Haunted Cultures/ Haunting Cultures:
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BOOK OF ABSTRACTS
PLENARY LECTURES

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Spectres of Paper.
Writing, Bureaucracy, and the End(s) of the Book

Hauntology has been strongly tied to the name of Jacques Derrida mainly in the wake of his *Spectres of Marx*, the book inspired, as he writes, by the first noun - *Ein Gespenst* - appearing in the text of the *Communist Manifesto*. What has prompted him to speculate on haunting, however, seems to be another kind of spook, the apparition of paper – the phantom which he does not mention by the name, but to whose haunting persistence he implicitly admitted in 2001 in an interview saying, and actually writing, that “I have the impression (the *impression!*-what a word, already) that I have never had any other subject basically, paper, paper, paper.” My paper will address this thrice repeated noun as a name not so much of a material object on which we scribble on, but as an immaterial space between the spirit and the letter, a space which turns out to be ineradicable even at the time of papers’ alleged eradication in the e-textual age of the end of book culture. Accompanying the idea of the spirit of text, including the spirit of the law, there inevitably appears the spectre of paper lurking in what Allan Sekula calls the supplementary spirit of bureaucracy laying claim to complete and absolute knowledge and truth. The appearance of this spirit will be discussed on the example of the inception (in Paris in 1924) of the Bureau de Recherches Surréalistes as a depository of dreams. This attempted management of dreams I will read in more general terms through Jean-Pierre Dupuy’s idea of “economystification” through which the paper world of economy has been repositioned from the sphere of knowing into that of believing and thus, almost unnoticeably, spectralized.
Burial Grounds: Places of Interment in American Writing

In *Cities of the Dead*, Joseph Roach speculates that “Modernity itself might be understood as a new way of handling (and thinking about) the dead” (48). Roach (following Foucault) argues that a whole array of rationalized spatial practices emerged during the Enlightenment designed to enforce policies of segregation and hygiene, demarcating the social and metaphysical lines that were necessary to distinguish black from white, civilization from nature, citizen from foreigner, past from present, reason from supernatural, or folk forms of knowing, and—ultimately—living from dead. In this sense, “gothic” romanticism—think of Mary Shelley’s *Frankenstein*, for example—represented the development of a sort of unnatural chiaroscuro effect, whereby such boundaries and lines of distinction became blurred, where dead flesh becomes re-animated, where corpses rise from graves come to contaminate the spaces of the living. In contradistinction to formations that “view the dead as hermetically sealed off from contemporaneous life, quarantined into the past,” gothic cultural productions, as Eric Anderson et al have argued recently in *Undead Souths*, reveal “how the dead contain cultural vibrancy in the present” (2). This talk, rethinking traditional understandings of “Southern Gothic,” explores a handful of texts about burial grounds by writers from the American South: Frances Newman’s *Dead Lovers are Faithful Lovers* (1928); William Faulkner’s *As I Lay Dying* (193); William Goyen’s *House of Breath* (1950); and Tennessee Williams’ late “gothic comedy” *A House Not Meant to Stand* (1981; 2008). En route, I aim to consider Freudian and other understandings of mourning from a spatial perspective, focusing on variously abortive or failed funereal dramas of interment and burial.
Presented Papers

Tymon Adamczewski
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Hauntology of Responsibility. Tom Stoppard’s Darkside.

Darkside is Tom Stoppard’s radio play (first broadcast in 2013) which incorporates Pink Floyd’s acclaimed Dark Side of the Moon album. Written with the intent to celebrate the 40th anniversary of the record’s release, it explores, among various other topics, themes of responsibility and ethics in the contemporary world. These seem to be in tune not only with issues raised by Roger Waters’ lyrics but also with the spectral nature of responsibility seen as a form of past experience haunting individuals. The proposed paper intends to analyse ethical questions haunting both the album and the play - on the record they are visible, for example, in snippets of voice recordings permeating the album and in lyrics themselves, whereas in the play they serve to disjoint popular thought experiments in ethics. In its teasing out of the seemingly paradoxical moral dilemmas often used in ethics classes, Stoppard’s play seems to be on the side of Levinas’ non-prescriptive understanding of ethics and responsibility. Consequently, the play can also be read as a commentary on the lasting popularity of Pink Floyd’s seminal record which locates the sources of the album’s success in putting ethical themes at its vital centre while simultaneously revealing their spectral nature.
Anna Branach-Kallas
Nicolaus Copernicus University, Toruń

Crypts, Phantoms, and Cultural Trauma: A Hauntological Approach to Recent First World War Fiction

In my paper, I analyse recent novels about the First World War published in Britain from the theoretical perspectives proposed by Maria Torok, Nicolas Abraham and Jeffrey Alexander. My intention is to demonstrate that writers such as Pat Barker (Another World), Esther Freud (Summer at Gaglow) and Sebastian Faulks (Birdsong) approach the Great War as a spectre haunting their contemporary protagonists. The persistence of the unknown past has a profound impact on these characters and only by trying to relate to the Great War do they find an answer to their existential dilemmas. Pat Barker (Toby’s Room) and Sue Gee (Earth and Heaven) imagine their protagonists’ difficult evolution from melancholia to mourning after the loss of brothers and/or lovers, at the front. The psychoanalytic concept of crypt illuminates the relation between present and past in these fictions and allows to draw a connection with the sociological concept of cultural trauma, referring to certain foundational events constructed as traumatic from the point of view of the British collectivity. In conclusion, I demonstrate that haunting thus shapes to a large degree the practices of commemoration in Britain.
Henry James is a rare guest in Polish theaters. Occasional radio plays based on *Daisy Miller, Europe, The Tone of Time*, or *The Princess Casamassima* aired within the past seven or eight years reached a relatively wide audience, but they appealed to the listeners’ imagination, without offering a visual interpretation of James’s text. One of the up-and-coming theater companies in Poland, Teatr Wybrzeże, quite surprisingly picked James’s canonical text to offer a reading that is indebted to a variety of masters apart from James. It pays tribute to the Polish tradition of theater. It also engages in a dialogue with Jane Campion’s well-known film adaptation, which is in turn part of the tradition of feminist readings. I would like to comment on various ways in which today’s theater haunts Henry James, and how he in turn haunts the creative imagination today.
“Nor lie in death forever.” Female Spirits Haunting Male Characters in Roger Corman’s Poe Film Cycle

