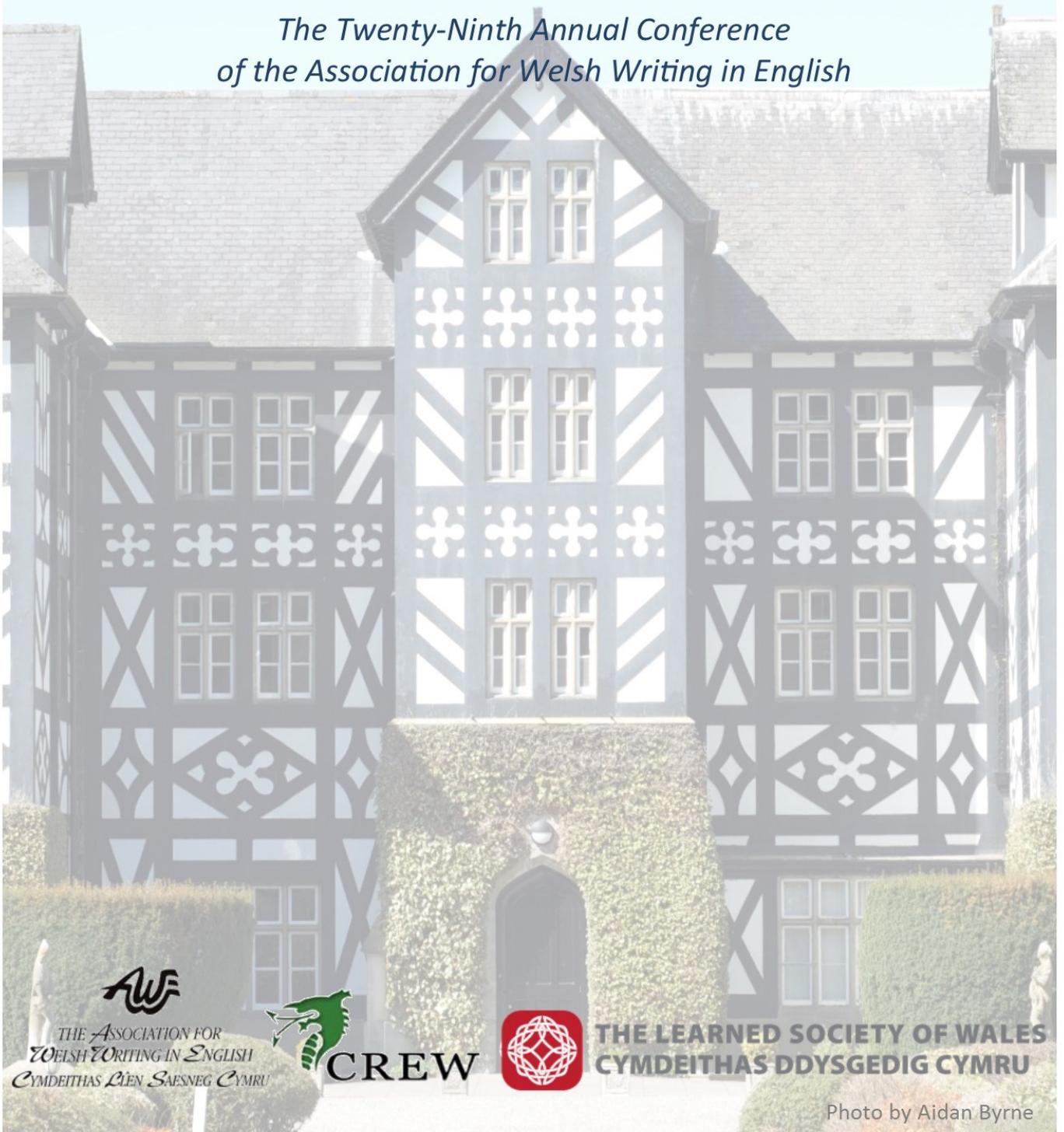


Ex / Changes

Multi-disciplinary,
Wales Studies
and beyond

12-14 May 2017, Gregynog Hall, Newtown

*The Twenty-Ninth Annual Conference
of the Association for Welsh Writing in English*



THE ASSOCIATION FOR
WELSH WRITING IN ENGLISH
CYMDEITHAS LIÊN SAESNEG CYMRU



CREW



THE LEARNED SOCIETY OF WALES
CYMDEITHAS DDYSGEDIG CYMRU

Photo by Aidan Byrne

Ex/ Changes

Multi-disciplinarity,
Wales Studies
and beyond
AWWE Conference

About the Association for Welsh Writing in English:

The annual conference of the Association at Gregynog has been a feature of the Welsh literary scene since the Association was founded in the 1980s. From the outset our aim has been to stimulate interest in Welsh writing in English within the academic world and in the wider public, in Wales and beyond. The Association has been active in arranging for the republication of texts long out-of-print, to enable and encourage students and general readers to discover and analyse this rich body of writing and to increase awareness of Wales's literary heritage.

The annual AWWE conference is open to everyone and has always had an informal and welcoming atmosphere. It offers an opportunity to meet and hear contemporary Welsh authors read their work and to listen to papers by both established scholars in the field and by postgraduate students exploring new areas and approaches. There is the opportunity to engage in fresh and lively discussion, after the papers and informally. There will be the opportunity to become a member of AWWE, which entitles you to a free copy of the International Journal of Welsh Writing in English the major journal in the field.

There will also be an opportunity to purchase books from the extensive bookshop open throughout the conference weekend. The conference bookshop is organized on behalf of the AWWE by Dr Lucy Thomas of the Welsh Books Council, and AWWE is very grateful to Lucy and to the WBC for their continued support. This year Clare Davies will be running the shop, and we are very grateful to her for volunteering.

This year's conference is generously supported by the Learned Society of Wales (www.learnedsociety.wales) The Learned Society of Wales (LSW) is an independent, all-Wales, self-governing, pan-discipline educational Royal Charter charity, providing public benefit including expert scholarly advice on a variety of public policy issues related to science, engineering, medicine, arts, humanities and social sciences.

Established in 2010, the Society draws upon the considerable strengths of over 400 distinguished Fellows based in Wales, the UK and beyond.

The Society, Wales's first national scholarly academy, aims to establish itself both as a recognised international representative of the world of Welsh learning, and as a source of authoritative, scholarly, and critical comment and advice on policy issues affecting Wales.

Conference organisers:

Professor Kirsti Bohata (Swansea University) and Dr Sarah Morse (Learned Society of Wales)

Contact: Email: awwe17@awwe.org

For those of you joining the conversation on Twitter, remember to use #awwe17 to keep your comments in the discussion.

