joshua Comyn</b></p> <p><b>Nick Lord</b> <i>Design and Affect: Feeling Our Way through Danielewski's Labyrinths</i></p> <p><b>Tyne Daile Sumner</b> <i>The Electric Milker, The Wifey: Domesticity, Poetry and Cold War Anxiety</i></p> <p><b>Scott Wark</b> <i>The Technical Temporalities of Feeling in Jonathan Safran Foer's Tree of Codes</i></p>

## Friday 4 July

### Session 8: 9-10:30am

McMahon Ball Theatre	North Lecture Theatre	South Lecture Theatre	Lecture Theatre C
<p><b>Panel 23</b></p> <p><b>Polite Fictions:</b></p> <p><i>Chair: Russell Smith</i></p> <p><b>Jasmin Kelaita</b> <i>Awkward Characters/Anxious Subjects: The Affect of Awkwardness in the Modernist Fiction of Jean Rhys</i></p> <p><b>James Phillips</b> <i>She Stoops to Conquer: Oliver Goldsmith and the Stakes of Politeness</i></p>	<p><b>Panel 24</b></p> <p><b>New Media:</b></p> <p><i>Chair: Justin Clemens</i></p> <p><b>Simone Murray</b> <i>Everyone's a Critic: Mass Amateur Book Reviewing in the Digital Literary Sphere</i></p> <p><b>Anna Helle</b> <i>The Affective Performatives of Body and Sexuality in Tytti Heikkinen's Taxidermied Animal's Warmth</i></p> <p><b>Anna Gibbs</b> <i>Charged Feeling: The Affective Current in Electronic Literature</i></p>	<p><b>Panel 25</b></p> <p><b>Theory:</b></p> <p><i>Chair: Scott Wark</i></p> <p><b>Ned Curthoys</b> <i>Richard Rorty's Contribution to Affect Studies</i></p> <p><b>Joshua Comyn</b> <i>"The routine was coming to him like dictation": The Automatism of Affect in the work of William S. Burroughs</i></p> <p><b>Michael Richardson</b> <i>The Indeterminacy of Affect</i></p>	<p><b>Panel 26</b></p> <p><b>Affective Encounters with Modernist Women's Poetry:</b></p> <p><i>Chair: Sean Pryor</i></p> <p><b>Mark Steven</b> <i>Not Sappho, Sacco: Communist Affect in Muriel Rukeyser's Theory of Flight</i></p> <p><b>Kristin Grogan</b> <i>"Such a physical thing": Lyric and Affect in the Poetry of Lorine Niedecker</i></p>

### Morning Tea: 10:30-11am

**Keynote 11-12pm: Gillian Russell**  
**Master Betty's Accents: Affect, Celebrity and the Irish Voice on the Romantic Stage around 1800**

### Lunch: 12-12:45pm

**Session 9: 12:45-2.15pm**

Panel 27	Panel 28	Panel 29	Panel 30
<p><b>Avatars, Affect, and Agency:</b></p> <p><i>Chair: Angela Ndalianis</i></p> <p><b>Justin Clemens</b> <i>Avatar Degree Zero: An Introduction</i></p> <p><b>Robbie Fordyce</b> <i>Positioning the Videogame Avatar: Perspective, Affect, Investment</i></p> <p><b>Luke van Ryn</b> <i>Dwarf Fortress: Homestead and Laboratory</i></p>	<p><b>Politics and Emotion:</b></p> <p><i>Chair: Clara Tuite</i></p> <p><b>Emily Direen</b> <i>Anxious Vessels: Unruly Affect and the Figure of the Child in Post-9/11 Fiction</i></p> <p><b>Ling Toong</b> <i>The Great Singaporean Divide: The Dialectics of Absenting Affect in the Works of Catherine Lim</i></p> <p><b>Aaron Humphrey</b> <i>Emotion, Anonymity and Affect in Asylum Seeker Comics</i></p>	<p><b>Memory:</b></p> <p><i>Chair: Victoria Reeve</i></p> <p><b>Zoe Thomas</b> <i>The Siren Song of Affect: Nostalgia as a Vessel for Autobiographical Practice</i></p> <p><b>Stephen Harris</b> <i>'Landscape Memoir': Eco-poetic Affect and Literary Politics</i></p> <p><b>Chris Danta</b> <i>Red Peter, Anthropotechnician: Kafka with Sloterdijk</i></p>	<p><b>Shame, Guilt and Repentance: the Ethics of Regret in Contemporary World Literature:</b></p> <p><i>Chair: Niklas Fischer</i></p> <p><b>Kim L. Worthington</b> <i>Confronting a Forgotten Past: Shame, Guilt and Blame in Jaspreet Singh's Helium (2013)</i></p> <p><b>James Meffan</b> <i>J.M. Coetzee Is Bad at Sex</i></p> <p><b>Celina Bortolotti</b> <i>Telling Whispers: Emotions, Secrets and Identity in Las historias secretas de Marta Veneranda/The Forbidden Stories of Marta Veneranda (1997)</i></p>



**Session 10: 2:15-3:45pm**

<p><b>Panel 31</b></p> <p><b>Gothic:</b></p> <p><i>Chair: Sarah Comyn</i></p> <p><b>Francesca Kavanagh</b> <i>Fast Cars and Classic Literature: Innocent and Guilty Pleasures in Stephenie Meyer's Twilight Saga</i></p> <p><b>Ashleigh Pyke</b> <i>'Subjects of thought furnish not sufficient employment in solitude': Gothic Sociability, Eighteenth-Century Reading and the Affective Turn</i></p> <p><b>Leigh McLennon</b> <i>Burial, Language and Postcolonial Trauma: Reading Gothic Melancholia in Last of the Mohicans</i></p>	<p><b>Panel 32</b></p> <p><b>Queer Reading:</b></p> <p><i>Chair: Patricia J. Smith</i></p> <p><b>Peta Mayer</b> <i>Recovering Affect, Sensuality and the Backwards Turn by Staging the Performance of the Aesthete in Anita Brookner's A Misalliance (1986)</i></p> <p><b>Anna Westbrook</b> <i>Relational Jouissance and the Erotics of Reading Queerly, or: "Something Like Orgasm Accompanied By Crying"?</i></p> <p><b>Jonathon Zapasnik</b> <i>The Event of Sexuality: (Un)Reading Eric Michaels' Unbecoming</i></p>	<p><b>Panel 33</b></p> <p><b>Twentieth Century Novel:</b></p> <p><i>Chair: Tyne Sumner</i></p> <p><b>Tamlyn Avery</b> <i>Disaffected Youth: Consumerism and the Early "Waning of Affect" in the American Bildungsroman</i></p> <p><b>Kate Montague</b> <i>Tragic Affect and the Postwar American Novel</i></p> <p><b>Anthony Uhlmann</b> <i>Intertextuality and the Sense of Truth in Coetzee's Dusklands</i></p>	<p><b>Panel 34</b></p> <p><b>Roundtable on Affect, Critical Reading, and the Embodied Self:</b></p> <p><i>Chair: Antonina Harbus</i></p> <p><b>Melissa Raine</b> <i>Affect, Critical Reading and the Embodied Self</i></p> <p><b>Helen Hickey</b> <i>The Authority of Tears</i></p> <p><b>Michael Richardson</b> <i>Escaping the Problem of Judgment</i></p>
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**Afternoon Tea: 3:45-4:15pm**

**Closing Roundtable: Heather Love, Sharon Marcus & Gillian Russell**  
**4:15-5:15pm**

**Drinks at Tsubu**