The adaptations of Edgar Allan Poe’s works directed by Roger Corman in the 1960s featured witty screenplays and expressive actors that made the plots enjoyable for the general audience. Corman combined exploitation of violent and sensual scenes with the high level of artistry, thus creating a mixture of B-movie and highbrow aesthetics. Death of a beautiful woman and the effect of her haunting presence on a male protagonist, one of the most important themes of Poe’s works, appears in four of these films.

I would like to discuss the female figures that haunt the male characters in the movies The Pit and the Pendulum (1961), Tales of Terror (1962), The Raven (1963), and The Tomb of Ligeia (1964). The origin of each haunting is explained as either a genuine supernatural phenomenon or a fraud. Regardless of their nature, Corman’s female spirits always pose a threat to the men they haunt. They question the men’s sanity and masculinity, forcing them to confront their subconscious fears. During my presentation I will focus especially on the issues of gender and sexuality, basing my assumptions on critical models proposed by theorists such as Harry M. Benshoff, Judith Butler, Barbara Creed, and Laura Mulvey.
"If we shadows have offended ...
Political Correctness of the BBC ShakespeaRe-Told Series

The cinematic medium in itself is often seen as spectral, ever since Maxim Gorky in 1896 called it "the Kingdom of Shadows". Cinema has also, from its very beginning, been haunted by Shakespeare's presence, King John with Sir Herbert Beerbohm Tree dating back to 1899. In the silent era, cinema invited in only the spectre of Shakespeare's plays, as the actual words were hardly present in those adaptations. In a very different way the absence of Shakespeare's verse and the presence of the spirit of his plays function in numerous contemporary cinematic and televisual spin-offs, adaptations and appropriations, such as, for example, the 2005 BBC ShakespeaRe-Told Series.

Such spin-offs are naturally also haunted by the specificity of their own times. Trying to appropriate, localize and acculturate Shakespeare, they display interesting approaches to addressing elements of his plays which can be incompatible with and challenging for contemporary norms and audiences.

In my paper I would like to analyse the strategies of dealing with issues related to gender roles in the BBC ShakespeaRe-Told versions of Shakespeare's comedies: A Midsummer Night's Dream (dir. Ed Fraiman), Much Ado About Nothing (dir. Brian Percival) and The Taming of the Shrew (dir. David Richards). Exploring ways in which those films appropriate gender problematic, often sexists, elements of the plays I wish to show how those appropriations are haunted by the spirit of obsessive political correctness.
The Spectral Confrontation with the Uncanny in Ian McEwan’s *The Child in Time*

Although no children characters are significantly present in Ian McEwan’s *The Child in Time* (1987), the novel’s key motif is that of a child: the protagonist, Stephen Lewis, is searching for his lost daughter, abducted two years before, but also for a long lost child within himself. To a large extent, the narrative hinges on an eerie time-loop incident when Stephen sees his parents in their young age thorough a country pub window; at that time, his mother is pregnant with him and contemplates the possibility of an abortion, but after the vision she has – of her child’s face behind the window – she immediately discards this option. My presentation investigates the uncanny character of this spectral occurrence, focusing on its relation to the meaning that Freud attached to his notion of *unheimlich*, associated with the repression of the familiarity of the mother’s womb. I argue that the imagery McEwan uses in his depiction of the ghostly pub-window episode, and of the diegetically subsequent scene of Stephen’s sexual intercourse with his wife, suggests the protagonist’s plunge into the fantasy of the pre-birth regression. I also explore the connection of this fantasy to Lacan’s concept of the Thing, “the mythical primordial object that was always-already lost for the subject,” a glimpse of which can be enabled only through the subject’s encounter with the Real.
The Partition of India as the Unprocessed Cultural Trauma

The paper examines the way in which the historical event of the Partition of India—15th of August, 1947 influenced the shaping and later development of trauma within Indian culture. In order to conduct this analysis, the paper firstly focuses on the theoretical assumptions behind the notions of cultural trauma and collective memory. Then, a brief description of the Partition event is presented by providing information about the dissolution of British India and direct outcomes resulting from India’s division. Then, the reflections of the event within the domains of literature, cinema, and personal memoirs are outlined. Finally, the article presents impact of cultural trauma on Indian society on the basis of a cinematic text directed by Shyam Benegal entitled *Mammo* (1994). The analysis aims to show that the historical event of the Partition of India indeed had a significant impact on the inhabitants of India and its effects on Indian culture are visible even nowadays.
Don DeLillo and the Ghost of Language