Ex/ Changes

Multi-disciplinary,
Wales Studies
and beyond
AWWE Conference

Friday 12 May 2017

From 2.00pm Arrivals and Registration

2.00pm – 4.30 pm	AWWE AGM – open to all AWWE members <i>Library</i>
4.30pm - 5.30pm	Tea/ coffee <i>Blayney Room</i>
6.00 – 7.15pm	<p>Keynote Lecture 1:</p> <p>'Ymlaen mae Canaan'; essays and reflections' Professor M. Wynn Thomas FLSW</p> <p>Chair: Sarah Morse</p>  <p>THE LEARNED SOCIETY OF WALES CYMEITHAS DDYSGEDIG CYMRU <small>THE NATIONAL ACADEMY – CELEBRATING SCHOLARSHIP AND SERVING THE NATION YR ACADEMI GENEDLAETHOL – YN DATHLU YSGOLHEICTOD A GWASANAETHUR GENEDL</small></p> <p><i>Seminar Room 1</i></p>
7.15pm – 8.15pm	Dinner <i>Dining Room</i>
8.15pm	<p>M Wynn Thomas Prize Award</p> <p>Book Launch Honno edition of L M Spooner, <i>Gladys of Harlech</i> <i>Set during the Wars of the Roses in the fifteenth century, Gladys of Harlech tells the story of the granddaughter of the last Welsh keeper of Harlech Castle.</i></p> <p>And T. J. Llewelyn Prichard, <i>The Adventures and Vagaries of Twm Shon Catti</i> (1828) (Llyfrau Cantre'r Gwaelod [imprint of CSP-Cymru Cyf]) Thomas Richards, <i>Rob the Red-hand and other Stories of Welsh Scenery and Society*</i> (Llyfrau Cantre'r Gwaelod [imprint of CSP-Cymru Cyf]) edited by Rita Singer</p>  <p><i>Senior Common Room</i></p>

Saturday 13 May

Breakfast from 8.00am

Dining Room

<p>9.30am – 10.30 am</p>	<p><u>Parallel Sessions</u></p> <p><i>Panel A: History, gender and the archive</i></p> <ul style="list-style-type: none"> • Gwyneth Tyson Roberts ‘No thought of tomorrow, no wish but to please’: Jane Williams (Ysgafell), two subverted fables and one literary credo’ • John Ellis (University of Michigan-Flint) ‘A Maker of Men: Gender in the life and fiction of Owen Rhoscomyl’ <p style="text-align: right;"><i>Seminar Room 1</i></p> <p><i>Panel B: Scholarship and Sisterhood</i></p> <ul style="list-style-type: none"> • Michelle Deininger & Claire Flay Petty (Cardiff Metropolitan University) ‘Scholarship and Sisterhood: Rediscovering Women’s Collaborative Networks’ <p style="text-align: right;"><i>Seminar Room 2</i></p> <p><i>Panel C: Modernist Landscapes</i></p> <ul style="list-style-type: none"> • Siriol McAvoy (Cardiff University) ‘A wilderness of pavements blue crayoned/With telegrams’: signs, inscriptions, and vision in Welsh modernism’ • Neal Alexander (Aberystwyth University) ‘David Jones's geological imagination’ <p style="text-align: right;"><i>Writing Room</i></p>
<p>10.30am - 11.00am</p>	<p>Tea/ coffee and Bookshop</p> <p style="text-align: right;"><i>Blayney Room</i></p>
<p>11.00am – 12.30pm</p>	<p><u>Parallel Sessions</u></p> <p><i>Panel D: Connections, Wales and the World</i></p> <ul style="list-style-type: none"> • Bethan Jenkins (University of Oxford) ‘Philomathematica, or, the fundamental interconnectedness of things’ • Rita Singer (Bangor University) ‘Teaching Wales in Germany: Things I learnt while pointing at a map of Wales’ • Heather Williams (CAWCS) ‘Transnationalizing Wales Studies’ <p style="text-align: right;"><i>Seminar Room 1</i></p> <p><i>Panel E: Body and Soul</i></p> <ul style="list-style-type: none"> • Elinor Shepley (Cardiff University) ‘Keeping body and soul together: the ageing body and the ageing self in the fiction of Kate Roberts, B.S. Johnson and Trezza Azzopardi’ • Nathan Munday (Cardiff University) ‘Glyn Jones: A Congregationalist poet’ • Alyce von Rothkirch (Swansea University) ‘Dragon Red in Tooth and Claw: Nature, Morality, and Wildness in Niall Griffiths’ <i>Sheepshagger</i>’ <p style="text-align: right;"><i>Seminar Room 2</i></p> <p><i>Panel F: The Welsh Atlantic: Interdisciplinary Approaches</i></p> <ul style="list-style-type: none"> • Rhiannon Williams (University of South Wales) ‘Constructing America in the Victorian Era’ • David Barnes (University of South Wales) ‘Photo-documentary: The Loyal Order of the Moose and ideas of Culture’ • Daniel Williams (Swansea University) ‘The Racist Atlantic: From James J. Davis to Brexit’ <p style="text-align: right;"><i>Writing Room</i></p>
<p>1.00pm – 2.00pm</p>	<p>Lunch</p> <p style="text-align: right;"><i>Dining Room</i></p>

2.15pm – 3.30pm	<p>Keynote Lecture 2:</p> <p>'Why Study Elections in Wales?'</p> <p>Professor Roger Scully FLSW with Professor Matthew Jarvis</p> <p style="text-align: right;"><i>Seminar Room 1</i></p>
3.30pm – 4.00pm	<p>Tea/ coffee and Bookshop</p> <p style="text-align: right;"><i>Blayney Room</i></p>
4.00pm – 5.30pm	<p>Parallel Sessions</p> <p><i>Panel G: Space and Time</i></p> <ul style="list-style-type: none"> • Diana Wallace (University of South Wales) 'Space, place and 'sidereal time': towards a multi-disciplinary reading of the work of Christopher Meredith' • Jamie Harris (Aberystwyth University) 'Welsh Utopian Geographies: Visions of Independence and Devolution in contemporary Wales' • Kieron Smith (Cardiff University) 'The meridian altered, all continents fell/Away: Reterritorializing Wales Studies' <p style="text-align: right;"><i>Seminar room 1</i></p> <p><i>Panel H Industrial South Wales and Raymond Williams</i></p> <ul style="list-style-type: none"> • John Boaler (Swansea University) 'The documentary representation of south Wales between the Wars' • Daniel Gerke (Swansea University) 'Socialism and Secession: Williams and Sartre on the National Question' • Merlin Gable (University of Oxford) 'Something worthwhile and permanent': Mining the Aberfan Disaster for Meaning <p style="text-align: right;"><i>Seminar Room 2</i></p>
5.45pm – 6.45pm	<p>Documentary Screening and Talk</p> <p><i>Chair: Kieron Smith</i></p> <p><i>Fighting to the end - Sisley in Wales: from inspiration to broadcast and beyond</i></p> <p>Colin Thomas and Robert Walton</p> <p style="text-align: right;"><i>Seminar Room 1</i></p>
6.45- 7.15pm	<p>UWP Book launch:</p> <p><i>Between Wales and England: Anglophone Welsh Writing of the Eighteenth Century</i></p> <p>Bethan M Jenkins</p>  <p>GWASG PRIFYSGOL CYMRU UNIVERSITY OF WALES PRESS</p> <p style="text-align: right;"><i>Senior Common Room</i></p>
7.15pm – 8.15pm	<p>Dinner</p> <p style="text-align: right;"><i>Dining Room</i></p>
8.30pm	<p>Creative Keynote:</p> <p>Dead Animals and Domestic Violence - or, Is Creative Non-fiction Even a Thing?</p> <p>Dr Jasmine Donahaye FLSW</p>    <p style="text-align: right;"><i>Seminar Room 1</i></p>

