

# BA Papers | English Literature

Supervisors and topic suggestions

2013-2014

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## Supervisors and topic suggestions

### Prof. dr. Gert Buelens

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### Areas of specialization

- American literature (esp. Henry James; Jewish-American fiction)
- Some contemporary literature in English (e.g. J.M. Coetzee, Ali Smith, A.L. Kennedy)
- Literary and cultural theory (esp. gender, sexuality, queer theory, theory of performativity)
- Literature/Culture and ethnicity
- Literature/Culture and ethics/ideology (esp. from rhetorical or narratological angles)

### Suggested topics

In the recent past my BA-paper supervision has embraced the following topics:

- Representations of female same-sex desire in eighteenth-century erotic fiction
- Methodological approach to the study of identity construction in lesbian novels
- Positioning Salman Rushdie in postcolonial literature
- Narratological strategies and ideological foundation in J.K. Rowling's 'Harry Potter'
- An innocent adaptation? A comparison between Henry James's *The Turn of The Screw* and Jack Clayton's *The Innocents*
- Hemingway's and James's Modern Europe
- Judith Butler's performativity theory applied to Hemingway's *A Farewell to Arms*

### Dr. Koenraad Claes

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### Areas of Specialization:

- Victorian literature, esp. of the 1890s (e.g. Aestheticism, Decadence, the Celtic Revival)
- nineteenth-century print culture (periodicals and book history)
- nineteenth-century aesthetics (e.g. Ruskin, Pater, the Arts & Crafts Movement, the Pre-Raphaelites)
- the relationship between visual art and literature, esp. illustration and book design

### Suggested topics:

- **Nineteenth-century literature in general:**
  - The contrasting portrayal of Guenevere in the work of Tennyson and William Morris

- Braving illness in Victorian poetry (W.E. Henley, Eugene Lee-Hamilton)
- **The Fin de Siècle and the early twentieth century**
  - the influence of the so-called “Fleshly School” (esp. D.G. Rossetti and Swinburne) on Decadent poetry (esp. Arthur Symonds, Aubrey Beardsley, Theodore Wratislaw)
  - the less famous texts of Oscar Wilde (**not** *Earnest* or *Dorian*)
  - parodies of Aestheticism and Decadence (*Punch*, Robert Hitchens, George du Maurier)
  - depictions of nineteenth-century culture in Ford Madox Ford’s *Parade’s End*
- **Celtic-British literature:**
  - the juxtaposition of Scotland and England in the novels of Sir Walter Scott
  - literary depictions of Wales (Ernest Rhys, Dylan Thomas, R.S. Thomas)
  - women writers in the Celtic Revival (Katherine Tynan, Lady Gregory, “Fiona Macleod”)

## Prof. dr. Philippe Codde

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## Areas of specialization

- American Literature, especially Jewish-American Literature
- Holocaust Literature (and film) in English
- Trauma Theory
- Literature and Philosophy
- French Literary and Philosophical Existentialism

## Suggested topics

I am generally interested in any subject in American literature that students are enthusiastic about.

One of my suggested topics is related to the MA-course I am teaching in the first semester (“Contemporary American Literature”), which investigates the ways in which first, second, and – especially – third-generation Jewish American novelists after the Holocaust try to represent and work through the traumatic past in and via their fiction. The course focuses on the third generation’s attempts to access an absent past via “postmemory,” an imaginative recreation of the past that features prominently in novels by authors such as Jonathan Safran Foer, Nicole Krauss, Judy Budnitz, etc.

For their bachelor papers, students can discuss these theoretical issues in any novel(s) by Jewish American authors (possibly in combination with films). Authors of the second and third generation that might be of interest are: Art Spiegelman, Melvin Jules Bukiet, Thane Rosenbaum, Jane Yolen, Allegra Goodman, Steve Stern, Nathan Englander, Michael Chabon, Pearl Abraham, Dara Horn, Joseph Skibell, Myla Goldberg, Joshua Henkin, Jennifer Gilmore, Rudolph Delson, Aimee Bender,

Rebecca Goldstein, Aryeh Lev Stollman, Tova Mirvis, Ehud Havazelet, Binnie Kirshenbaum, Ellen Miller, Allen Hoffman, ...