It is difficult to provide an insightful overview of Don DeLillo's fiction without commenting upon the significance that language plays in his novels; not as a craft, but as an object of an in-depth, ongoing study. To DeLillo, language seems to inhabit a paradoxical, liminal space between material existence and inexistence. As David Cowart argues, to DeLillo language is a source of power, which can influence the material reality in a tangible way, itself remaining utterly intangible. Much like a ghost, language is ephemeral, but has the potential to manifest itself physically. In his study of DeLillo’s debt to the modernist tradition, Philip Nel, among many other prominent authors of the era, makes a reference to T.S. Eliot’s *The Wasteland*, commenting on the fragmentation of the poet’s language in comparison to DeLillo’s “sturdiness”, its brokenness, as if language was an object that could be broken. He does not mention Samuel Beckett, yet Molloy sucking on stones is a revealing illustration of languages materialistic quality of that DeLillo owes to mature modernism. In my paper I would like to analyze *The Body Artist* focusing on its ghostly, semi-aphatic character, Mr. Tuttle to explore the spectral quality in DeLillo’s language.
Eugene O’Neill and His Ghosts of the Past, the Present and the Future

“The past is the present, isn’t it? It is the future too. We all try to lie out of that but life won’t let us” concludes *Long Day’s Journey Into Night*’s Mary Tyrone. Haunted by the mistakes and tragedies of the past, Mary becomes a model character for O’Neill’s most mature, late body of work with a family home not as much haunted as haunting itself; its inhabitants encapsulated, no longer able to emotionally grow or connect. Eugene O’Neill – America’s undisputed genius of modern drama – brings his ghosts of the past, the present and the future to daylight. He translates this deeply personal experience into a cruelly authentic, literary portrayal of the human condition. This transition, with the haunting quality of time and space, will be analyzed in the context of guilt, hope and illusion in some of O’Neill’s major plays.
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The Other, the Irrevocability of Death and the Aporia of Mourning

Heidegger sees the dread of death as the most fundamental trait of Nothing; the fear of nothingness is a pervasive mark of human existence. Our being-there, *Dasein* is constantly and unavoidably molded by death (Heidegger *Being and Time* 2: 27, 3: 32). The death of the Other constitutes a devastating experience for the self and entails the truth about the self’s own death, opening a path for a recognition of the irrevocable nature of death. The foreboding character of death is augmented by the *aporia* of mourning. The persistent pastness of the past, the idealized and desired past become inimitable constituents of mourning and melancholia. However, the idealized past disarms the self to mourn the dead Other. Does recurring to the symbolic produce a possibility of mourning? The aim of this paper is to analyze the relation between the bereaved, wounded self and the dead Other, the irrevocable character of death, melancholia and the impossibility of mourning in the light of Paul Ricoeur’s and Martin Heidegger’s philosophical hermeneutics, Jacques Derrida’s *aporia* of mourning, but also Sigmund Freud’s and Emmanuel Levinas’s illuminations of mourning. The philosophical reflections will be by substantiated with examples of bereavement, melancholia and mourning encrypted in fictional imaginings.
Dermot Bolger’s play entitled *Walking the Road* retells the story of life and afterlife of Francis Ledwidge (1887-1917), one of the most famous and tragic Irish soldier poets of the Great War. Killed in the third battle of Ypres, Frank, as the Ledwidge figure is called in the drama, has only this one aim: to find the road that would take him back home to Ireland, to Slane. His ghost, which not only has a history but is history (D. Ratmoko, *On Spectrality: Fantasies of Redemption in the Western Canon, 1*) is in constant interaction with the Companion who, depending on the situation, transforms into the ghosts of other persons (his brother, his beloved Ellie, the soldier he killed, the “shoals of souls” of the dead on their haunt etc.) Frank used to know, or met. The paper argues that their spectral discourse not only enhances the gothic dimension of the war; most significantly, it contributes to the rendering of the Ledwidge enigma, and the complexity of his dilemmas. It also discusses other functions of ghost deployment in Bolger’s drama, pointing to the role of hauntology in the narrative of trauma, identity and memory.
Even though theatricality has never occupied a central position in Jacques Derrida's writings, its ghosts seem to persistently percolate through them. As it will be argued, this tendency – blatantly visible in such texts as “The Theater of Cruelty and the Closure of Representation,” “The Double Session” or *Specters of Marx*, and definitely more subtle in the broad imagery of play, scene and stages Derrida so eagerly sets up – finds its peak in “Envois.” Therein, not only does Derrida re-play (or reply to) and re-stage the fort/da scene and the mirror stage (the founding spectacles of psychoanalysis), but also, and perhaps predominantly, he repeatedly refers to the figures of catastrophe, tragedy, stages, and apostrophe during his reconstructions of fictional and actual events, encrypted and deciphered encounters, and haunting interpretations of Matthew Paris’ illustration. The paper I propose aims at mapping and exploring these theatrical tropes in the reading which employs apostrophe as its starting point. As I am convinced, it is due to the apostrophe – ambiguous emission of letters, split inscribed into l'être, etymologically-grounded turning away from all the present instances in favor of a third party, to recall a few of its manifestations – that the constantly turning wheel of catastrophe rolls through iterable concealments and revelations. Eventually, I would like to point out the spectral motherly trope that the course from *apo-strophe* to *apo-calypse* might conjure up when all the other parties are left for themselves.
Haunting - and hauntology - in literary fiction is often interpreted psychologically as a sign of suppressed psychic content or as nostalgia or mourning for the loss. It may be, however, used also allegorically as a manifestation of suppressed social conflicts, and hence mark a political agenda of thus constructed works. In the novels by Sarah Waters spectres, poltergeists and haunting appear not as a sign of or a contact with an outer reality; to the contrary, they may be seen as perfectly human – though eccentric – expressions of long-suppressed emotions, chiefly those of class and economic inferiority. In *Affinity* spectres and spiritual séances are presented as a means of earning money by lower classes and the latters' cunning use of the upper classes' credulity. In *The Little Stranger* the poltergeist may be interpreted as an accumulated anger and desire of the servants long ignored by the masters of the emblematic country house. In both, haunting and ghosts manifest vengeance of the underprivileged taken on those whom privilege made socially superior.