Sunday 14 May

Breakfast from 8.00am

Dining Room

9.30am – 11 am	<p><u>Parallel Sessions</u></p> <p><i>Panel H: Language and Literature:</i></p> <ul style="list-style-type: none">• Liza Penn-Thomas (Swansea University) 'Writing the Unwritten Theatre Tradition of Wales OR Hanging Question Marks on the things we've taken for granted'• Elen Caldecott (Aberystwyth and Bath Spa Universities) 'The Art of Betrayal - Language Manipulation in an English-Welsh Creative Writing Context'• Carl Robertson (Southwestern University) 'Lyric in Chinese and Welsh: Convergences in Broad-Scale Comparison' <p style="text-align: right;"><i>Seminar room 1</i></p> <p><i>Panel I: Borders</i></p> <ul style="list-style-type: none">• Andy Webb (Bangor University) 'The Ghost-Narrator in Owen Sheers and Angharad Price'• Amber Rose Hancock (Bangor University) 'Crossing the Binary-Line: Crossing Uncanny Borders Within the Writings of Arthur Machan'• Catriona Coutts (Bangor University) 'Welsh Writing in English – a literature of resistance?' <p style="text-align: right;"><i>Seminar room 2</i></p>
11.00am - 11.45am	Tea / coffee and Bookshop <p style="text-align: right;"><i>Blayney Room</i></p>
11.45am – 1.00pm	<p><u>Keynote Lecture 3:</u></p> <p>'Emerging compatibility, complement and conflict: Geographical and Literary comings together in the Literary Atlas of Wales and its Borderlands project'</p> <p>Dr Jon Anderson (Cardiff University)</p> <p style="text-align: right;"><i>Seminar room 1</i></p>
1.00pm – 2.00pm	Lunch <p style="text-align: right;"><i>Dining Room</i></p>
2.00pm	Departures

Keynote Speakers

Professor M Wynn Thomas OBE FBA FLSW is Professor of English and holder of the Emyr Humphreys Chair of Welsh Writing in English at Swansea University, having also held Visiting Professorships at the universities of Harvard and Tübingen. He is a specialist in American Poetry and the two literatures of Wales.

Since 2004 he has been Chair of the Welsh Books Council and was also Chair of its English Grants Panel (2004-2016). Previously he had spent five years as a member of the Welsh Arts Council and Chair of the Council's Literature Committee and also served for five years as Chair of the University of Wales Press. In 1996 he was elected a Fellow of the British Academy, subsequently serving a term as a member of the Academy's Council, and in 2007 was awarded an OBE for services to the two cultures of Wales.

Acting Chair of Yr Academi Gymreig (Welsh Academy of Writers) in the mid-nineties, he was elected a Fellow of the Academi in 2000, and the same year was awarded the highest honour of the National Eisteddfod of Wales. In 2009 he became a Founding Fellow of the Learned Society of Wales, and currently serves as one of the Society's inaugural Vice-Presidents.

Following R. S. Thomas's death in 2000 he was appointed literary executor of the poet's unpublished estate and arranged the publication of the posthumous collection, *Residues*.

The latest of his two-dozen scholarly publications (in Welsh as well as in English) include *In the Shadow of the Pulpit: Literature and Nonconformist Wales* (long-listed, 2011 Welsh Book of the Year; short-listed, Roland Mathias Prize), *R. S. Thomas: Serial Obsessive* (short-listed, Welsh Book of the Year, 2014) and *The Nations of Wales, 1890-1914* (2016).

Professor Roger Scully FAcSS FLSW is a Professor of Political Science and Acting Director of the Wales Governance Centre, at Cardiff University.

He was Principal Investigator for the 2011 Welsh Referendum Study (ESRC Grant RES-000-22-4496) and the 2011 Welsh Election Study (ESRC Grant RES-062-23-2625), and is currently Principal Investigator for the 2016 Welsh Election Study (ESRC Grant ES/M011127/1).

Roger's research and teaching has focussed on political representation in the European Union and, increasingly, on devolution in the UK. He is the author of *Becoming Europeans? Attitudes, Behaviour and Socialization in the European Parliament* (Oxford University Press, 2005), and co-author of *Representing Europe's Citizens? Electoral Institutions and the Failure of Parliamentary Representation in the European Union* (Oxford University Press, 2007) and *Wales Says Yes: Devolution and the 2011 Welsh Referendum* (University of Wales Press, 2012). He has also published in a number of major journals, including the *British Journal of Political Science*, the *European Journal of Political Research*, the *Journal of Common Market Studies*, *Electoral Studies*, *Publius*, *Legislative Studies Quarterly*, *Regional and Federal Studies*, and *Political Psychology*.

He also runs the *Elections in Wales Blog*, and with colleagues at *ITV Cymru-Wales* and *YouGov*, and is responsible for the *Welsh Political Barometer* - the only regular public opinion polling conducted in Wales.

Dr Jasmine Donahaye FLSW holds a BA in Celtic Studies from UC Berkeley, and a PhD in English from Swansea University. She worked for many years in the publishing sector and as Publishing Grants Officer at the Welsh Books Council before taking up her post at Swansea University.

Her publications include poetry, cultural criticism, fiction and creative non-fiction. Her poetry collection, *Misappropriations* (Parthian, 2006), was shortlisted for the Jerwood Aldeburgh first collection prize, and *Self-Portrait as Ruth* (Salt, 2009) was longlisted for Wales Book of the Year. Her monograph *Whose People? Wales, Israel, Palestine* was published in 2012 by the University of Wales Press. She is a creative writing lecturer at Swansea University, specialising in creative non-fiction and poetry.

She was elected a Fellow of the Learned Society of Wales in 2017

Dr Jon Anderson is a Reader in Human Geography at the School of Geography and Planning, Cardiff University, UK. His research interests focus on the relations between culture, place and identity, particularly the geographies, politics, and practices that emerge from these. His key publications include: *Understanding Cultural Geography: Places and Traces* (2010, 2015 Second Edition), *Water Worlds: Human Geographies of the Ocean* (edited with Peters, K, 2014), and *Page and Place: Ongoing Compositions of Plot* (2014).

Jon is Principal Investigator on the Arts and Humanities Research Council project 'A New Literary Geography: Establishing a Digital Literary Atlas for Wales and its Borderlands' (April 2016-July 2018), and Co-Investigator on the Economic and Social Research Council project 'Locality, Community & Civil Society' as part of the WISERD Civil Societies work package (Sept 2016-Sept 2018).

