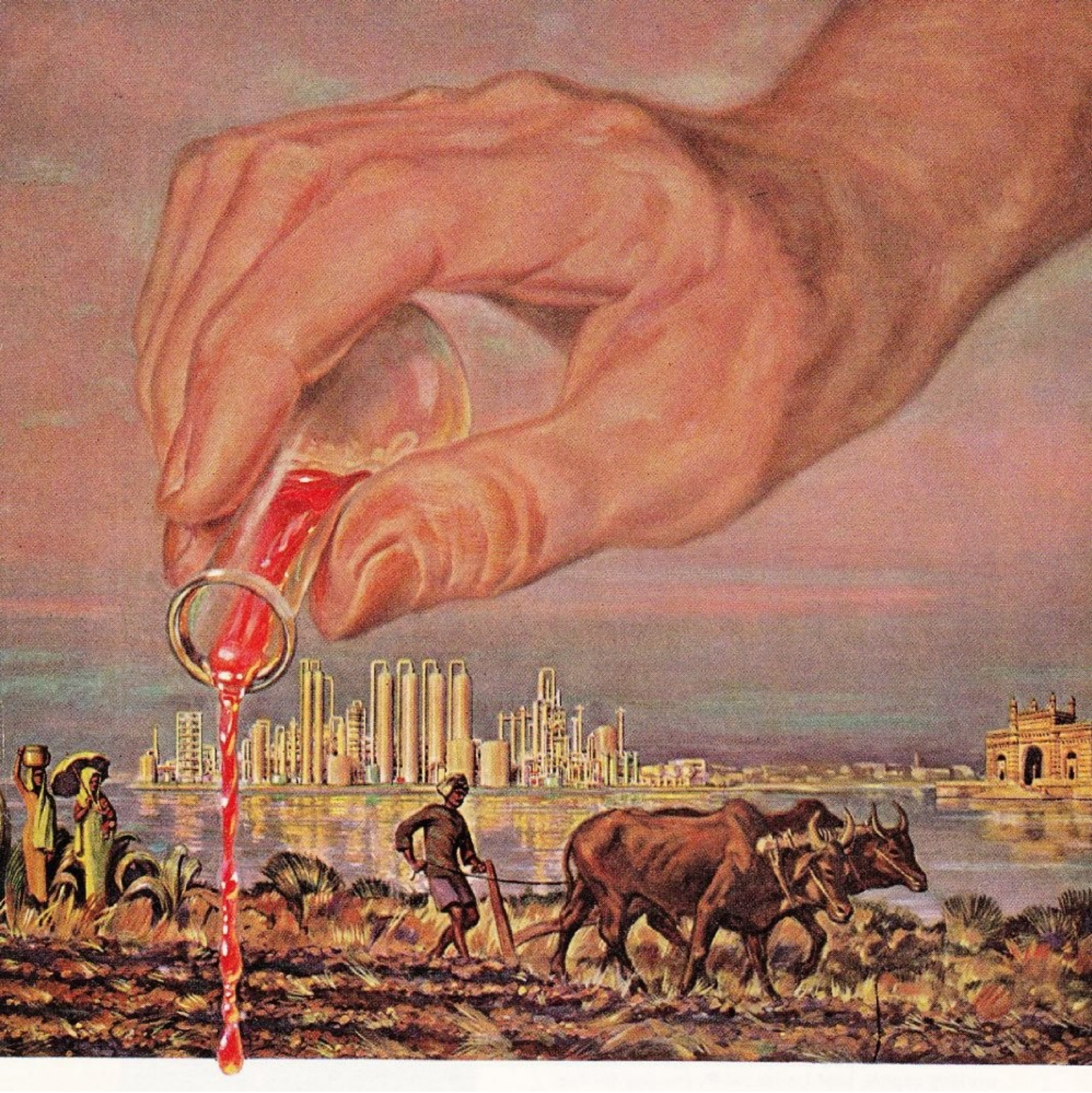

Reframing Disaster Conference
28—29 November, Leeds

Arts & Humanities Research Council

UNIVERSITY OF LEEDS

Reframing Disaster Conference Abstracts

Friday 28 November, The Carriageworks, Millennium Square

10.00: Plenary – Reframing Disaster

Anthony Carrigan, University of Leeds

Anthony Carrigan is Lecturer in Postcolonial Literatures and Cultures at the University of Leeds. He is the author of *Postcolonial Tourism: Literature, Culture, and Environment* (Routledge, 2011), and editor (with Elizabeth DeLoughrey and Jill Didur) of *Global Ecologies and the Environmental Humanities: Postcolonial Approaches* (Routledge, 2015), and a special issue of *Moving Worlds* on Catastrophe and Environment (2014). He is a Fellow of the Rachel Carson Center for Environment and Society, Ludwig-Maximilians-Universität, and an AHRC Early Career Fellow, and is currently writing a book on postcolonial literature and disaster. a.j.carrigan@leeds.ac.uk

10.30: Panel 1 – Disasters in the Field

Ilan Kelman, University College London

Megabytes of doom: Exploring 'disaster' through island photography

One of the hardest disaster research messages to convey to the public (as well as to many scientists in the field) is that 'disaster' is not an event. Reams of books and academic papers, along with blogs and newspaper columns, express this point theoretically and empirically while connecting the academic ideas with the evidence. This fundamental tenet rarely engrains itself into the public consciousness, policy, or practice. Given this disconnect, do techniques exist beyond prose and logical argumentation for working with the public to understand 'What is disaster?'