The planned paper aims to show how fictional haunting and spectrality, far from marking a supernatural reality or introducing extra-terrestrial concepts, may function as an allegorical method to discuss political and social problems such as class inequality or social justice.
The Present Pasts: Image and Text in the Fiction of W.G. Sebald

In her “Regarding the Pain of Others,” Susan Sontag has suggested that contemporary culture draws on photography in a historically unprecedented degree. This ubiquity of images, especially images of violence, imposes itself even on those who seek to express the specific post-Holocaust nature of reality through textual medium, Sontag claims, taking the German writer, W.G. Sebald, as her major example. In Sebald’s novels, text is accompanied by images, whose role, in Sontag’s reading, is reduced to the role of illustration.

In my paper, I would like to suggest that the position of the photographic image in Sebald’s novels cannot be approached from the perspective proposed by Sontag. Rather, it invites reading in terms of spectral presence of images whose intrusion into textual reality is as haunting as it is unavoidable. With the help of recent theories of image, in particular W.J.T. Mitchell’s reflections on the relation between text and image and Hans Belting’s analysis of the transformed ontological status of contemporary images, I would like to discuss how in Sebald’s novels the relation between text and image can be explained as that of parallel structures whose linearity is always already interrupted (haunted) by past events.
In *Hauntology and Intertextuality in Contemporary British Drama by Women Playwrights* (2013), Edyta Lorek-Jezińska “argue[s] for the cultural validity of the spectral representations and structures in contemporary drama” (7). She also postulates that “[t]he ghost comes to signify the processes of being haunted by the past, by other texts, and by those who have been marginalised or silenced” (7). If the main objective of Lorek-Jezińska’s study is to address selected plays written by British women, the aim of the present study is to explore similar “processes” in two Irish contemporary dramatic works written by men from the Republic of Ireland and Northern Ireland respectively. *The Townlands of Brazil* (2006) by Dermot Bolger and *Quietly* (2012) by Owen McCafferty will be discussed from a comparative perspective. The former, which belongs to Bolger’s *Ballymun Trilogy*, is set in the dilapidated area of Dublin, initially intended to solve the problem of poverty in inner-city Dublin. The latter in fact depicts a political ghost-like encounter in a Belfast pub. Both plays feature Poles whose national and transnational spectrality lends itself to postcolonial and geo-dramatic hermeneutics. Both, one after another, are listed on the website devoted to “the theme of Polish post-accession migration to the British Isles,” as reflected in drama (University of Łódź, http://archiwum-emigracja.uni.lodz.pl/en/?page_id=481). However, the processes of “haunting” and “being haunted,” in the vein of the Conference themes, can also be interpreted in other dimensions of the characters’ past, and these will be addressed too.
The Erring Ghost Cards of Jacques Derrida. A Synecdoche

Among many things that “Envois” seems to be, in this haunting chapter of Jacques Derrida’s *The Post Card*, there is also (at least) one inherently connected to the question of ghosts, their constitution and dispersal. Following the trail of Derrida’s sendings – be it directly or by means of détours – his text unfolds the threads of ghostly emission, transmission, and reception, for it is the very ghost that problematizes and circulates between the institutions of a sender and an addressee.

Being faithful to the circumstances of his love affair ciphered in “Envois,” and saving the context of epistolary exchange, Derrida proposes to depict the conditions and means of such a ghostly exchange through the postal structure of “relay, delay, anticipation, destination, telecommunicating network, the possibility, and therefore the fatal necessity of going astray.”

In this paper, I will investigate this postal synecdoche and juxtapose it with Derrida’s concept of archi-écriture, as the irreducible relation between life and death. I will prove that Derrida’s whole hauntological discourse – not only limited to *Specters of Marx* – is governed by such a formulation of writing and that without technical iterability (since the written signifier is always technical and representative), without the phenomenon and the possibility of technics, and thus without techné in general there would be no ghosts whatsoever.

Finally, I will show the way in which Derrida’s “postal principle” contravenes the laws of destiny and enables the divisibility and the irreducible dispersal of the plurality of envois/ghosts. By virtue of this principle, every post, and every ghost, is “always en reste, and always restante;” it is destined to err (its only fate is destinerrance/destination) and it can neither return nor arrive to the stance to which it virtually belongs.
Anna Krawczyk-Łaskarzewska  
The University of Warmia and Mazury, Olsztyn

Between Nostalgia and Hostility:  
*The X-Files* Revival, or Exorcising the Spectres of the 1990’s