Abstracts

Panel A: History, fiction and fable

Gwyneth Tyson Roberts ‘No thought of tomorrow, no wish but to please’: Jane Williams (Ysgafell), two subverted fables and one literary credo’

In 1861 Jane Williams (Ysgafell) (1806-85) published a history of women’s writing in English for girls, *The Literary Women of England*. It represented a new - non-Welsh – direction for her and, she hoped, a lucrative one, but the book was a critical and commercial failure. In 1862 she published *Celtic Fables*, ten narrative poems written during the previous thirty years based on Welsh and Cornish legends, anecdotes from Giraldus Cambrensis, and fables from the Iolo Morganwg MSS.

This paper focuses on two poems based on fables in the Iolo MSS and the ways in which they deviate from the originals. ‘The Grasshopper and the Ant’ subverts the classic Aesopian fable by its empathy with the Grasshopper, a generous-spirited creative artist, and condemns the viewpoint of the selfish, callous Ant. Her version of ‘The Ancients of the World’ adds a distinctly feminist coda to the original, and in doing so undermines its traditional form by resisting closure; it both demonstrates and celebrates the life of artistic creativity which the Grasshopper exemplifies, while simultaneously rejecting the Ant-like pursuit of material gain which she had herself attempted in *Literary Women*.

The ways in which Williams adapted her sources and used them for her own creative purposes in these two poems constitute a literary credo, by which she asserts that literature, like all forms of art, should be created for its own sake, and that its creation is a necessary part of human – and certainly of her own – existence.

John Ellis (University of Michigan-Flint) ‘A Maker of Men: Gender in the life and fiction of Owen Rhoscomyl’

A seasoned military trainer and ‘maker of men’, Owen Rhoscomyl attempted to recruit the Edwardian Welsh into his vision of national manhood through his fiction, patriotic campaigns and personal example. His aggressive assertion of Welsh masculinity defied popular images of national effeminacy derived from Celticism and nonconformist pacifism. Mirroring his own adventures on the frontier and employing an ethic of hyper-masculinity first inculcated in him by strong maternal figure in his life, Rhoscomyl presented the Welsh as a rugged nation of warriors, outlaws and heroes. He believed that their rugged mountain existence and clannish culture made the Welsh naturally suited to the dangerous enterprise of empire, colonialism and war.

Rhoscomyl defined Welsh masculinity in terms of the prowess, confidence and independence needed to command others. Reflecting the strained relationship with his own beloved but embattled war-bride Katherine, his female characters were a source of disorder that provoked, challenged but ultimately succumbed to and rewarded the fully realized manhood of his heroes. With disturbing echoes from his own war experience, force was sometimes necessary to re-establish manhood and restore order. Reversing the tropes of romance and first contact literature, Rhoscomyl’s fiction emphasized the Welsh as expansionistic, claiming women, land and sovereignty at the expense of the effeminate and class-bound English. Through a biographical and literary analysis, this paper will explore Rhoscomyl’s nationalist project to encourage the Welsh nation to reassert its manhood and take its rightful place in the British imperial world.

Panel B: Scholarship and Sisterhood

Michelle Deininger & Claire Flay Petty (Cardiff Metropolitan University) 'Scholarship and Sisterhood: Rediscovering Women's Collaborative Networks'

The University of Wales' 1884 Charter granted equality of admission to female students, opened its University hostel for women in 1885, and appointed the UK's first female Professor in 1904. Such an environment played host to what this paper will identify as an alternative network of working-class Welsh female students and academics in the 1920s and 30s, living outside the confines of convention and writing about the world through the newly-available lens of a classical education.

Linked by a shared experience of studying at Cardiff University, these women excelled in their field, whether in Classics, literature, anthropology or the study of witchcraft. This paper will map the relationship between the two professional writers of the group, Dorothy Edwards (1902-34) and Kathleen Freeman (1897-1959), offering an exploration of their complex, and at times fraught, relationship as student and teacher, and as literary rivals. Born and raised in an industrial mining valley, Edwards' articulation of her doubly marginalised position as a Welsh woman has resulted in a fascinating modernist oeuvre. Freeman, similarly, was brought up in the working-class area of Canton, Cardiff, and became a lecturer in Classics, yet she has been largely ignored, despite a vast number of novels, short stories and classical translations. Part of a wider project utilizing archival materials, this paper will also introduce lesser-known members of the group including S. Beryl Jones, Lilian Clopet, and Sona Rosa Burstein.

Located in the feminist tradition of reclaiming women's history, this paper will take a collaborative approach to the recovery and reclamation of women's literary, social and cultural contributions, specifically located within the field of Wales Studies.

Panel C: Modernist Landscapes

Siriol McAvoy (Cardiff University) 'A wilderness of pavements blue crayoned/With telegrams': signs, inscriptions, and vision in Welsh modernism'

While Welsh modernism is certainly attentive to the spectral and disembodied, it is perhaps more interested in the material *trace* as a sign of the recurrence of the past in the present. Material signs and written inscriptions proliferate in the war-torn landscapes of Welsh modernists, blurring the bounds between word and image: the narrator of Dylan Thomas's 'Return Journey' (1947) perceives the 'blitzed flat graves' of the Swansea shops as 'marbled with snow and headstoned with fences', a graveyard full of illegible inscriptions; David Jones's distinctive lettering, inspired by Romano-Celtic stone inscriptions, is incorporated into his *The Anathemata* (1952); Lynette Roberts's *Gods with Stainless Ears* (1951) conjures 'a wilderness of pavements blue crayoned/ With telegrams', recalling 'emergency signs chalked up with blue crayons on cracked and broken pavements' after a London air raid. This paper will analyse Welsh modernists' preoccupation with material signs, textual fragments, and ancient inscriptions, placing their preoccupation with the written trace within broader cultural and art historical contexts, such as Eric Gill's revival of the art of typography, Daphne du Maurier's concern with the handwritten note as imprint of the female body in *Rebecca* (1938), and images of Celtic stone inscriptions in Michael Powell's and Emeric Pressburger's 1945 film *I Know Where I'm Going*.

I argue that threats to British literary deposits posed by aerial bombing and paper shortages precipitated poets' and artists' shared preoccupation with the material bases of writing during the 1940s. Through their

emphasis on material signs, written on the landscape, Welsh modernists project a sense of the simultaneous fragility and endurance of culture during wartime. Exploring and expanding the boundaries of the text, their signs and inscriptions invite a more visual and/or haptic relation to literary tradition, while also holding cryptic promise for the future. Ultimately, the visual inscriptions of Welsh modernists work to deconstruct the division between the natural landscape and the 'technology' of writing, figuring reading and writing as cultural regeneration and regrowth.