This talk uses the presenter's own photography from islands around the world to visualise different elements of 'disaster' being more than an event. The photos illustrate what island residents and visitors observe every day, yet might not realise or accept that they are witnessing the location's disaster. Discussion explores whether or not those examples are indeed suitable for engaging beyond topic specialists. In many instances, the underlying disaster depicted in the images is exactly the island dimension which those with the power to tackle disaster prefer instead to perpetuate and exploit.

Ilan Kelman http://www.ilankelman.org is a Reader in Risk, Resilience and Global Health at University College London, England and a Senior Research Fellow at the Norwegian Institute of International Affairs. My overall research interest is linking disasters and health, including the integration of climate change into disaster research and health research, especially for island locations. ilan_kelman@hotmail.com

Linda Annala, Hanken School of Economics

Ethics of the "do no harm" principle in field research: A framework and post-colonial critique of research designs in humanitarian settings

Researchers and organizations doing field research in humanitarian settings often face ethical dilemmas. The humanitarian principle of "do no harm" is parallel to the ethical principle within socio-economic research, "avoidance of personal and social harm". This double imperative poses serious ethical problems to researchers and practitioners in humanitarian contexts, and despite the various existing ethical codes and guidelines, the principle of "do no harm" remains controversial. This paper argues that defining and implementing this humanitarian principle is closely linked to the research design that an individual researcher, practitioner, or an organization chooses to pursue in their field research. The aim of this paper is to create a conceptual framework for the ethical problems around the principle of "do no harm", and the different categories of research designs within humanitarian field work. The framework is based on a literature review on empirical studies in disaster research, adopting a post-colonial critique in analyzing the ethical considerations of the "do no harm" principle. The categories of research designs in the framework are conceptualized by the four paradigms for analysis of social intervention. The four paradigms arise from the insider vs. outsider view, and research to radically change the system vs. research to improve the system function. This paper concludes that while there is no "best practice" for disaster research with regard to the "do no harm" principle, researchers, practitioners and organizations would benefit from integrating ethical concerns more seriously into their research designs. Moreover, this research will facilitate organizations and researchers in identifying the potential ethical concerns prevalent in humanitarian field research.

Linda Annala is a second-year PhD student in Supply Chain Management and Social Responsibility at Hanken School of Economics in Finland. She has a M.Sc. in Business Networks and dedicated her thesis to local procurement in disaster relief when finalized her thesis four years ago. Before starting her PhD, Linda worked in two environmental NGOs in Nicaragua and Mali, and spent two years in Ethiopia working on a bi-lateral "development cooperation" project on rural water supply. Currently she is affiliated with the Humanitarian Logistics and Supply Chain Research Institute at Hanken School of Economics. Linda's research interests are inclined towards sustainable drinking water supply, power within supply chain designs, post-colonial critique and research ethics. linda.annala@hanken.fi

10.30: Panel 2 – Africa, Disaster, and the Media

Amy Rushton, University of Manchester

Reframing the 'tragic continent': Is Africa a Disaster?

Despite the efforts of cultural figures and activists to further alternative, deeper understandings of contemporary African life, Western media still clings to a pervasive image of a continent perpetually on the brink of disaster. As the writer Bernardine Evariston puts it, these images depict 'War-torn Africa, Starving Africa, Corrupt Africa — in short: The Tragic Continent'. Indeed, Africa is frequently portrayed as one huge disaster area: politically, economically and ecologically disastrous. Yet recent statistics have confused the familiar narrative of Africa's perpetual failure: since 2001, the annual total value of goods produced and services within Africa

has surpassed world growth and those African nations which have secured long-term investment are those that are classed as the biggest failures by the World Bank and IMF. Disaster suggests apocalypse yet Africa not only continues to exist but appears to be economically thriving. What are we missing about Africa's resilience and renewal? Inspired by the TED Talk format of presenting complex ideas in an accessible way, my presentation draws attention to how we might start to rethink the idea of Africa: not as a disaster but as a key player in the contemporary world, one with a pivotal role in the unfolding global future. My talk will reach this conclusion by suggesting answers to some important but often overlooked questions in mainstream discussions about 'Africa': how is the term 'disaster' defined in relation to Africa? Who applies it to Africa and why does the image of disastrous Africa persist? And what might now force its disastrous image to change?

Amy S. Rushton is a PhD researcher in the department of English, American Studies, and the Centre for New Writing at the University of Manchester. Amy's current research interests are in postcolonial theory, African fiction, Marxist economics and cultural materialism. She is a steering committee member of the Manchester Postcolonial Group and an experienced tutor in literary studies. In October, her essay on *Half of a Yellow Sun* will be published in the Palgrave Macmillan book, *Exoticising the Past in Contemporary Neo-Historical Fiction* (ed. Elodie Rousselot). amy.rushton@manchester.ac.uk

Jacklyn Lacey, American Museum of Natural History

Haemorrhage: Hypocritical dimensions of international public health and media responses in Ebola outbreaks, 1976–2014

"The most terrifying diseases are those perceived not just as lethal but as dehumanizing." (Sontag, 1988)

The emergence and spread of Ebola in sub-Saharan Africa is inadequately recognized as a manifestation of slow violence against postcolonial publics who are thrust into global commerce—and global epidemiological monitoring and response—often through structural development packages but without the genuine infrastructural development, absent extractive motivation, necessary to adequately treat and protect those within their borders. These countries, while in the throes of acute epidemiological crises, receive the attention of international health and aid agencies explicitly motivated by preventing the virus from leaving its 'place' and spreading to the 'developed world.'