This presentation will be devoted to the reception of the 2016 miniseries revival of *The X-Files*. Using the latest incarnation of this arguably most complex example of paranormal TV entertainment, I will examine its evolving treatment of the theme of epistemological uncertainty. The analysis will be a of a twofold nature: references will be made to the internal logic of the show, with its smoke and mirrors games involving unreliable narrators and fragmented knowledges, and to its functioning in the real world, in which the viewers nostalgically embrace the resurrected franchise, but not necessarily the spectral tropes that return to haunt their memories. I will also comment on the cultural relevance of reviving the series in the new millennium, in which the ‘conspiracist’ frame of mind becomes essentially a mainstream paradigm, and, if the reviews of the 10th season of *The X-Files* are anything to go by, most attempts at tapping into the zeitgeist of the particular sociocultural moment tend to be perceived as a tacit perpetuation of the current social malaises and divisive stereotypes.
Reading “Envois”: Working a Vain, Invoking Ghosts

Were we to paraphrase the first sentence of *Manifesto of the Communist Party* Derrida refers to in *Specters of Marx*, it might sound as follows: “A specter is haunting Poland – the specter of Jacques Derrida.” Precisely, it is not haunting Poland necessarily as a country, but rather its academic and intellectual circles, as evidenced by the new and forthcoming translations, and many conferences devoted to Derrida’s legacy. Nevertheless, as he warns us (*comme il nous prévient*, to put it much more in his own vein and to ghost for him, as Geoffrey Bennington did, but this time conversely in his language), “if the readability of a legacy were given, natural, transparent, univocal, […] we would never have anything to inherit from it. One always inherits from a secret—which says ‘read me, will you ever be able to do so?'”

Derrida is thus coming back (*il revient*). He cannot but come back as his own “ghost-survivor” (*son propre “revenant-survivant”*) : not as the ghost from the past (that is, as the *shibboleth* of “French Theory” and poststructuralism in America), but the one which is yet to come (he is *à venir* and *l’avenir*):. *The Post Card* reads: “Finally one begins no longer to understand what to come [venir], to come before, to come after, to inform/to warn/to prevent/to anticipate [prévenir], to come back [revenir] all mean.”

Contrary to the culturally, politically and ethically oriented interpretations of Derrida’s fashionable concept of “hauntology,” we endeavor to have a more philological look at ghosts which iteratively haunt Derrida himself and dwell in his writings on the example of less commented “Envois,” the first part of *The Post Card*. Following one of Derrida’s metaphors he uses in “Circumfession,” as he even follows the animal that therefore he is, we aim to “find the vain.” Crudely speaking, our goal is to discuss, “from what might be called in the university my corpus, this is my corpus, the set of sentences I have signed,” how the blood flows through the veins of the *envois*. Thus, to “find the vain” is also to go “along the crural artery where my books find their inspiration” and practice what one may call a “venous reading.”
Michał Krzykawski, University of Silesia, Katowice

J'accepte. A Cryptic Love by Unsealed Writing

This paper particularly focuses on the autobiographical ghost that dwells in “Envois” and the multiple ways he/she/it interferes in Derrida’s concept of écriture. Read through love letters sent as postcards with the image on the back, which represents Socrates writing in front of Plato, Derrida’s writing, I argue, definitely becomes a cryptic writing (écriture cryptique) both in the sense of kryptô (gr. coded) and secerno (lat. set apart). I will endeavor to show that “Envois” – largely autobiographical and entangled in his life events – is a harbinger of the secret that Derrida will have taken for a fundamental feature of democracy in his later works. And yet the secret is of his own, as he notes when writing “Envois”: “Nobody will never know what the secret I write along with is. And that I say this will not change anything.”
This paper will analyse the ontological status of the characters who inhabit the world of John Banville’s novel *Ghosts*. The narrative initiates and ultimately resists narrative patterns; the characters seem to exist at an intersection of empirical reality and an obscure realm of fantasy, dream and imagination. While the problem of volatile selfhood recurs in Banville’s fiction, in this novel the very existence of the characters within the fictional world remains doubtful. Correspondingly, the existence and the role of the narrator are ambiguous. It will be argued that the numerous metafictional elements in the novel are central to its interpretation, and that the dominant in the novel is ontological. This analysis will suggest that the narrator is the most likely creator of the characters and further will argue that the novel itself should be treated as “work in progress”, or a design for a novel rather than a completed project.
The Phantom(s) of the Opera

Gaston Leroux’s novel The Phantom of the Opera has inspired a great number of writers and other artists to create their own works that are in various ways related to the classic. Susan Kay is one of them. She has written Phantom – a novel which allows the reader to see the famous phantom’s childhood in detail. However, Kay’s story is not simply a prequel. It goes further than showing her version of the events from Erik’s early life. Part of it recounts the events which can also be found in Leroux’s original, and it introduces some changes. In my presentation I will discuss differences and similarities between the two stories.
Hauntology, Performance and the Archive

The concept of hauntology is doubly tied to theatre: through Shakespeare’s *Hamlet* and performance studies. Both Jacques Derrida and Nicolas Abraham were inspired by the ghostly fascinations of Shakespeare’s play. My main objective, however, is to look at the ways hauntology conceptualizes the ontology of theatrical performance. The argument that theatre is the medium that is particularly haunted by its own spectrality has been put forward by several scholars (e.g. Marvin Carlson), referring to the questions of its authenticity, reproducibility and immediacy. The same argument has inspired artists to explore the borders between spectrality and materiality of performance, manifested in the difference between the present time of performance and its pasts, experience and memory, the archive and mediatisation.