Neal Alexander (Aberystwyth University) 'David Jones's geological imagination'

This paper will examine the significant role that geology and geomorphology play in David Jones's late modernist poetry, with particular reference to passages from *The Anathémata* and 'The Sleeping Lord'. I will argue that Jones is interested in geology and geological tropes for conflicting reasons. On the one hand, geology is the study of how the earth's rock strata are formed and eroded over time; it is essentially a science of change that reveals the metamorphic qualities of locations, territories, and landforms. In this regard, geology plays an important role both in Jones's dynamic conceptions of place, site, and locality, and in his depictions of historical processes. On the other hand, Jones often treats geology metaphorically as a means of figuring certain spiritual or mythical fundamentals, which are conceived of as essentially ahistorical and unchanging. Hence his stress, in *The Anathémata*, upon 'the inward continuities/ of the site/ of place.' My purpose will be to explore this central contradiction between 'transmogrification' and 'continuity' in the geological imagination of Jones's poetry, with particular emphasis upon his later work.

Panel D: Connections, Wales and the World

Bethan Jenkins (University of Oxford) 'Philomathematica, or, the fundamental interconnectedness of things'

The eighteenth century was an age characterised by what we would now call 'interdisciplinarity' - antiquarian scholars took a lively interest in all branches of the sciences and humanities, making little distinction between their various areas of study. Wales was not to be left behind, and the Morris brothers of Anglesey added the study of Wales, its history, land and literature, to the usual antiquarian cabinet of curiosities, not as a fossil in a tray, but as a living subject. The Morrises' struggle to fight against the intellectual zeitgeist that would have consigned Welsh studies to the category of 'curiosity' encompassed translation, map-making, printing, and dogged rebuttal of English antiquarians who were 'but children in ye knowledge of ye ancient tongues of this island.' This paper will investigate the Morrises' eclectic pursuit of knowledge through the lens of their Welshness, and through the medium of their two languages, seeking to propagate 'real knowledge... not from ignorant dictionaries.'

Rita Singer (Bangor University) 'Teaching Wales in Germany: Things I learnt while pointing at a map of Wales'

Thanks to the importance of English as a foreign language in German primary and secondary education, the field of British Studies continues to attract a consistently high number of university students each year. Understanding itself as a corrective to the more narrow linguistic and cultural perspectives taught in schools, British Studies in Germany aims at including Anglophone literatures and cultures from around the world in addition to taking a Four Nations approach when teaching UK-related topics. However, it cannot be denied that Wales is frequently treated as footnote either in the syllabus at large or even within Four-Nations-

specific modules. Using my personal experience as a point of departure, I will discuss strategies of teaching Wales-related seminars in Literature and Cultural Studies modules at undergraduate and postgraduate levels at a German university. This discussion will include the general difficulties of teaching Wales in a wider British context as well as more specific areas such as Welsh language cultures, historiography, literary tradition and popular culture. I will also offer insight into the ways in which German students approached Wales as an 'unknown' and how they found strategies to engage with Wales-related material. Thanks to the participatory nature of seminars and their own research, students became aware of Wales's literary, cultural and national specificity. Finally, I will touch on the benefits of participation in the ERASMUS+ scheme, both for students and lecturers, as one way of increasing the visibility of Wales in cultural exchanges inside and outside academia.

Heather Williams (CAWCS) 'Transnationalizing Wales Studies'

Ideas have never respected national boundaries. Within literary studies the concept of a national literature has been transcended, with our focus now on 'contact zones'¹ and 'translation zones',² thanks to the rise of postcolonial studies and translation studies. As a result, Modern Languages is currently transforming itself into a 'transnational',³ 'translingual'⁴ and 'postmonolingual' discipline.⁵ Welsh writing exists in more than one language, and pioneering work by M. Wynn Thomas and others has made it clear that the literatures of Wales demand to be studied together, while Daniel Williams's work exemplifies the multicultural and comparative approach that he has long advocated. But English is not the only 'other' language of relevance to Wales Studies; for instance the 'European travellers to Wales'⁶ project has brought to light a new corpus of writing about Wales in various European languages, that informs us about Wales's place in the European imagination and about cultural exchanges between Wales and the continent. My paper will first outline some findings from this project, before focusing on cultural exchange between Wales and Brittany as an example of Wales's micro-cosmopolitanism.⁷ It will argue that a multilingual, transnational approach is required to establish the extent to which the Wales and Brittany movements have always been internationalist in outlook. Travel writing by Welsh writers O.M. Edwards, *Tro yn Llydaw* (1888), Ambrose Bebb, *Dydd Iyfr Pythefnos neu Y Ddawns Angau* (1939), and Dyfnallt, *O Ben Tir Llydaw* (1934) will be discussed and used as specific examples through which to look at the issues of cultural translation, periphery-periphery relations, and Wales's Europeanness. My discussion aims to suggest why our field of study needs to be Welsh writing in *any* language.

¹ Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992).

² Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton: Princeton University Press, 2006).

³ Françoise Lionnet, *Modern Language Notes*, 118:4 (special issue: 'Francophone Studies: New Landscapes', ed. Françoise Lionnet and Dominic Thomas, 2003), 783-6, p. 784.

⁴ Jacqueline Dutton, État present, 'World literature in French, *Littérature-Monde*, and the translingual turn', *French Studies* 70:3 (2016), 404-18.

⁵ Yasemin Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition* (New York: Fordham University Press, 2011), David Gramling, *The Invention of Monolingualism*, (London: Bloomsbury Academic, 2016).

⁶ <http://etw.bangor.ac.uk>

⁷ Term coined by Michael Cronin, applied to Wales studies by M Wynn Thomas in 2016, <http://www.cymmrodion.org/wp-content/uploads/2017/01/STUDYING-WALES-TODAY-M-W-THOMAS-6-DECEMBER-2016-compressed.pdf> consulted 26 January 2017.

Panel E: The Welsh Atlantic: Interdisciplinary Approaches

Rhiannon Williams (University of South Wales) 'Constructing America in the Victorian Era'

David Barnes (University of South Wales) 'Photo-documentary: The Loyal Order of the Moose and ideas of Culture'

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Panel F: Body and Soul

Elinor Shepley (Cardiff University) 'Keeping body and soul together: the ageing body and the ageing self in the fiction of Kate Roberts, B.S. Johnson and Trezza Azzopardi'

Older characters have played significant roles in Welsh fiction written in English since its emergence in the early years of the twentieth century. From inspirational grandmothers and playful grandfathers to gossips, burdens, the institutionalised and the independent, writers have engaged with character types and stereotypes and have sought to render older protagonists' innermost thoughts on the experience of ageing. This prevalence of elderly characters reflects changes in our society since the dawning of the modern era, for, like most developed countries, Wales has an ageing population. Western culture is also obsessed by youth and negative stereotypes of older people abound. As a consequence, the representation of older people and the ageing process has become a growing area of literary and cultural research in the last two decades. This emerging approach requires new theoretical models to facilitate the study of creative works.

This paper will examine the depiction of elderly protagonists' experiences of physical ageing and the suggested effects of this process on individuals' sense of self in the short fiction of Kate Roberts (in translation), B.S. Johnson's *House Mother Normal* (1971) and *Remember Me* (2004) by Trezza Azzopardi.⁸ Particular focus will be given to the disjunction between the changing body and the more constant self within which often troubles older characters. My analysis will be informed by theoretical works from a number of disciplines including Simone de Beauvoir's *Old Age* (1970), Drew Leder's exploration of the experience of embodiment, *The Absent Body* (1990), and texts on ageing and identity by sociologists Bryan S. Turner and Mike Featherstone.