In the case of the Ebola virus outbreaks of 1976 (Zaire and Sudan), 1995 (DRC), 2000-2001 (Uganda), and 2014 (Liberia Guinea, and Sierra Leone), the pressures of land and resource management in post colonial regions, particularly increasing human entanglements in previously unadulterated tropical forests, as well as imperial apparatuses accelerating anthropogenic environmental degradation and concomitant climate change are largely unexamined. Simultaneously, perceived social, political, economic and cultural deficiencies in Central, East and now West African communities fall under Western scrutiny while larger framing factors, particularly colonial history and its impact and legacies are largely invisibilized in public (health) narratives.

The paper and presentation mobilize data within sociological and social psychology methodologies to interrogate media-mind constructions of Ebola from the five most extensive outbreaks in international contexts and places this analysis into dialogue with images, narratives and collective action in contexts local to the sites of these outbreaks. The juxtaposition of these geopolitically-drawn perceptions draws attention to the harm in leaving unexamined the dissonances in local and international constructions of epidemiological observation; dissemination of information through (often sensationalized) media portrayals; complexities of global public health intervention and perceptions of how racial, national, socioeconomic, religious, cultural and medical partitions play out in the shape, spread and scope of Ebola's emergence into human health surveillance.

Jacklyn Lacey is curatorial associate of African and Pacific Ethnology at the American Museum of Natural History. Her recent work is exploring the intersections of infectious disease epidemiology, medical anthropology and anthropocene studies. A webinar discussion organized by AAA on the anthropologists' role in Ebola is available on Youtube. Her work at AMNH analyzes museum discourses on African culture and technology. Recent presentations on these themes include the American Ethnological Society, AAA, the Sydney Environmental Institute, and at a an environmental humanities conference she co-convened at AMNH in 2013. In 2014, work on the Ebola project is being presented at the Global Insecurities conference in Bristol and AAA in DC. This past year she worked with colleagues in New York and Samoa on the project "Rethinking Home: Climate Change in New York and Samoa," for which they received a US State Department and American Alliance of Museums 'Museum Connect Grant.' She has a background in virology and medical anthropology, previously working in public health education in Tanzania, HIV/AIDS testing and research at African Services Committee in Harlem, and in Drew Cressman's NSF-funded immunology lab at Sarah Lawrence College. She lives with her cat, Betty White, in Brooklyn. jlacey@amnh.org

11.30: Panel 3 – Writing Disaster Governance

Liam O'Loughlin, University of Pittsburgh

Crisis contained: The poetics of bureaucratic disaster

Conceptions of long-term and concealed forms of harm (such as "slow" and "structural violence") are typically defined in contrast to instances of sensational or eruptive disaster. In particular, Akhil Gupta has contrasted the urgency of state disaster response with the unseen, yet routine "structural violence" of deprivation carried out by state administration. This paper, however, explores the fertile overlapping ground between the sensational and the structural under the sign of the "bureaucratic disaster."

I explore this notion in two Indian Anglophone novels of state disaster management: Sanjay Bahadur's *The Sound of Water* (2007) and Upamanyu Chatterjee's *Mammaries of the Welfare State* (2000), which depict the flooding of a coal mine and the outbreak of plague, respectively. These novels, written by and about government administrators, reflect the language and practices of administration. Together, the two works depict the everyday bureaucratic practices of obfuscating language, delay, and routinization as methods of containing or stifling the

social urgency around the disaster. These novels thus link moments of crisis management to practices of long-term state indifference, establishing a continuum between forms of violence.

Importantly, while these novels register trenchant critiques of state administration, I disentangle them from the broad stigmatization of state disaster response as inescapably sluggish and inefficient. Instead, these texts remind us that extensive bureaucracy and administrative neglect are common products of neoliberalism.

Liam O'Loughlin is a PhD candidate in Critical and Cultural Studies at the University of Pittsburgh. His research examines conceptions of violence and cosmopolitanism in contemporary South Asian Anglophone narratives of disaster. His work has been published in *Comparative American Studies, The Literary Encyclopedia* and is forthcoming in an edited volume entitled *Negative Cosmopolitanism*. moloughlinliam@gmail.com

Sourit Bhattacharya, University of Warwick

Disaster, geography, and literary realism: Three novels of the 1943–44 Bengal famine

Disasters are both material and ideological. They are produced by specific modes of governance, grounded in certain geographical distributions, and require different cognitive devices for imaginative engagement and reproduction. Borrowing from Anthony Oliver-Smith (2001), Mark Anderson (2011), and others, this paper attempts to interrogate the link between disaster, governance, and urban geography, and the possibilities of framing them in literary narratives. It takes the Great Bengal famine of 1943/44 as the point of interception (incidentally it is the 70th anniversary this year), and studies how three novels written variously at the emergence, vehemence, and aftermath of the 'event' engage with the logic of the disaster and its affect on the city space, and correspond to the social needs of and required improvisations within literary realism.

It takes Tarashankar Bandyopadhyay's *Manwantar/Epoch's End*, written in 1944, and locates the diarist turn in the novel with the emergence of the disaster, and the several narrative shifts related with urban space, such as journalistic extracts, phone narratives, and caricatures. It follows this inquiry in Bhabani Bhattacharya's *So Many Hungers!* (1947) which it argues stages a dialogue between urban colonial governance and 'social realism'. The presentation ends with Amalendu Chakraborty's *Ākāler Sandhāne/In Search of Famine,* which was written in 1980, and thus throws two fundamental questions at 'postcolonial disaster studies': how does the post-colonial revisit the claims and ruins of the colonial, and in what way cinematic realism (since it was made into a film first based on its early draft) intersect with the novelistic one? Above all, it asks: how do we account for and practice the historical residues of a colonial past in ex-colonized nations?