In their two projects *Paradise Now: Re//Mix Living Theatre* (2013) and "*Dune 1961*: Spoken Opera: Fragments" (2015), Komuna Warszawa, a Polish alternative theatre company, explores the tensions between the real and the fabricated, the immediate and the mediated, and the present and the past. Referring to the legacy of the Living Theatre and using multimedia resources, mixing film, photography and live acting, *Paradise Now* investigates the (im)possibility of reproducing the archival records of theatre history in live performance. By constructing an invented biographical event which could have inspired Frank Herbert’s saga, *Dune 1961* focuses on the crisis of testimony and the tensions between documentation and fabulation.
This paper is about a literary rendition of imperial/colonial structures, and its deployment of the ghosts to convey the sense of their perdurablity. Focusing on Amos Tutuola’s 1954 novel *My Life in the Bush of Ghosts* I read the text as engaging with slavery not only because of its more or less explicit reference to the slave trade (in the West African tradition, “spectres of the forest” have functioned, critics have pointed out, as figures for the slave traders) but because of its economic sensibility. This sensibility enables Tutuola to articulate and forefront destruction as an ideal of capitalist value in the service of the slave trade, an idea Ian Baucom unearths from the archives of the Zong massacre of the late 18th century. Coding destruction as pleasure, Tutuola’s novel deploys the mouth as a site of such destruction, a narrative strategy that at once allows the novel to engage with the colonial and also the discursive life of the mouth itself. This paper thus is about the work the mouth does in the economies of the post-slavery imaginary.
Layers of Fear, a 2016 psychological horror game by Bloober Team, is a story-oriented walking simulator. While many walking simulators focus on uncovering the past, Layers of Fear is all about being haunted by the past. The gameplay narrates a tragic story and the complex relation of the protagonist with his past from which he cannot escape: his fear, his obsession and the endless cycle of his madness. Most importantly, this experience is not constructed in the game by providing the player with journal entries or letters to read, but by allowing them to literally walk through the past, among material representations of memories and emotions, as the house itself shifts through various layers and moments of time both before and after the tragic events that haunt the protagonist. This paper focuses on the unique delivery of experiencing past events used in Layers of Fear, as well as the concepts of haunting, madness and obsession central to both the game and the gameplay.
In *House* and *Space*² photographic series Francesca Woodman captures the environments that may be considered disruptive; yet, it is a female model – in her inconstant poses, always partially blurred or hidden – that holds the viewer’s attention. It is significant to note that the photographed woman is Woodman herself. Through this gesture, she disturbs the classical Barthesian distinction into Operator, Spectator and Spectrum introduced in *Camera Lucida*, embracing all these roles. She is then the person who takes a picture, its first viewer, and finally the object photographed whose name in Barthes’s nomenclature not without reason implies spectrality, theatricality and passing. We can thus observe twofold vagueness of these works of art: it refers to both the aforementioned triad – whose boundaries are transcended – and the very depictions, which evoke a sense of obscurity, since unfriendly interiors are haunted by the uncanny, semi-absent and yet ceaselessly present woman engaged in the play of dis-appearance.

In this paper I wish to examine Woodman’s spectral presence and the unhomely locations she haunts, basing my argument on Bracha L. Ettinger’s matrixial theory. Moreover, I intend to observe the ways in which Woodman challenges the divisions imposed on her and the medium she uses. The matrixial psychoanalysis is to provide me with the tools to read Woodman’s art through the prisms of affirmation, fragility and the potential emergence of blurry, ghostly subjectivity.
Stories about haunting are very popular in the horror genre. Typically they focus on the present being haunted by the past – or, to be more precise, the ghosts of the past. However, similar motives or story devices can be found in other genres as well, such as science fiction. One particular example of a science fiction movie that presents an interesting take on an idea of the present being haunted by other time points at the same time is *Terminator 2: Judgment Day*. In this movie viewers can observe an example of the present being haunted by both the past and the future.

In this paper I wish to present the idea that in *Terminator 2: Judgment Day* we can regard the relationships of a character to other characters and the story events as examples of haunting. In case of some characters it is a haunting of the present by the past, in some cases it is a haunting of the present by the future and in some cases it is a haunting by both the past and the future at the same time.
Supernatural or Material - Horror in Haunted places in H.P. Lovecraft’s, M.R. James’s, A. Machen’s and A. Blackwood’s Literary Works and Concepts

The horror story writers of the early 20th century presented various views on the surrounding reality. Some of them, such as Howard P. Lovecraft and Montague R. James rejected the possibility of phenomena regarded as supernatural; other writers, such as Arthur C. Doyle, Arthur Machen or Algernon Blackwood were members of theosophical or occultic societies. Thus, the writers mentioned in the title of the article differed not only in their attitude towards the supernatural, but also in the level of their education. Lovecraft, who did not receive any formal education, was nevertheless an erudite interested in science. James was a respected medievalist specializing professionally in the history of Christianity. Blackwood, educated abroad (in Germany) explicitly differed in his artistic output from Machen, aWelshman, who decided to leave the United Kingdom only during his journalistic career. The aim of the article is the presentation of the haunted places in the literary works of the chosen authors and juxtaposition of their narratives with their scholarly formation as well as their views on the surrounding reality.
Sam Shepard’s New York debut as a playwright took place in October of 1964 at the Theatre Genesis, where his playfully disruptive one-act pieces *Cowboys* and *The Rock Garden* were performed. Since then, the Illinois-born artist, who has evolved from the countercultural underground of the 1960s to mainstream recognition and Hollywood, has continued to challenge his audiences with decades of works which preclude a facile classification. Tapping into and boldly fusing a wild range of sources, genres and styles, Shepard’s texts have offered provocative pastiches of the factual and the mythical consistently defying totalizing exegeses. Intriguingly, in the course of a career that spans half a century, from the Vietnam era to the America of Barack Obama, Shepard has often been labeled a “quintessentially American” playwright. According to Leslie Wade (1997), “[d]rawing from the disparate image banks of rock and roll, detective fiction, B-movies, and Wild West adventure shows,” Shepard’s texts “function as a storehouse of images, icons, and idioms that denote American culture and an American sensibility.”