Recently, a new wave of Jewish American authors is making its mark, Russian émigrés whose success prompted Sanford Pinsker's outcry "The Russian (Jews) are Cominng!" These are novelists and short story writers like Gary Shteyngart, Lara Vapnyar, Michael Idov, Olga Grushin, Maxim D. Shrayer, Sana Krasikov, Keith Gessen, Anya Ulinich, Ellen Litman, Nadia Kalman, and the Canadian David Bezmozgis. Their novels and stories make interesting subjects for analysis, as this corpus is still unexplored in academic writing.

Other recent Jewish American authors whose work might be of interest are Shira Nayman (*Awake in the Dark; The Listener*), Julie Orringer (*The Invisible Bridge*), Evan Fallenberg (*When We Danced on Water*), Erika Dreifus (*Quiet Americans*), Adam Langer (*The Thieves of Manhattan*), Ramona Ausubel (*No One is Here Except All of Us*), Diana Wyshogrod (*Hiding Places*), and Anna Solomon (*The Little Bride*).

Alternatively, students can write on any topic related to the more general research interests mentioned above.

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### Areas of specialization

- Contemporary literature in English (especially British, (South) African, Caribbean, Indian, and ethnic American fiction)
- Trauma, memory, and Holocaust studies – cf. the Centre for Literature and Trauma (LITRA; <http://www.litra.ugent.be/>)
- Postcolonial and transcultural studies

### Suggested topics

- **Postcolonial trauma literature:**
  - African child soldier narratives: Chris Abani, *Song for Night*; Ishmael Beah, *A Long Way Gone*; Emmanuel Dongala, *Johnny Mad Dog (Johnny chien méchant)*; Uzodinma Iweala, *Beasts of No Nation*; Ahmadou Kourouma, *Allah Is Not Obligated (Allah n'est pas obligé)*; Delia Jarrett-Macauley, *Moses, Citizen & Me*; Jane Mitchell, *Chalkline*
  - The psychopathology of colonialism and racism: Tsitsi Dangarembga, *Nervous Conditions*, *The Book of Not*; Bessie Head, *A Question of Power*

- The *Zong* incident: Michelle Cliff, *Abeng* and *Free Enterprise*; Fred D'Aguiar, *Feeding the Ghosts*; David Dabydeen, "Turner," *A Harlot's Progress*; M. NourbeSe Philip, *Zong!*; Marina Warner, *Indigo*
- Legacies of slavery and sexual abuse: Gayl Jones, *Corregidora*; Sapphire, *Push*
- South African truth-and-reconciliation literature: Ingrid de Kok, *Terrestrial Things*; reconciliation between families of white victim and black perpetrator (Elleke Boehmer, *Bloodlines*; Sindiwe Magona, *Mother to Mother*); TRC theatre (John Kani, *Nothing but the Truth*; Jane Taylor, *Ubu and the Truth Commission*; *Truth in Translation*)
- **Imagining the perpetrator:**
  - Sherman Alexie, *Flight*
  - Martin Amis, *Time's Arrow*, *Koba the Dread*, "The Last Days of Muhammad Atta"
  - Edwidge Danticat, *The Dew Breaker*
  - Kate Grenville, *The Secret River*
  - Moshin Hamid, *The Reluctant Fundamentalist*
  - Edward P. Jones, *The Known World*
  - Valerie Martin, *Property*
  - Salman Rushdie, *Shalimar the Clown*
  - John Updike, *Terrorist*
  - Any of the child soldier novels listed above
  - The *Lolita* legacy: Alissa Nutting, *Tampa*; Zoë Heller, *Notes on a Scandal*; Amity Gaige, *Schroder*; Emily Maguire, *Taming the Beast*
  - Imagining Muhammad Atta: Martin Amis, "The Last Days of Muhammad Atta"; Allan Havis, *Three Nights in Prague*; Jarett Kobek, *Atta*
- **Drone literature:**
  - George Brant, *Grounded*
  - Teju Cole, "Seven Short Stories about Drones"
  - David Colwyn, *Drone*
  - Andrew Croome, *Midnight Empire*
  - <http://dronology.com/>
  - Omer Fast, *5,000 Feet Is the Best* (book + video)
  - Martin Kaynan, *The Drone Incident*
  - The Poetry Drone (<http://www.kickstarter.com/projects/shookshookshook/the-poetry-drone>)
  - Michael Robbins, "To the Drone Vaguely Realizing Eastward" (<http://michaelrobbinspoet.tumblr.com/post/40735037994/this-is-a-poem-for-president-drone>)
  - Peter Watts, "Malak"
- **Writing Congo:**
  - Ronan Bennett, *The Catastrophist*
  - Aimé Césaire, *A Season in the Congo (Une saison au Congo)*