Sourit Bhattacharya is doctoral candidate and Chancellor's International Scholar in English and CLS at the University of Warwick. He works on the intersections between historical crisis (disaster and political movements) and literary realism. This paper is part of his PhD chapter. He has published in journals and edited books, and presented conference papers recently at UCL,

Glasgow, and Oxford. He also co-edits the online journal, *Sanglap: Journal of Literary and Cultural Inquiry.* Sourit.Bhattacharya@warwick.ac.uk

11.30: Panel 4 – Legacies of Empire

Matthew Davidson, Trent University

Sanitizing empire: From occupation to epidemic in Haiti

That the destruction caused in Haiti by the 2010 earthquake was exacerbated by the structural poverty that exists there - a legacy of colonialism and imperialism - has by now been amply observed. Yet the subsequent cholera epidemic has not been afforded the same level of postcolonial analysis. While the cholera epidemic is typically - though not incorrectly - associated with the massive earthquake that occurred earlier in the same year, the outbreak was ultimately able to occur because Haiti lacked adequate infrastructure for water and sanitation. Much of the infrastructure that the country did have dated back to the 1915-34 American Occupation. Not incidentally, it was also during the occupation that the era of international development began for Haiti, particularly in the realm of health. This paper will establish how the occupying Americans established a "modern" health and sanitation system during that time to strengthen their hold on the country, while also tracing the decline of that same system following the withdrawal of the US Marines. At the same time, this paper will explore the immediate causes of the cholera outbreak, particularly in regards to the current - as Haitians describe it - UN occupation of Haiti. These two stories - one historical, and one contemporary - will be weaved together to detail the origins of the epidemic. Ultimately, the paper will show how an occupation-era colonial health project provided the basis for subsequent development projects in Haiti, thus structuring how humanitarian aid would be structured.

Matthew Davidson holds an M.A. in history from Trent University, and is currently applying to history PhD programs. His research focuses on health, development, and imperialism in Haiti. He can be reached at matthewawdavidson@gmail.com.

Mohammed Berrada, The New School for Social Research, NY

50+ years of Independence and still serving the master: The slow violence of economic servitude

"Je ne suis mort ni vif, ailleurs est mon domaine" "I am neither dead nor alive, elsewhere is my domain" Mohammed Dib, 1920?2003, from the poem Étranger (Foreigner)

Today it is hard to imagine a person whose introduction to North Africa – and to the continent at large – was not through the lens of development discourse, uttering that their economies are non-emerging, or that their civilizations were left behind while other nations advanced. Disturbingly, these messages are not just external perspectives; it is the rhetoric that can be heard from some North Africans themselves.

In this presentation, the intersecting conclusions of two working papers (Berrada, 2014; Ortiz, Burke, Berrada, & Cortes, 2013) are brought together, crafting an alternative history of the Arab Spring and its roots. This work is framed in the effort to create an alternate discourse

through which we might consider the nature of North African (Political) Economies as neither developing nor emerging, but as post-colonial and embedded in a neo-liberal world. This construct caught between (post) colonialism and (neo) liberalism constitutes a slowly unfolding disaster.

Three examples from three distinct sectors are analyzed in each of the three countries in the small Maghreb: Morocco, Algeria, and Tunisia. The project presents both a comparison of the way they are structured through sector comparative analysis in former/current (neo) colonial powers and an assessment of their impact on the local economies.

The analysis reveals a structure directed towards fast-tracking benefits for the few and the foreign, ignoring possible positive impacts on the population that alternative constructs could bring. There is a structure which is turning these countries into what I describe as 'Authoritarian Post-Colonial Neo-Liberal' political economies—the dissonances of these efforts versus possible local economic epistemologies are ultimately what I present as a deep-rooted cause of outrage that culminated in the Arab Spring/Awakening.

Mohammed Berrada has previously worked with the Moroccan Bank of International Commerce (BMCE) as a Business Intelligence Analyst before joining the New School for Social Research PhD program as a Fulbright scholar. I hold a Masters Degree in project management from Université Paris-Est Créteil, and was a JASSO exchange student at Yokohama National University. I have an interest in big data, consulting for the tech company enigma.io; and more recently researching intersections of international governance and local sociopolitical contexts with the Friedrich Ebert Foundation in New York and an ongoing research project on protest movements from which a first working paper, "World Protests 2006-2013", was presented to the United Nations working group on Post-2015 Development Goals.
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12.15: Plenary Panel – Disaster Relief: Charity and Humanitarianism

Martin Cottingham, Head of Communications, Islamic Relief

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Hamid Azad, CEO: Muslim Aid

ceo@muslimaid.org

14.00: Plenary – Humanitarian Challenges

Barry Munslow, Liverpool School of Tropical Medicine

Learning from the past whilst trapped in the present: humanitarian challenges now and for the future

Barry Munslow is Professor Emeritus of Politics, University of Liverpool, and principal lecturer on all Masters and Diploma Humanitarian programmes at the Liverpool School of Tropical

Medicine. Visiting Research Professor at the Graduate School of Public and Development Management, Wits University, Johannesburg, South Africa (2002 to 2011). Big picture specialist of the political economy context of complex political emergencies and disasters. Development policy advisor and academic researcher on sustainable development, environment, agriculture, energy, health, regional cooperation, political conflict, public and development management.