Nathan Munday (Cardiff University) 'Glyn Jones: A Congregationalist poet'

Taking its cue from M. Wynn Thomas's chapter from *In the Shadow of the Pulpit*, this paper continues to look at some of Glyn Jones's poems through the religious lens of his congregationalism. It argues that a subliminal Calvinistic aesthetic exists, or persists, in the poetry of the period and contests the assumption that Jones wholeheartedly embraced the 'post-Calvinist form' of Welsh Nonconformity. The battle between the 'old' and 'new' man, the struggles with doubt, an acceptance of Divine sovereignty, and ideas of 'religious experientialism' reveals a more complex exchange with a God so nullified by his contemporaries.

⁸ Although B.S. Johnson was English and lived most of his life in London, he spent time in Wales and had experiences in the country which influenced his work greatly. *House Mother Normal* was written during a fellowship at Gregynog and features evocations of the house, two Welsh characters and use of the Welsh language.

Alyce von Rothkirch (Swansea University) 'Dragon Red in Tooth and Claw: Nature, Morality, and Wildness in Niall Griffiths' *Sheepshagger*'

Of course, he did it, but is he culpable? Oddly, it was this question that preoccupied my group of students and me most, when we read Niall Griffiths's *Sheepshagger* (2001) a few years ago. We were unable to come up with an answer at the time.

It is tempting to read Ianto, the murderous central character of this strange and beautiful novel as a wild child, a Welsh Kaspar Hauser, who, lacking sufficient grasp of symbolic language and human culture is forever marginalised by human society. He is closer to animals than to his own species, identifying strongly with them – particularly with predators, on whose behaviour he models his own. It follows that one may read his crimes – he kills a young English teenager and later an English couple on a hiking holiday – as being understandable, if gruesome, given that he stands on the side of nature rather than culture. He is only following nature's rules; nature, that is, understood as being 'red in tooth and claw'. He acts like an ape, who kills his rivals, or like a lion, who defends his territory against invasion, isn't he? Given that we stopped putting animals on trial in the 18th century, can we really call him culpable?

Except that this is too easy, for such a deterministic understanding of nature and of other animals – animals who in the novel are perpetually seen as either hunting or being hunted, eating or being eaten, killing or being killed, is illusory. 'Nature, red in tooth and claw' has always been a human projection to underscore the human's ability to rise above such basic, instinctive and violent responses to stimuli. However, humans often conveniently forget that they are also animals and that animals don't behave like this as a rule.

I propose to read the novel in the light of recent research in Animal Studies. I will consider how Ianto misrepresents the animal world by reflecting on animal cognition, animal morality and other appropriate examples that serve to underline Darwin's insight that the differences between human and non-human animal capacities are differences 'in degree but not in kind'. I will then show how this misreading of nature that is at the centre of Ianto's worldview is the key to unlocking the mystery of this character's odd behaviour. Perhaps I will even be able to come up with a belated answer to the question: yes, of course he did it, but is he culpable?

Panel G: Space and Time

Diana Wallace (University of South Wales) 'Space, place and 'sidereal time': towards a multi-disciplinary reading of the work of Christopher Meredith'

This paper will explore the rewards and challenges of developing a multi-theoretical and potentially multi-disciplinary approach to the work of the novelist, poet and translator Christopher Meredith. Born in Tredgar to an English-speaking Welsh family, Meredith now lives in Brecon and has worked as a steelworker, teacher and university lecturer. His oeuvre – which includes four novels and five collections of poetry – can be read as a sustained and multi-layered engagement with the distinctive geographical terrain, fractured history and bi-lingual cultures of his native south east Wales. 'Edges are where meanings happen,' Meredith writes in 'Borderland' (*Air Histories*, 2013) and his writing has consistently worked across borders - between poetry and prose, English and Welsh, past and present, rural and post-industrial, male and female. While some of the most suggestive readings of Meredith's fiction so far have drawn on postcolonial theories (Bohata [2004] and Knight [2004]) I want to suggest here that to map the connections across the body of his work and recognise its 'universal' implications, we need to draw on a wider array of disciplinary and theoretical approaches. This is especially true of *Sidereal Time* (1998), perhaps Meredith's most under-rated work. Alternating the points of view of Sarah Bowen, a teacher in post-industrial south Wales, and Steve Leyshon,

an A' Level student obsessed with history, *Sidereal Time* looks back to Henry VII and Nicholas Copernicus as figures who have “both changed the world” (155). Through these figures, Meredith develops a formally-sophisticated exploration of concepts of space, place and time (sidereal, solar and human) as ways of ordering the ‘gloopness of process’(80), the messiness of the quotidian. To tease out the complexities of this requires a theorisation which roots his novel in the geographical and historical specificity of gender and class structures in south Wales and simultaneously looks outward towards the global and the ‘universal’.

Jamie Harris (Aberystwyth University) ‘Welsh Utopian Geographies: Visions of Independence and Devolution in contemporary Wales’

The paper will seek to draw together various traces of Welsh utopian thinking, from Robert Owen to Bedwyr Williams, through Islwyn Ffowc Elis and Jan Morris. The critical approach is influenced by recent utopian theorists (or theorists of utopianism), such as Ruth Levitas and Frederic Jameson. However, it argues that in the case of Wales, specifically since devolution, greater attention must be paid to the geographical orientation of Welsh utopias, thus drawing upon the work of literary geographers such as Sheila Hones. This paper seeks to highlight the elements of utopianism and anti-utopianism that are evident in contemporary political discourse in Wales, and question whether recent visions of a future Wales (and the future of devolution in Wales), point toward an embryonic dialogue between futurist and nostalgic utopias.

Kieron Smith (Cardiff University) ‘The meridian altered, all continents fell/Away: Reterritorializing Wales Studies’

The Learned Society of Wales describes Wales Studies as ‘the intellectual exploration and understanding of all things relating to Wales and its relations with the wider world’.⁹ In its explicit engagement with ideas of territory and exploration, the initiative can be viewed as an exercise in mapping, perhaps a form of “intellectual cartography”. This is, after all, an attempt to chart the features and contours of the intellectual territory in order to provide orientation for the journeys ahead.

Cartographers necessarily employ a range of tools and resources in their work. Indeed, maps are now often understood as “assemblages” of skills, technologies, knowledges and discourses.¹⁰ No map can be drawn without the involvement of multiple forms of expertise and understanding. So too should intellectual cartographers adopt a collaborative, interdisciplinary approach in navigating the terrain they inhabit, and in negotiating obstacles they encounter.