- Barbara Kingsolver, *The Poisonwood Bible*
- John Le Carré, *The Mission Song*
  
- **App Lit: iPad book apps such as:**
  - Alexandra Chasin, *Brief*
  - *The Fantastic Flying Books of Mr. Morris Lessmore* (film + iPad app + book)
  - Eli Horowitz, *The Silent History*
  - Dave Morris, *Frankenstein*
  - Jason Shiga, *Meanwhile*
  
- **The climate change novel:**
  - J. G. Ballard, *The Drowned World*
  - T. C. Boyle, *A Friend of the Earth*
  - Michael Crichton, *State of Fear*
  - Barbara Kingsolver, *Flight Behavior*
  - Daniel Krumb, *From Here*
  - Hari Kunzru, *Memory Palace*
  - George Marshall, *The Earth Party*
  - Cormac McCarthy, *The Road*
  - Ian McEwan, *Solar*
  - Nathaniel Rich, *Odds against Tomorrow*
  
- **Hurricane Katrina literature:**
  - Nicole Cooley, *Breach*
  - Dave Eggers, *Zeitoun*
  - Josh Neufeld, *A.D.: New Orleans after the Deluge*
  - Patricia Smith, *Blood Dazzler*
  - Jesmyn Ward, *Salvage the Bones*
  
- **Transcultural memory narratives:**
  - Ronan Bennett, *The Catastrophist*
  - Sarah Blacher Cohen and Joanne B. Koch, eds., *Shared Stages: Ten American Dramas of Blacks and Jews*
  - Lane Nishikawa and Victor Talmadge, *The Gate of Heaven*
  - Rachel Seiffert, *Afterwards*
  - Kamila Shamsie, *Burnt Shadows*
  - Derek Walcott, "The Muse of History," "A Far Cry from Africa," "North and South," "The Fortunate Traveller"
  
- **Destination Europe:**
  - Leila Aboulela, *The Translator, Minaret*
  - Ama Ata Aidoo, *Our Sister Killjoy*

- Teju Cole, *Open City*
- Bernardine Evaristo, *Soul Tourists*
- Abdulrazak Gurnah, *By the Sea*
- Ben Lerner, *Leaving the Atocha Station*
- Caryl Phillips, *A Distant Shore*
- Christos Tsiolkas, *Dead Europe*
- Chika Unigwe, *The Phoenix, On Black Sisters' Street*

## Prof. dr. Marysa Demoor

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## Areas of specialization

- Book history, periodicals (mainly nineteenth and early twentieth)
- Identity and nationality
- Life writing and British tourism.
- Victorian poetry, Victorian prose
- Visual culture and nationality in the 19<sup>th</sup> century
- Gender and 19c literature
- First World War in all its literary manifestations

## Suggested topics

The first series of topics I would like to suggest are related to the course I am teaching on “Victorian poetry” (Ba3, 2<sup>nd</sup> semester). This course will provide an introduction to a wide range of poets: Tennyson, Barrett-Browning, Robert Browning, Matthew Arnold, Augusta Webster and the two Rossettis (Dante Gabriel and Christina): An aspect of the work of any of these poets would be a good subject for the Bachelor paper:

- Elegy as a genre and “In Memoriam”
- Illustration and Tennyson’s poetry: e.g. the Moxon edition
- Music and rhythm in Tennyson’s poetry
- Tennyson on Youtube? Modern media and Victorian poetry
- Tennyson and war
- Tennyson and mass media
- Pre-Victorian women poets
- Matthew Arnold and existentialism
- Matthew Arnold as a critic
- The ‘modern’ in Robert Browning’s poetry
- Sonnets and Victorian poets.
- Victorian poetry and illustration.
- Victorian poetry and music.
- Money as a central issue in Victorian Poetry
- The relationship between Victorian poetry and Victorian Prose.

- The relationship between Victorian poetry and the media.

Alternatively students may prefer to discuss 19c fiction. Possibilities are

- Walter Scott's authorship
- George Meredith and feminist fiction
- Robert Louis Stevenson and boy's stories
- Robert Louis Stevenson and masculinities
- Rudyard Kipling
- J.M. Barrie
- Anthony Trollope
- Mrs Humphry Ward and religion
- Waterloo in 19c fiction

(Jane Austen, the Brontë sisters, Dracula and other vampire stories have already been discussed at length in many students' dissertations so I would advise against opting for them.)