The present paper reflects on questions of spectrality and haunting in the context of Sam Shepard’s mature work. Centring primarily upon his eerie revisionist western, *Silent Tongue*, filmed and released in the 1990s, the paper seeks to afford an insight into this intensely theatrical supernatural drama set in 1873 on a foreboding New Mexican prairie and rendering a conflation of Greek tragedy, Native American and Irish folklore as well as the conventions of the western film genre. Shepard’s writings for both the stage and the screen, imbued with cowboy imagery, have frequently explored the ways in which American reality – and, in particular, American masculinity – falls short of its enduring myths. In my discussion of *Silent Tongue*, I will attempt to demonstrate how this haunting, richly allusive period piece, written and directed by Shepard himself, revisits the familiar Shepard territory, blending the real with the surreal, re-investigating the core concerns of his artistic career. I will look at how the Pulitzer Prize-winning author of *Buried Child* interrogates American culture and American identity, reviewing the nation’s guilty past; how he exposes economies of conquest and domination derived from the Western codes of manhood, subverting the traditional frontier myths of heroic individualism. Special emphasis in the paper will be placed on Shepard’s treatment of female characters (both ghostly and corporeal) – specifically Native American women – in the screenplay of *Silent Tongue*, ostensibly departing from his earlier theatrical portrayals of Native Americans as cultural Others.
Gazing Spectrally, Gazing Anxiously - from Page to Screen:
Haunting/Haunted Visions in M. R. James’s Ghost Stories
and Their Film Adaptations

The paper addresses the vision/visual aspect of haunting in two related contexts: one is literary and is made up of the classic ghost-story as represented by M. R. James; the other, filmic context consists of BBC adaptations of the stories (e.g. “Oh, Whistle, and I’ll Come to You, My Lad,” “A Warning to the Curious”). The key assumption is that vision is central to literary and cultural-oriented haunting studies (e.g. Srdjan Smajic’s and Shane McCorristine’s research into ghost-seeing). Economies of seeing (looking and averting the gaze; the condition of being-looked-at by spectres) have their literary expressions in various modes of narrative focalization. These have filmic equivalents in the operations of the camera. Assuming that ghost-seeing is a synecdoche for haunting and covers various modes of spectral perception, the paper examines the possibilities, modifications - and the general validity (“adaptability”) - of transferences of literary scenes of haunting to the screen.
The Haunting Presence of the (Feminine) Gender

The paper will concentrate on haunting seen as a qualification of the public presence of the feminine. The feminine haunting the present is a theme which Claire Kahane explores in her reading of the dark secrecy surfacing in the structure of Gothic fiction (both past and present) through failed attempts at escape from the inside of the castle. This failed escape results in positing the feminine presence in the public as uncanny mothers of infancy who, as she puts it, “continue to haunt us.” This ungendered use of “us” posits the public as haunted and excludes the perspective of the haunting, silences the voice of the one who haunts, the voice which speaks through Virginia Woolf’s essay titled “Street Haunting: A London Adventure” (1927) in which the incognito of the Baudelairean flaneur is undermined through identification with the haunting and the realization that one cannot not participate in what one sees, the realization which blurs the clear distinction between the haunted and the haunting. What haunts both in the Gothic castle and in the streets of Woolf’s London, as I will argue, is the specter of haunting and being haunted by what Judith Butler sees in The Psychic Life of Power as the repudiation of the feminine which is governed by the paradox of wanting to be a man being “haunted by the dread of being what he wants.”
The Haunted City: Spectres of Colonial Past in Vandana Singh’s “Delhi”

Even though the British colonial rule over India ended in 1947, its spectres haunt the nation until this day. Since then, Indian postcolonial writing—both of the realist and fantastic kind—has attempted to reconcile the past of the nation with its present, addressing the legacy of the haunting spectres of the colonial rule.

With that in mind, the following paper seeks to explore the way in which Vandana Singh, in her short story “Delhi,” engages in a discussion concerning the intersection between spectral hauntings of the colonial past and the counter-discursive, revisionist practice of reclaiming and rewriting the colonial narrative by the Othered subject personified by the protagonist. Adopting the postcolonial discourse as well as theory of science fiction as the primary methodological framework, the paper argues that for Singh, the act of haunting facilitates reclamation of the lost history and memories of the city and ultimately contributes to the revision of the colonial account. Thus, in Singh’s “Delhi,” the spectres of the past become liminal, incorporeal entities, no longer confined to the sphere of abstraction and metaphor, enabling the postcolonial act of writing back.
Postfeminist Spectres: What’s Haunting Television Heroines?