This is especially true of the cultural regions of the intellectual territory in Wales. Indeed, in an era of globalized “deterritorialization”, a cartographic “reterritorialization” of the cultural terrain is arguably more important than ever. This paper will use an interdisciplinary methodology to place on the Welsh cultural map a seemingly “deterritorialized” text. This is the film *Alone in a Boat*, made for the BBC in 1966 by the poet and filmmaker John Ormond. The film charts sailor Val Howells’ solo crossing of the Atlantic, and in a later poem dedicated to Howells, Ormond evoked the terror of deterritorialization:

But what if I say that suddenly
Beyond that horizon and its horizon too
There is no more land, that after you put out

⁹ <https://www.learnedsociety.wales/our-projects/welsh-studies/what-is-wales-studies/>

¹⁰ Martin Dodge, Rob Kitchin and Chris Perkins, *Rethinking Maps: New Frontiers in Cartographic Theory* (London: Routledge, 2009)

The meridian altered, all continents fell
Away...¹¹

At first glance, Ormond's film appears unmoored, unconnected to Welsh territory. Yet this paper will demonstrate that an interdisciplinary approach can reveal the disparate yet distinctively Welsh circumstances of its existence. In doing so, it will illustrate the indispensability of interdisciplinarity in reterritorializing the study of Wales.

Panel H Industrial South Wales and Raymond Williams

John Boaler (Swansea University) 'The documentary representation of south Wales between the Wars'

E.P. Thompson

'He never regarded history as a "background" to the study of literature, or literature as a simple referential source of historical data. He did however, consider the **context as essential to the understanding of works of art** as it was to the study of any of the other aspects of past societies.'

'The 1930s', according to David Smith 'were imagined (by poets, novelists and painters) and documented (by journalists, photographers and film-makers) ...The age of the documentary, in art as in life, was stamped with the mark of authenticity as no other decade has been.' This paper explores the relationship between documentary, literature and the visual arts.

The exploration and understanding of literature is, I argue, enriched by a study of the contemporary arts, and that both – in this period – are foreshadowed or influenced by documentary forms and objectives.

The paper will begin with a look at how south Wales was 'documented' in contemporary photographic studies and films, before moving on to examine the work of selected south Wales artists, such as Evan Walters, Archie Rees Griffiths and Vincent Evans. I contend that many of their paintings can also be read as 'documentaries'. Finally I look at some of the major themes in the literature of south Wales during the 1920s and 1930s, and argue that these are often foreshadowed or reflected in the work of the photographers, film-makers and artists whom I have been discussing.

My paper will show that in south Wales between the wars there was a remarkable creative convergence in the work of writers and artists, who together very effectively 'documented' those two decades; and that a multi-disciplinary approach of this kind enhances our studies and reveals relationships in mood and imagery, form and ideology between the literature, art and documentary.

This paper is drawn from my wider thesis on *'The Representation of Work and Industrial Relations in the Literature of south Wales between the Wars'*.

Daniel Gerke (Swansea University) Socialism and Secession: Raymond Williams and Jean-Paul Sartre on the National Question

In 1971, Sartre wrote an article for the militant Basque nationalist paper *Zutik* on what became known as the Burgos Trials, an ultimately unsuccessful series of show trials conducted by the Franco regime in an attempt

¹¹ John Ormond, 'Message in a Bottle', *Collected Poems* (Bridgend: Seren. 2015), p. 137.

to discredit and execute members of the armed separatist ETA movement. The article was quickly translated into English by Harri Webb and appeared in the journal *Planet* in the same year, where Williams almost certainly read it. In a 1977 interview, Williams recalled Sartre's writing on the Basques:

There's been such a lot of impatience among traditional Marxists [on the national question] that I found that Sartre writing about the Basques had for me a lot of the right sense of this, that people should determine, since it is the crucial thing for them, the conditions of their own social being. And this is the Marxist project. It is extraordinarily difficult to rule out on abstract grounds some particular project which describes itself as nationalist (Williams, 'Marxism, Poetry, Wales', 1977)

Williams's insistence on the centrality of place to successful socialist politics can hardly be overstated. This paper will explore the impact of Sartre's writing on the Basques, as well as his broader Marxist analysis of national independence struggles, on Williams's thinking about socialism and the politics of place in the 1970's and 1980's. It will interrogate the relation between particularism and universality as critical terms employed in assessing the conditions for socialist advances, and query the applicability of pro-nationalist Marxist analysis in different national contexts.

Merlin Gable (University of Oxford) 'Something worthwhile and permanent': Mining the Aberfan Disaster for Meaning

It is a little over fifty years since the disaster in Aberfan changed forever the course of events for that otherwise unremarkable mining village. It is also fifty years ago that Raymond Williams wrote in *Modern Tragedy* that 'Tragedy is ... not a single and permanent kind of fact, but a series of experiences and conventions and institutions.' Experience, Williams writes, can only be rationalised with the cultural tools available at that moment, in that place. Putting into conversation these two near contemporaneous events, in this paper I borrow from world literary studies the idea of 'resource writing' to produce a reading of the Aberfan disaster's afterlife in anthologies, histories, novels and physical memorials, at once interrogating the flexibility of this conceptual model to accommodate non-commodified aspects of experience. These texts produce and address the contested forms and motives of memorialisation, the ways in which Aberfan's material resource, coal, influenced the narrative of the disaster, and the imaginative 'resource' it has lent Wales in the post-devolution era. Many survivors and witnesses come to occupy the space of writer through a sense of community obligation, bolstered by the perceived value of individual testimony. Rather than reflecting the inherent tragedy of the event, these sites of memorialisation produce, through appeals to the long history of written suffering in Wales and the engagement of the cultural energies of their diverse forms, the tragic content of the Aberfan disaster as a resource 'for a journey of hope'.

Documentary screening

Colin Thomas and Robert Walton *Fighting to the end - Sisley in Wales*: from inspiration to broadcast and beyond

120 years ago Alfred Sisley and his long-term partner, Eugenie Lescouzec, visited south Wales and were married in Cardiff. During their honeymoon in Langland Bay, Sisley produced a number of paintings which were strikingly different from his lifetime's work produced in various small towns and villages along the Seine. On their return to France, however, their tale of personal and artistic transformation did not conclude happily.

A casual conversation between Robert Walton and Colin Thomas about a poem which Walton had written in response to one of Sisley's Langland Bay paintings led to a partnership that resulted in a unique television

drama-documentary and coincided with the 'Sisley in Wales' exhibition at the National Galleries in London and Cardiff. Mostly filmed in Wales, with a Welsh cast and production team, directed by Thomas and using the rare device of a poetry voice-over narrative (written by Walton), *Fighting to the End* was broadcast on BBC2 Wales in 2009.

In this session, Colin Thomas and Robert Walton will reflect upon the creative processes involved in the research, writing and production of 'Fighting to the End', followed by a screening of the 30 minute drama-documentary and an opportunity to discuss the film as a way of revisiting the landscape and cultural history of Wales and its European significance.

Panel H: Writing, Language and Literature:

Liza Penn-Thomas (Swansea University) 'Writing the Unwritten Theatre Tradition of Wales OR Hanging Question Marks on the things we've taken for granted'

"In all affairs it's a healthy thing now and then to hang a question mark on the things you have long taken for granted." — Bertrand Russell

I set out on my PhD journey to write about a theatre tradition in Wales that was not there. What I discovered through studying archival documents, often of unpublished works by celebrated writers, was that other accepted truths about English language Welsh writing were also being challenged. This paper sets out to examine the benefits of reading canonical writers in the light of revelations hidden away in unpublished archival documents. In particular, I will discuss novelist Jack Jones and poet Vernon Watkins as modernist dramatists experimenting with form in the struggle to represent reality on the 20th Welsh stage.