Students who would prefer to write about Victorian periodicals or modernist 'little magazines' had better contact me personally.

In the context of a large-scale project on authorship I am also interested in supervising papers on 'authorship' especially papers focusing on interviews with authors both in the nineteenth and the twentieth century.

Finally, I'm interested in topics dealing with the Belgian-British connection or cross-fertilisation in the course of the nineteenth century or the beginning of the twentieth century e.g. in war poetry. Students who want to comment on and analyse war diaries or travel diaries in the long 19C and the early 20C are very welcome.

### Dr. Marius Hentea

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### Areas of specialization

- the historical avant-garde (Futurism, Dada, Surrealism, etc.)
- late modernism (Henry Green, Anthony Powell, Evelyn Waugh, Graham Greene, George Orwell, Malcolm Lowry, Elizabeth Bowen, Patrick Hamilton)
- narratology – especially theories of *incipit* and exposition
- literary canons and canon-formation
- publishing strategies and literary marketing (literary institutions, more generally)
- VS Naipaul
- regional interests: Eastern European and French literature

### Suggested topics

I am open to supervising work related to any of my research interests. The following topics are merely suggestions:



### 1) The Historical Avant-Garde

I am currently writing a biography of Tristan Tzara, so any work on the historical avant-garde (1900s-1930s) would be welcome. I would be interested in supervising theses that have a sustained engagement with the historical conditions of the avant-garde, although more genre-based studies (such as the manifesto form, the relationship between visual arts and literature, the influence of cabaret, etc.) would also be welcome. A number of possible topics – which, as currently stated, are very general, so they would need to be refined – to think about:

-What is the relationship between Dada/Futurism and Dada/Surrealism?

-What was the impact of the First World War upon the avant-garde (or any one of its representative figures)?

-What strategies of authorship and publication did avant-garde artists employ?

-What is the link between revolutions in the artistic field to those in other spheres (scientific, political)?

### 2) Back Story in the Novel

Besides a broad interest in narratology, I am very interested in working out a theory of how back story (or what is often called 'exposition') works in the novel; you can see my preliminary writing on this subject in 'The Forms and Functions of Back Story in the Novel', *Narrative*, vol. 18, no. 3 (October 2010): 347-366. I would be interested in supervising work that does a more detailed study of how back story works in either particular authors (Fielding, Dickens, Trollope, Thackeray, E.M. Forster, Woolf, Compton-Burnett would all be good choices) or in a specific genre (the detective novel, the romance, etc.).

### 3) Social Class in British Modernist Literature

Based on my third-year course 'Social Class in British Modernist Literature', this topic would ask the potential writer to examine the treatment of social class in any piece of writing from the modernist period (or in a study of a magazine from the period, such as *Scrutiny*, *Criterion*, *British Vogue*, etc.). This analysis would not have to be confined to working-class writing but could also analyze how the aristocracy changed its self-perception as it came to lose symbolic and economic capital, how bohemia constituted itself in the inter-war period, etc. Studies that also examine publishing conditions or emphasize questions of readership would also be welcome.

### 4) Canons and Classics

I am very interested in debates about literary canons and the status of the literary classic. This potential topic would involve choosing either views of canonicity or the classic in a particular author (Arnold, Eliot, Stevens, for example) or in a particular period. I would tend to encourage students to consider literary canons as distinct from literary classics. I see canons as constantly shifting and related to political and educational practices – under such a view, one could fruitfully examine how national canons are formed, how they relate to questions of nationalism or the goals of liberal education, or how a particular author has come to be considered canonical (or has lost that status). The question of the literary classic, in my view, requires a more philosophical analysis of literary value, although a historical focus would also be appropriate (examining, for instance, how the classic was conceived in a certain period or relative evaluations of the classic – Arnold, for instance, preferring Homer to Virgil, or the place of Goethe in Eliot's criticism).

## Dr Kate Macdonald

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### Areas of specialization

- 20thC popular fiction, in books or periodicals
- 20thC popular poetry (eg Imperial, domestic, comic)
- Drama as a response to social change, 1900-1939
- Genre fiction (eg science fiction, the romance, the western, the graphic novel)
- Literature of the First World War
- Disability in fiction

### Suggested topics

I am happy to supervise research papers based on any texts from the 20<sup>th</sup> century in British literature, using literary historical themes. This encompasses social movements, historical contexts and the 'ordinary' reader as a consumer of fiction in Britain.