Postfeminism is frequently analysed and conceptualised as a time or sensibility haunted by the ghost of feminism that it wants to (purports to) relegate to the past. It is also a crucial concept in understanding the ways of portraying and constructing female characters prevalent in the American media. In my paper, I look into the hauntings (literal but predominantly figurative) experienced by selected prominent women protagonists of American mid-brow television series of the late 1990s, 2000s and early 2010s, from the ghostly child of *Ally McBeal* to the multiple hauntings of *Grey’s Anatomy*, to compare the spectres narratives assign to these female protagonists, their significations and ways of containing them or exorcising them within the narrative.
On the Threshold: Haunting Transgressions
in Gaétan Soucy's The Little Girl Who Was Too Fond of Matches

The main aim of this presentation is to show how Gaétan Soucy's 1998 bestselling novel The Little Girl Who Was Too Fond of Matches both extends and complicates the Canadian Gothic tradition. The first part focuses on Canada as a "haunted culture," and attempts to identify the ghosts which haunt Canada and make themselves manifest in the nation's gothic literature. I ponder the postcolonial character of Canadian Gothic, and reflect on the representations of monstrous nature in Canada's early fiction. A short section is devoted to the characteristics of French-Canadian Gothic specifically. The second part of my presentation proposes a reading of Soucy's novel which concentrates on gothic transgressions the story revolves around. One of my main assumptions is that the novel invites ecocritical and ecofemist interpretations, and that its representations of nature reveal the subversive character of the text whose narrator, by her own admission, locates herself on the threshold of things.
On the narrative voice of a ghost/spirit/duppy
in Marlon James’s haunting novel *A Brief History of Seven Killings*

Marlon James’s *A Brief History of Seven Killings*, the winner of the Man Booker Prize 2015, concerns attempted assassination of Bob Marley in 1976 and its socio-political context. It is a polyphonic novel with a huge cast of characters and several first-person narrators, revealing the events of the plot from different angles and perspectives. Among these many voices one belongs to a ghost/spirit/duppy – Sir Arthur Jennings – a deceased politician. Sir Arthur’s narrative plays a crucial role in the novel’s narrative structure. With its access to the future and its knowledge of the past, with its ability to bear witness to the events happening at diverse places and with its immaterial presence, the character of Sir Arthur becomes not only a link between the spiritual and the earthly, but also a vital connection between pre- and post-independence Jamaica. A key agent bringing together orality and literacy, the African and the European heritage, as well as the living experience of the white colonizer and the native population, the character may be interpreted as assuming the roles of a Greek chorus or a Jamaican duppy. Variousy understood in Caribbean folklore as a soul of a dead person, a ghost, spirit or the shadow of the departed, the duppy is believed to linger on earth while the ‘good’ soul goes to heaven or hell. As a haunting figure, traditionally associated with magic, the uncivilized and the marginalized, Sir Arthur’s presence disrupts the old binary distinctions between life and death, past and present, African and European. Simultaneously, it points to Jamaica’s vibrant culture, where a great range of pagan spiritual practices coexist with Christian beliefs, and the tradition of oral discourse underpins the cultural memory of a nation.
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“The art of writing posthumous papers”. Kierkegaard and the Spectral Auditorium  

The aim of this work is to read Kierkegaard’s Either/Or Part I (1843) through Derridean concepts such as secret, hospitality, and spectrality in order to study the relation between literature and alterity and the spectral dimension of textuality. The work will focus on the three essays addressed to the “Symparanekromenoi” (“the community of the death”), a fellowship who practice the art of writing posthumous papers (SKS 2, 137-225). These essays wonder what it means to write a text for those who are already dead, and then challenges the hospitable character of every literary text, continuously open to other readers and other meanings, far different from the univocal addressee of ordinary texts such as letters. In addition, the texts are presented as old papers found in a secretary by a pseudonymous editor (“Victor Eremita”), which suggests that every text is a posthumous paper, that is to say, it will always be read after the death of his author.  

Using all these literary strategies, Kierkegaard offers the elements to conceive an ethics of alterity in which the secret that (de)constitutes the singularity of literature is also the narrow entrance for the absolutely other, and the secret of the author’s subjectivity is radically inhabited by the specter of the others.
In Shirley Jackson’s 1959 *The Haunting of Hill House*, a Dr. Montague talks about “houses described in Leviticus as ‘leprous’, tsaraas”, adding that “the concept of certain houses as unclean, forbidden - perhaps sacred - is as old as the mind of man”, and indeed, American literature abounds in haunted structures and landscapes - Jackson’s novel shows an acute awareness of their role as spaces onto which much is displaced, depending on cultural moment.

In this paper I would like to tackle one of the newer additions to the long list of works which present and comment on, as Julia Kristeva puts it, culture’s various means of “purifying the abject” Palahniuk’s *Haunted. A Novel of Stories* seems to be an attempt to review the tradition of telling horror stories as well as their contents, our need to tell them and the occasional desire to become immersed in them. As such, it undertakes the almost impossible task of grasping the underbellies of contemporary American culture, an attempt which has received so far little critical attention and which perhaps deserves a more careful look.
The heroine of Graham Swift’s *Mothering Sunday: A Romance* (2016) is an acclaimed novelist who, at the age of 98, looks back to the day in her youth that shaped her into a writer. This journey into the past is an exploration of personal memories and traumas, including that of the Great War, which demonstrates that “what seems to be out front, the future, comes back in advance: from the past, from the back” (J. Derrida 1994). Importantly, it is also a survey of the 1920s culture and its influence on the female writer, offering a tacit critique of what Andreas Huyssen (1988) identifies as the “powerful masculinist current” of modernism. In this paper, I read Swift’s novella as a commentary on literary history and its economy of specters, focusing in particular on literary modernism as both haunted by and haunting its feminine other.