Elen Caldecott (Aberystwyth and Bath Spa Universities) 'The Art of Betrayal - Language Manipulation in an English-Welsh Creative Writing Context'

Transnational creative writing emerged initially within the field of postcolonial writing, then developed as a way to accommodate voices with multiple cultural roots. Artists working within the paradigm accept the hybrid nature of their communities, and even seek to celebrate that hybridisation. My work as a creative-critical researcher explores transnational creativity in an English-Welsh context and asks, is this a fruitful approach for 21st century Welsh writers? Does it encourage understanding, or does it undermine identity?

As a practice-led researcher, my methodology requires that I embody my research questions in my chosen medium of creative writing. This means that I am writing a transnational novel which takes elements of the Welsh language as inspiration for an English language register. It does this through adopting certain restrictions in grammar, word choice and style – what Nicholas Jose calls 'translation plus' – as well as embodying specific themes of cultural treachery within the plot. The voice of the novel seeks to exploit the transnational opportunities on offer when writing between two languages. Set during the 5th century in Somerset and Wiltshire, the novel examines Celtic identity during the end of Roman Empire in Britain and the beginning of the Anglo-Saxon world.

In tandem with writing the creative work I maintain a critical element which reflects on my creative observations. I am, therefore, the subject of my own investigations.

My paper presents extracts from my novel alongside my critical reflections on the usefulness of the transnational approach for writers. The work is not complete but responses to it so far have ranged from the delight of discovery and invention, to accusations of linguistic treachery. I hope to be able to share

something of the theory and methodology of transnational creative writing with the conference, from the point of view of a working artist.

Carl Robertson (Southwestern University) 'Lyric in Chinese and Welsh: Convergences in Broad-Scale Comparison'

In this paper I explore apparent convergences of similarity between Welsh (or Celtic) and Chinese (or East Asian) cultural values with a specific look at literary practices and values. These observations are based on early statements by the Sinologist Jaroslav Prusek, who employed a concept of lyric throughout his studies. His findings agree with several other significant comparatists who identify significant distinctions between Greek or Western and Chinese culture in broad but thorough studies. These comparatists, including Prusek, conclude that Chinese culture is far more concerned with a holistic frame or ground of significance. Many of their specific data in cultural production relate to Celtic art and artefacts. I also see relevance to the early lyric propensity of Welsh literature, especially. In this paper I note some of these similarities. But I take exception to the comparatists' assertions that the holistic frame negates the focus on the individual and suggest a more complex model for comparison in which "collectivist" and "individualist" markers are not exclusive to any given culture or period of time. This paper proposes ways in which the rich lyric tradition of Wales provides relevant insights into contemporary discussions on "Lyric Theory," especially as it relates to the idea of personal identity.

Panel I: Borders

Andy Webb (Bangor University) 'The Ghost-Narrator in Owen Sheers and Angharad Price'

My paper considers the use of the ghost-narrator in Owen Sheers's *Pink Mist* and in Angharad Price's *O! Tyn y Gorchudd (The Life of Rebecca Jones)*. I will argue that the ghost-narrator is a means of raising two specifically Welsh, inter-related traumas to the surface: the cultural subordination of Wales within a British political structure, and the continued erosion of historical Welsh-language communities. Even though each text addresses different immediate subject matter – the effects on the community of the post-traumatic stress suffered by soldiers returning from Afghanistan, and the saga of one farming family over several generations – it is the use of the ghost-narrator that enables each text to uncover these two ongoing concerns that – I argue – underlie the Welsh cultural imaginary. Finally, in the case of both texts, it is the delayed revelation that the narrator is a ghost which shocks readers into recognising the underlying trauma, a device which serves as the literary equivalent of a defibrillator on the stricken reader.

Amber Rose Hancock (Bangor University) 'Crossing the Binary-Line: Crossing Uncanny Borders Within the Writings of Arthur Machen'

The fiction of Arthur Machen is rife with representations of the border space as a place where two cultures or culturally-structured perspectives meet and interact, and are defined by the manner in which the characters cross or fail to cross the border binary line. Significantly, what distinguishes the opposite side of the boundary line becomes the classifying part of the other through exclusion and an endless chain of additional binary comparisons. Because both the similarities and differences slip and blur within one's internal understanding of what being Welsh signifies, traditional border crossings are characterised as uncanny and return crossings even more so. Born on the in the border county of Gwent/Monmouthshire, Machen embodies the complexity of the Welsh/English border identity, and emphasizes its ambiguity within his writings as the result of contrast. Using fragmented transitions of style, he employs mundane and lyrical

descriptions to illustrate conflicting perspectives. Often described within a single character worldview, his Wales of Roman elements becomes defined by its clash with the portrayed modernist London/England. As different as these depictions are, elements of the one bleeds into the description of the other. Characters like Robert from 'Children of the Pool' and Edward Darnell of 'A Fragment of Life' maintain their border consciousness even whilst being away from it, and the spectrum of these stories allow readers to compare the effects of literal border spaces and periphery associations respectively on identity development process. Therefore, I will argue that, amplified by Arthur Machen's narrative style, the development of his characters' personal identities is typified by the blending process of border crossings as they labour to reconcile their internal national associations with the identity of an external culture.

Catriona Coutts (Bangor University) 'Welsh Writing in English – a literature of resistance?'

Postcolonialism is a well-established way of looking at Welsh Writing in English. However, almost since its beginning postcolonialism has been critiqued from many angles. One of these angles is the line taken by critics like E. San Juan Jr. and Benita Parry who see traditional postcolonial studies as overly theoretical and irrelevant to the countries it seeks to represent. These thinkers call for a reconciliation between postcolonialism and Marxism and a recognition of what each can offer the other, particularly with regards to understanding the economic factors underpinning imperialism. They also wish to reforge the links between postcolonialism and the thought of early anti-colonial intellectuals like Frantz Fanon, many of whom were heavily influenced by Marxism.

This return to Marxism and anti-colonial thought also switches the focus of postcolonial thought from the heavily theoretical approach inspired by thinkers like Homi Bhabha and Gayatri Spivak to a renewed interest in resistance of all kinds. As opposed to using traditional postcolonial ideas of the subaltern and hybridity, this branch of postcolonial studies seeks to read literature from colonial countries as resistant and revolutionary - a literature that consciously takes part in the struggle against imperialism and capitalism.

In this paper I will summarise briefly the main ideas of this approach that focuses on resistance and suggest some ways in which it could be applied to the study of Welsh Writing in English. To do this I will focus on two very different authors, Harri Webb and Rhys Davies. I will apply these ideas of resistance literature to selections of their works and try to illustrate why this new approach could be valuable for the study of Welsh Writing in English as a whole.