14.15—16.00: Writing environmental justice: A participatory 'zine workshop [#RDZine]

Melanie Boeckmann, University of Bremen

Environmental disasters put human health at risk. As climate change may increase frequency and intensity of extreme weather events, the public health community has started to engage with the environment at a larger scale, embedding it in the social sphere. Public health as a discipline is deeply anchored in social justice movements. The enormity of climate change at a global scale, and its impacts at the local level, pose a particular challenge: Structural inequities could be exacerbated, as seen for instance in the Chicago heatwave of 1995, where disproportionately Black Americans suffered health impacts or died.

From a normative viewpoint, we ask: who is responsible for causing climate change, but more so who is responsible for protecting vulnerable populations from health effects of disasters exacerbated by climatic changes? And further: who gets to define vulnerability in the first place? A discourse on responsibility and risk is therefore a necessary response to developments in climate; I would like to start this conversation at the Reframing Disaster conference.

I suggest engaging with this issue through a creative format: I would like to invite conference participants to contribute to a zine, a written document collecting ideas on responsibility, on environmental justice's place in climate change discourses, and on power in (academic) processes of defining vulnerability, a practice that easily leads to "othering". Borrowing from the concept of a DIY zine workshop8, the session could bring together academic and non-academic audiences, encouraging active sharing of knowledge and ideas.

Melanie Boeckmann is a Public Health Research Fellow and writer. She is currently finishing her dissertation on climate change and health while working as researcher on European Health Policy at the University of Bremen in Germany. Melanie is a board member at a German non-profit working with unaccompanied young refugees, and part of the editorial collaborative of the medical anthropology blog Somatosphere. Her research interests include the intersections of health and cultures, health risks, women's health, and processes of writing in academia and beyond. She tweets @m_boeckmann.

14.45: Plenary Panel – Poetics of Recovery

Anne Collett, University of Copenhagen

'Growing Towards New Meaning': Poetic response to the Great East Japan disaster of 3.11

Paraglider, Eijij Sakai, a resident of Iwaki, Fukushima Prefecture who began filming the Tohoku coast from a bird's eye view as a hobby, also filmed the destruction of those coastal communities in the wake of the Great East Japan earthquake, tsunami and nuclear meltdown of March 2011. He continues to record their reconstruction and revival in order he says 'to pass on the lessons from last March'. Sakai has posted images on the web and published a collection of before and after photos. One year on he remarks that 'a year is just too short to put everything in perspective.' What does it mean to 'put everything in perspective'? In Japan, grief is accompanied by anger and loss of faith in the decision-making ability and integrity of government; but pride and gratefulness also feature in the stories of loss and survival. This paper asks what place poetry might have in the process of mourning, anger and recovery. Although the poet Jon Mitchell (resident of Yokohama) claimed that 'poetry has lost its tongue' (*march and after*, 2011), this is in fact the kind of event that calls for/th poetry, as his own volume and many others attest. Fukushima-born prize-winning poet, Ryoichi Wago, wonders, 'Is there anything I can do useful by uttering my words?', and proceeded to tweet 40 pieces of poetry that have subsequently been collected and published in volume variously translated as *Pebbles of Poetry* and *Gravel of Poetry*. Wago's tweets attracted tens of thousands of followers, have been discussed in a number of Japanese newspapers and on Tokyo TV, and have been set to music. In a poem simply entitled 'Words' that begins a volume of reflections on 3.11 published in 2012, ShuntaroTanikawa claims that 'words put forth buds/From beneath the rubble' and 'grow toward new meanings'. Beginning with the many claims that words are silenced - rendered impotent - in the face of so great a disaster, I propose to examine a variety of poetic responses that suggest rather the opposite. Words of a particular kind, that is, poetry, are flourishing and powerful. Interestingly, poetry is not only understood to be an art capable of restoring meaning to those who have 'lost everything', but a disaster of epic proportion is recognised as the ground in which words that have 'grown old from overuse' are renewed. It would seem that poetry responds to a need and that need revives the art itself. A continuity of poetic meaning particular to Japan is thereby established: 'with accents like old times' (Tanikawa) poetry and people grow toward new meaning and new life. In this sense poetry might be said to 'put everything in perspective'.

Anne Collett is the current Distinguished Visiting Professor of Australian Studies at the University of Copenhagen and was the Visiting Professor of Australian Studies at the University of Tokyo 2011-12. She edited *Kunapipi: journal of postcolonial writing & culture* from 2000 to 2012 and has herself published widely on postcolonial literatures, with a particular focus on women's writing and poetry from the Caribbean, Australia, Canada and South Africa.
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Minoli Salgado, University of Sussex

Disasters natural and unnatural: Bearing witness to war and the tsunami in *A Little Dust on the Eyes*

I will discuss the challenges of giving literary expression to the civil war and the South Asian tsunami in my recently published novel, *A Little Dust on the Eyes*. Taking as my starting point Neloufer De Mel's observation on the responses to the tsunami - 'natural disasters never stay "natural" for long' - I explore the exigencies placed on the novelist in narrating these different events. Key concepts in trauma theory - such as the non-narratability of trauma, the ethics of representing the Other and the creation of cross-cultural communities - are considered in relation to the literary practice of bearing witness and the construction of narrative voice.