Students who choose to work with me will be expected to find and read all their primary texts (the novels, poems, plays, etc) before the Christmas break, in order to leave as much time as possible for the taught classes in semester 2, and to do secondary reading and writing.

I will be working in London for most of the first semester, on a research fellowship, but I am always available to answer questions by email.

## Dr. Sarah Posman

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### Areas of specialization

- modernism and avant-garde studies
- twentieth-century American poetry: Gertrude Stein, William Carlos Williams, Charles Olson, Susan Howe, Language poetry
- literature and philosophy (Gilles Deleuze, Henri Bergson and pragmatism)
- literature, historiography and the philosophy of history

### Suggested topics

Students are more than welcome to suggest a topic that fits in with the issues outlined above but I should particularly love to supervise bachelor papers that tackle the following challenges:

### A twenty-first-century modernism?

In her study *21st-Century Modernism: the New Poetics* (2002, Blackwell) eminent critic of modernist and avant-garde writing Marjorie Perloff provocatively dismisses with the label post-modernism. She finds that the dichotomy between modernism and post-modernism has governed our discussions of twentieth-century poetry for far too long. Why cling to the label post-modernism with its implications of belatedness, diminution and entropy? Perloff does not coin a new label but argues that what we consider innovative poetry today is actually modernist vigor rekindled. A critic like Jennifer Ashton openly disagree with Perloff and stresses the theoretical and historical discrepancy between modernism and postmodernism (*From Modernism to Postmodernism: American Poetry and Theory in the Twentieth Century*, 2005, Cambridge UP). Where Perloff sees modernism resurfacing in the 21<sup>st</sup> century as an innovative approach to language, Ashton sketches modernism as a historically determined phenomenon with a particular poetic. I should like you to focus on canonical early twentieth-century American modernist poetry (by Gertrude Stein, William Carlos Williams, Wallace Stevens, T.S. Eliot, Ezra Pound, H.D., Marianne Moore, Louis Zukofsky) and critically discuss what is modernist about it. Alternatively, you can focus on post-modernist poetry, written in the latter half of the twentieth century (Charles Olson, Objectivist poetry, Beat generation, Language poetry), and tease out what the label 'post-modernist' may mean for this body of work.

### Modernist women writers experimenting with auto/biography

Early-twentieth-century modernist writers were devoted to the new: new modes of expression, new ways of thinking about the self, new ways of living. Paradoxically, they also wanted to make new the past. The challenge to come up with new modes of thinking about the past and of representing it – of writing history – was met with particular fervor by modernist women writers. I should like you to investigate the ways in which Virginia Woolf (*Orlando*), Djuna Barnes (*Nightwood*), Gertrude Stein (*The Autobiography of Alice B. Toklas*), or H.D. (*Tribute to Freud*), experimented with auto/biography as a literary genre that taps into historiography.

### Modernist memory

In *Modernism, Memory and Desire* Gabrielle McIntire takes off from T.S. Eliot's classic lines "April is the cruelest month, breeding / Lilacs out of the dead land, mixing / Memory and desire, stirring / Dull roots with spring rain" to map the ways in which Eliot and Virginia Woolf, as key modernist writers, give shape to the entanglements of memories and projections. The issue of thinking through and expressing diverging temporalities (with memory pulling back and desire propelling forward) is central to modernist literature. The status of the past and its relation to our present and future has sparked abundant theoretical discussion, from Bergson and Benjamin to the poststructuralist fascination with 'a time out of joint.' Literary criticism has paid ample attention to the modernist "poem including history," by which Pound and Eliot focused on the literary past, but has left underexplored the question of the nature of the modernists' historicism. I should like you to add to McIntire's study by discussing the ways in which modernist writers give shape to the workings of (personal and social) memory and by unraveling the ways in which they conceive of the relation between their/the present and their/the past. "A", by late modernist poet Louis Zukofsky, would make an interesting case-study.