Minoli Salgado is a writer and Senior Lecturer in English at the University of Sussex. She has published widely in postcolonial studies and is the author of the influential cultural study, *Writing Sri Lanka* (2007). In 2012 she was selected to represent Sri Lanka in London's Poetry Parnassus, part of London 2012 and the Cultural Olympiad, and won the inaugural SI Leeds Literary Prize for her novel, *A Little Dust on the Eyes* (2014). K.M.Salgado@sussex.ac.uk

15.45: Panel 5 – Framing Crisis and Emergency

Agnes Woolley, Royal Holloway & Mariangela Palladino, Keele University

Responding to crisis: Forced migration in the twenty-first century

According to an Amnesty International report published in July 2014, '23,000 are believed to have lost their lives trying to reach Europe since 2000'. Most recently, in October 2013, over 500 people died attempting to reach Europe from North East Africa and in February 2014, Spanish police were filmed shooting rubber bullets at African migrants swimming to Spanish territory from Morocco. While human displacement is an ancient phenomenon, the deathly turn in contemporary migration is undoubtedly a disaster; one which has its roots in complex colonial histories of domination and uneven development. This discussion paper - presented in the form of an open dialogue between speakers and audience - introduces a multi-disciplinary project which aims to rejuvenate the historically strong links between postcolonial studies and social praxis, deploying them usefully in the area of forced migration to alter the terms of policy debate. We will elaborate a number of current creative, political/activist and theoretical responses to the proliferating deaths of migrants seeking asylum in Europe and posit the need for 'contact zones' to enable the development of collaborative responses to this unfolding crisis. As re-evaluations of humanism – and humanitarianism – continue, our aim is to place the arts and humanities at the heart of this 'live' area of research, and begin a dialogue between the UK, Europe and other global contexts. Moving beyond a consideration of the ethics of witnessing these multiple deaths, we argue for a model of the arts as a means of changing public attitudes and influencing policy.

Agnes Woolley is Lecturer in Contemporary Literature at Royal Holloway, University of London. She is the author of *Contemporary Asylum Narratives: Representing Refugees in the Twenty-First Century* (Palgrave Macmillan, 2014) and her current research focuses on concepts of migration and diaspora in the twenty-first century. She has published in the journals *Textual Practice*, *Moving Worlds* and *ISLE: Interdisciplinary Studies in Literature and Environment*, and is a regular contributor to *openDemocracy* reporting on migration issues. Agnes.Woolley@rhul.ac.uk

Mariangela Palladino is Lecturer in English at Keele University and has research interests at the intersection of Postcolonial literatures and cultures, migration and diaspora, and is also interested in narratology and narrative ethics. She is working on a monograph *The Forms of Ethics* (Rodopi 2014) which focuses on the ethical import of narrative in Toni Morrison's fiction. Her longer term research plans centre on a study of representations of contemporary migration between Africa and Europe and the idea of a postcolonial Mediterranean. Traversing postcolonial studies and cultural studies, this work will also address questions concerning identity, space culture and the environment. m.palladino@keele.ac.uk

Sam Haddow, Central School of Speech & Drama, University of London

Framing an Emergency

Recent videos showing the executions of British and American journalists and aid workers have critically informed the newly resurgent legislative and public agendas surrounding the 'War on Terror'. Theresa May has used the videos to argue the need for 'gagging orders' on the public appearance of 'Radical Islamist extremists', whilst David Cameron has included them within the rationales for British military incursions in Iraq. Although public distribution of the videos has been subject to governmental restriction, stills taken from the footage have been widely distributed by news broadcasting institutions, and become a key component of the visual language used by the media to emphasise the 'emergency' which the Islamic State (ISIS) is seen to constitute in and for the UK.

Research conducted by Ben Anderson (2011) has observed that distinct versions of 'emergency', the crisis-phenomena that is 'now a taken-for-granted part of how 21st century life is governed', are 'produced in apparatuses of security'. I will adapt Anderson's assertions in order to argue that in this instance, media institutions are *also* serving as apparatuses for the production of an emergency, employing these images to create a recognisable aesthetic supporting broader governmental agendas. My analysis thus focuses on the 'performativity' of the images as they become embedded in broader narratives of terror and reprisal and produce, as Judith Butler puts it, the phenomena that is named and regulated by discourse.

Sam Haddow is a lecturer in drama, applied theatre and education at the Royal Central School of Speech and Drama. His recent research projects have focused on the London Riots, secular versions of the apocalypse and verbatim theatre. He's currently at the beginning of a project examining the phenomena of 'emergencies' within 21st century media discourses. Sam.Haddow@cssd.ac.uk

15.45 Panel 6: Writing Political Structures

Lucy Evans, University of Leicester

Writing on the 'verge of disaster': a noir aesthetic in Edwidge Danticat's *Claire of the Sea Light*

Edwidge Danticat's *Claire of the Sea Light* (2013) is a story sequence set just before Haiti's 2010 earthquake in an area which would have been destroyed by it (Ville Rose, a fictional seaside town not far from Port-au-Prince). Although the earthquake is not directly represented, it is foreshadowed in the stories which repeatedly emphasise Ville Rose inhabitants' vulnerability to disaster. Opening with the death of a fisherman due to a freak tidal wave, the stories feature a series of interconnected violent crimes alongside a number of other deaths. With its multiple interlocking storylines, skewed chronology and elements of sociopolitical critique, *Claire of the Sea Light* is noir in its form as well as its content. Drawing on Penny Green and Tony Ward's construction of natural disaster as state crime, I argue that Danticat mobilises the noir genre as a means of exposing the culpability of the local elite and government, in collusion with neocolonial powers, for the devastating scale of the earthquake. In doing so, I suggest, she enacts a call for justice in a context where police investigations are always ongoing and mysteries never resolved.

Lucy Evans is Lecturer in Postcolonial Literature at the University of Leicester, UK. She has published articles on Caribbean writing in a range of international peer-reviewed journals. She has also co-edited a collection of essays, *The Caribbean Short Story: Critical Perspectives* (Peepal Tree Press, 2011), a symposium, 'Crime Narratives and Global Politics', *Journal of Commonwealth Literature*, 47:2 (2012), and a special issue of *Moving Worlds*, 'Crime Across Cultures'. Her monograph, *Communities in Contemporary Anglophone Caribbean Short Stories*, was published by Liverpool University Press in 2014. lae9@leicester.ac.uk

Nicola Robinson, University of York

Debating disaster reconstruction: The South Asia tsunami in Sri Lankan literature

My paper offers a close reading of Isankya Kodithuwakku's short story 'Shallow Canoes' (2006) which depicts the social, economic and ecological consequences of the South Asia tsunami on fishing communities in the Batticaloa district of Sri Lanka. In particular, Kodithuwakku represents both local and international approaches to humanitarian aid and reconstruction in the aftermath of the disaster. I use the term 'reconstruction' to refer to the practices that these NGOs initiated in order to help the fishing communities recover their livelihoods.

This paper explores how Kodithuwakku critiques the humanitarian assistance of one of the international NGOs, Sisters for Sisters, for adopting a top-down approach and giving out more boats than the communities had owned before the tsunami. Due to their neglect of taking into consideration the ecological and economic consequences, this over-allocation results in a depletion of fish stocks as well as hungry and impoverished villagers. 'Shallow Canoes' concludes with volunteers from the Sri Lankan-based NGO Sarvodaya recognising the need to redress this

type of aid by ensuring the villagers are a part of the decision making process and addressing the overfishing. This paper argues that in 'Shallow Canoes' Kodithuwakku's promotes livelihood revival and reconstruction which is ecologically and economically responsible and sustainable because it can provide the best blueprint for disaster recovery.

Nicola Robinson is a final year PhD candidate and part-time tutor in the Department of English and Related Literature at the University of York. Her thesis is entitled 'Resisting Development: Land and Labour in Israeli, Palestinian and Sri Lankan literature.' She currently serves on the Editorial Board for the journal *Postcolonial Text* and her publications include peer-reviewed articles in *South Asian Review* and *Green Letters*. nicola.robinson@york.ac.uk

16.30: Relocate for Reframing Disaster: Commemoration and Creativity (17.30–21.30 @ The Tetley; dinner included for conference participants; bar open till 11pm)

Reframing Disaster: Commemoration and Creativity
The Tetley, Hunslet Road, Leeds

17:30 Anthony Carrigan: Welcome, and exhibition introduction

18:00 Susan Meiselas, interviewed by Jay Prosser (University of Leeds)

Susan Meiselas is a Magnum photographer, best known for her coverage of the insurrection in Nicaragua and her documentation of human rights issues in Latin America. In 1997, she completed a six-year project curating a hundred-year photographic history of Kurdistan. http://www.susanmeiselas.com/

Jay Prosser is Reader in Humanities at the University of Leeds and has interests in cultural translations; Jewish diasporic routes, particularly Baghdadi; life writing (memoir, autobiography, biography); photography, particularly in relation to suffering; and the body and gender. J.D.Prosser@leeds.ac.uk

19:00 Dinner for conference delegates

19:30 Francesca Moore will present her *Bhopal: Facing30* photographic project; chaired by Melanie Hadida of The Bhopal Medical Appeal.

Francesca Moore's *Bhopal: Facing 30* is a photographic project in two parts that portrays the site of the 1984 Bhopal disaster today and of the people that continue to be affected 30 years on. Both parts of this project will be presented in book form to be published for the 30th anniversary of the Bhopal disaster.
https://bhopalfacing30.wordpress.com

Melanie Hadida has lived and worked at the Sambhavna Trust Clinic, and the Chingari Trust and Rehabilitation Centre which deliver critical health care to survivors of the 1984 Bhopal Gas Disaster and subsequent water contamination crisis. Currently a grant-

writer and fundraiser for the Bhopal Medical Appeal, she works towards raising awareness in the UK and internationally about social, environmental, and gender issues in gas and water affected communities in Bhopal. melaniehadida@bhopal.org

20:15 Minoli Salgado will read from her poetry and new novel, *A Little Dust on the Eyes*; Q & A with Shamira Meghani (University of Leeds).

Minoli Salgado's poetry and fiction can be found here: http://minolisalgado.com/

Shamira A. Meghani writes on queer postcolonial theory and culture in literature and film, particularly sexual dissidence in relation to nation, migration and diaspora. Her interests centre on modes and forms of resistance in representation and activism. Currently she works on the Representing Postcolonial Disaster project with Anthony Carrigan, and is writing a monograph provisionally entitled *Queering Indian Imaginaries*. s.a.meghani@leeds.ac.uk

21:00 Geetha Upadhyaya from Kala Sangam will close the evening with a dance performance inspired by the creative contributions of conference delegates.

Geetha Upadhyaya is Artistic Director at Kala Sangam. She was a Consultant Pathologist, with a particular interest in the health benefits of the arts. With a postgraduate degree in classical Indian dance and music, her main interests are across art collaborations, choreography, and music. http://www.kalasangam.org/

Saturday 29 November: Business School, University of Leeds

09.45: Panel 1 – Climates of Disaster

Fuad Ali, University of Greenwich

Decolonising Macaulayian political ecologies: Through Rana Plaza and Motijheel

Playing host to some of colonial capitalism's disastrous experiments on human and ecological vitality, the politics of producing and managing catastrophe reverberates from the Permanent Settlement of Bengal to the 'scientifically' and institutionally inscribed disasters projected onto Bangladesh's future.