## Dr Debora Van Durme

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## Areas of Specialization

- British and American modernist literature, especially poetry
- the relationship between literature and the other arts, particularly music

## Suggested Topics

I am happy to supervise research papers on any aspect of British and American modernist literature. While students are welcome to discuss canonical modernists (T.S. Eliot, Ezra Pound, Virginia Woolf, Wallace Stevens,...), I also encourage them to consider authors who have so far received much less scholarly attention (Edith Sitwell, Amy Lowell, Carl Sandburg, Vachel Lindsay, Sterling Brown, ...). I heartily support students who wish to work on a topic of their own choice, but for those who feel they would benefit from some pointers, I have listed a couple of possible topics below.

### - *Modernist Literature and Identity:*

Modernist literature is characterized by a 'crisis of the subject'. Confronted by hypotheses posited by thinkers ranging from Friedrich Nietzsche to Sigmund Freud and William James, modernist authors relinquished the belief in the unified subject of bourgeois humanism. Though much interesting research has already been done on this topic, there is still ample room for additional study, especially with respect to more obscure authors. Possible points of interest are the formal means modernist writers have developed to express the loss of the traditional subject, as well as the literary techniques they use to formulate alternative senses of both the private and public self (poetics of impersonality, masking, marketing one's public persona, expressing one's national, racial/ethnic and sexual identity etc.).

### - *Modernist Literature and the Popular / Everyday*

Over the past few decades, especially in the wake of Andreas Huyssen's *After the Great Divide* (1986), an increasing number of critics have challenged modernism's status as a nearly exclusively elitist and intellectualist "high" art movement, and have laid bare the manifold interchanges between "high" modernist artworks and pieces of popular/mass/folk culture. Some cross-fertilizations (e.g. literature and film, literature and popular music,...) have received more attention than others (e.g. the fairy tale in literature, 'puppet' modernism,...), but there is still room for additional research on all these terrains. A more recent development that deserves attention is the study of the aestheticization of the everyday, the banal and the destitute.

### - *Modernist Literature and the Other Arts*

Since inter-artistic projects during the modernist period are my area of specialization, this topic is of particular interest to me. I am happy to supervise papers on the interaction between literature and various art forms (the visual arts, dance,...), but my

own specialism is musico-literary interactions. Inter-art research can embrace a wide variety of approaches. The following are but a few examples:

- (i) A comparison/contrast of the ways artists working in various media have dealt with the same subject matter (e.g. notions of primitivism/ the Orient/ Antiquity in literature, the visual arts, dance and music)
- (ii) An examination of how authors' critical reflections on their own works or that of others have drawn on the critical vocabulary of another art form
- (iii) An examination of the ways other art forms have quite literally been incorporated into literary works (e.g. song fragments in a poem or a drama text)

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## Areas of specialization

- Nineteenth-century literature and culture, Victorian poetry in particular
- Eighteenth- and nineteenth-century periodicals
- Women's authorship and women's lives
- Gender and writing

## Suggested topics

### Sonnets

- If you enjoy working on poetry, sonnets and sonnet sequences are a great research topic: because the primary material is usually limited, there is plenty of room for comparative analysis and for delving deeply into individual poems. You could, for example, analyse specific themes or sets of images or confront two or more poets and their poems. The usual suspects in Victorian Poetry include Elizabeth Barrett Browning (*Sonnets from the Portuguese*), George Meredith (*Modern Love*), Christina Rossetti (*Monna Innominata*), Dante Gabriel Rossetti (*The House of Life*), Augusta Webster (*Mother and Daughter*), but I encourage you to go and look for sonnets and sequences that have received much less critical attention in the past few decades.  
See <http://www.archive.org/details/sonnetsthiscent01shargoog> for a nineteenth-century anthology of sonnets.
- Sonnets on the sonnet: a brief study of the variety of images used to describe the sonnet, linked to a discussion of the place of sonnet as genre in Victorian literature. See <http://www.archive.org/details/sonnetsonsonnet00unkngoog> for a nineteenth-century anthology of sonnets on the sonnet.
- For those of you who have had a musical education: Musical settings of Victorian poetry (e.g. Ralph Vaughan Williams's 1904 *House of Life*)

### Other

- D.G. Rossetti's double works of art (all primary material available on [www.rossettiarchive.org](http://www.rossettiarchive.org))

- Augusta Webster's dramatic monologues: "A Castaway" (from the perspective of a prostitute), "Circe" and "Medea in Athens" (about female sexual desire). Transcriptions: <http://webapp1.dlib.indiana.edu/vwwp/view?docId=VAB7130.xml>
- For inspiration on women poets of the long nineteenth century, see *The Poetess Archive* (<http://unixgen.muohio.edu/~poetess/creators/index.php>) and the Victorian Women Writers Project (<http://webapp1.dlib.indiana.edu/vwwp/welcome.do>).
- Discourses of femininity and domesticity in Victorian household manuals and other manuals written for a female audience.  
See for example, Isabella Beeton's popular *Book of Household Management* (1861): <http://www.archive.org/stream/bookhouseholdma00beetgoog#page/n7/mode/2up>  
Mrs Warren's *How I Managed My House On £200 A Year (\$1000)* (1866): <http://books.google.be/books?id=GnYAAAAAYAAJ&dq=how%20I%20managed%20my%20house&pg=PP5#v=onepage&q&f=false>  
Mrs Pullan's *Maternal Counsels to a Daughter* (1855): <http://ia600204.us.archive.org/8/items/maternalcounsels00pulliala/maternalcounsels00pulliala.pdf>  
Mrs Pullan's *Lady's Manual of Fancy-Work* (1858): [http://www.cs.arizona.edu/patterns/weaving/books/pmm\\_fncy.pdf](http://www.cs.arizona.edu/patterns/weaving/books/pmm_fncy.pdf)
- A socio-economic or narratological study of Victorian serial fiction (e.g. Elizabeth Gaskell's contributions to Charles Dickens's journals)

## Dr. Stijn Vervaet

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- Office hours: by appointment (preferably via e-mail)
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## Areas of specialization:

- Cultural memory studies, trauma studies, comparative Holocaust studies
- Comparative literature, Comics
- Contemporary Bosnian/Croatian/Serbian fiction

## Suggested topics:

Given my specialization in Yugoslav literature and cultural history, the range of topics I can offer that would directly deal with English or American literature is rather limited. However, I am happy to supervise any topics that thematically or theoretically tie in with my research. My current research project investigates the representation of the Holocaust in the work of Serbian, Croatian, and Bosnian authors of different generations, and explores the ways in which the memory of the Holocaust is constructed, transmitted, and evoked in relation to the representation of other instances of extreme state violence, such as during the Yugoslav wars of the 1990s.

I am particularly keen to supervise BA dissertations that explore issues of cross-cultural Holocaust memory and postmemory in English or American novels, autobiographical fiction and memoirs, especially if they are thematically related to Central and Eastern Europe, such as Nancy Miller's *What They Saved: Pieces of a Jewish Past*.

I am also interested to supervise dissertations discussing the novels and short stories of British and American authors of Yugoslav descent, such as Aleksandar Hemon (*Love and Obstacles*) and Téa Obreht (*The Tiger's Wife*).

Since I have done some work on comics, I am happy to supervise BA papers dealing with the representation of violent conflict (not necessarily limited to the Holocaust) and traumatic memory in comics, for example in the work of Joe Sacco (*Safe Area Goražde*, *The Fixer*, *Notes from a Defeatist*), Joe Kubrick (*Fax from Sarajevo*), and Max Andersson and Lars Sjunneson (*Bosnian Flat Dog*).

Finally, I am interested to supervise BA papers dealing with (19<sup>th</sup>- and 20<sup>th</sup>-century) travelogues by English-speaking visitors to the Balkans, such as Sir Arthur John Evans' *Through Bosnia and Herzegovina on Foot during the Insurrection, August and September 1875*, or Rebecca West's *Black Lamb and Grey Falcon: A Journey through Yugoslavia*.

### Dr. Lisa Walters

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### Areas of Specialisation:

I welcome research projects relating to any aspect of Renaissance and Restoration British literature and culture. I am particularly interested in projects which contextualize literature within its socio-political and historical context. Below is a more specific list of my research interests:

- Margaret Cavendish
- William Shakespeare
- intersections between science, philosophy and literature
- seventeenth-century political theory
- early modern British women's literature
- Renaissance folklore and popular culture
- gender, sexuality and queer theory
- Renaissance and Restoration authorship

### Suggested topics:

- Negotiating authority in seventeenth-century women's literature
- Performance and interpretation on the early modern stage
- Politics and rebellion in Shakespearean theatre
- Renaissance sexualities
- The significance of folklore in early modern theatre
- The intersection of literature and science during the scientific revolution
- Same-sex desire in Renaissance texts
- Popular culture and carnival
- The significance of disguise in early modern society
- Gender and identity in Renaissance literature
- Changing understandings of race and ethnicity during the seventeenth-century