In recent decades 'natural' disasters have been (re)socialised, yet they remain insulated from the political disasters that underlie them. Recent violent spectacles stemming from structural vulnerabilities can for years remain undisturbed by disaster-tuned disciplines domesticated by the anti-politics of development.

Occurring in the wake of the Rana Plaza collapse in Savar, where over a thousand factory workers lives were lost, the Motijheel roundabout killings of 5th - 6th May 2013 in Dhaka

resembled state crime and social disaster, with an as yet unconfirmed death toll and official muffling of investigation. The difference in representation of both incidents has been stark.

This intervention uses discourse analysis and film to reflect both incidents into each other. State, media and civil society roles in the production and management of the catastrophes are analysed in relation to Macaulay's Minute on Education in India, aid geopolitics and memory. Following Mignolo's extension of Benviste's *apparatus of enunciation*, inequalities of acknowledgement, knowledge-making and gate-keeping are highlighted as critical sources of structural vulnerability in situations strongly influenced by *developmentia.*

With the spectre of Climate Change future proofing inequalities in knowledge-making, representation and disaster, establishing the resources to discern the apparatus of enunciation, silence, meaning and narrative is an important social justice concern and to which the events of 2013 provide a vitalising societal codex.

Fuad Ali is an interdisciplinary geographer and research fellow at the Sustainable Built Environments Research Group at the University of Greenwich. Following doctoral work at King's College London on 'Community and Institutional Adaptation to riverbank erosion along the Jamuna River, Bangladesh' he joined the group on the social package of the EPSRC funded Community Resilience to Extreme Weather (CREW) consortium. This was later developed through a Technology Strategy Board project with Octavia Housing, to develop sector specific tools and an adaptation strategy for the organisation. fuad.ali@gmail.com

David Higgins, University of Leeds

Colonialism and climate change: Representing the Tambora eruption of 1815

This paper will compare eyewitness accounts of the catastrophic Tambora eruption collected by Stamford Raffles with Byron's poem 'Darkness' (1816), which was partly prompted by the global cooling that the eruption caused.

David Higgins is Associate Professor in English Literature at the University of Leeds. His research addresses several aspects of British culture and literature during the Romantic period: genius and creativity; print culture (particularly periodical writing); nationalism and imperialism; constructions of the self; and environmental catastrophe. D.Higgins@leeds.ac.uk

09.45: Panel 2 – Humanitarian Continuities

Marjaana Jauhola, University of Helsinki

Everyday politics of post-disaster humanitarianism in the urban Banda Aceh, Indonesia

The past few decades has witnessed a steady rise in environmental disasters such as earthquakes, cyclones, landslides and floods. Their impacts on people's lives and livelihoods are most severely felt amongst the marginalised and the poor. Disasters and their impacts, are seen to be complex products of social, political, and economic environments (Wisner et al. 2003) and

they emerge within complex combinations of environmental, and man-made emergencies, political instability, political violence and war, loss of lives and displacement of people. They are hardly reducable to a single event commemorated once a year, such as the Indian Ocean earthquakes and the tsunami on the 26th December.

This paper/presentation/a draft for a film documentary synopsis, discusses some of these complexities with a specific attention to the politics of post-disaster/conflict reconstruction, gendered nationalism, and normativity through a selection of life histories collected during 2012-14 in Banda Aceh, capital of province of Aceh, Indonesia, epicentre of December 2004 Indian Ocean earthquake and the tsunami, and the post-tsunami reconstruction programmes in 2005-9. Using the example of a Cleo purified water battle emerges a story of informally employed women in Banda Aceh, conflict and tsunami migration, struggles against poverty, and dreams of better futures intimately linked to the globalised commodification of purified water and middle-class lifestyles.

I aim to discuss how lived and embodied experiences of post-disaster everyday offer modes of contestation, rupture and discontinuity for the 'political present', the imagined New Aceh, or Aceh that 'is built back better', using the slogan adopted by the Indonesian government and the international humanitarian organisations in the aftermath of the tsunami.

Marjaana Jauhola is a postdoctoral researcher in Gender Studies at the University of Helsinki, Finland and She holds PhD from Aberystwyth University in International Politics (2010). She writes on gendered politics and normativity of post-disaster and conflict contexts and currently conducts research on urban lived experiences of social and political dynamics in urban Banda Aceh, Indonesia using ethnography and audio-visual life history methods. Her monograph *Post-Tsunami Reconstruction in Indonesia: Negotiating normativity through gender mainstreaming initiatives in Aceh (2013)* was recently published by Routledge and her other publications include 'The Girl Child of Today is The Woman of Tomorrow' – Fantasizing the Adolescent Girl as the Future Hope in Post-Tsunami Reconstruction Efforts in Aceh, Indonesia. Rhizomes: Cultural Studies in Emerging Knowledge, Issue 22 (2011). She is currently Editor-in-Chief of the Finnish Journal of Gender Studies and currently studies TV film documentary making. For a full portfolio, see: http://blogs.helsinki.fi/mjauhola/ marjaana.jauhola@helsinki.fi

Malka Older, Institute of Political Studies, Sciences Po

Over Here and Over There: How the dynamic of humanitarian response is replicated and differentiated in domestic disasters

The post-colonial framing of international humanitarian aid has been frequently noted by academics and practitioners alike: the prioritizing of "expert" foreign opinions over local knowledge (with the often concurrent fetishizing of that same local knowledge); the symbolic divide between the selfless aid workers and the helpless victims of disaster or war; the prioritization of wishes of the giver or donor organization over the needs of the affected.

However, a domestic disaster that overwhelms the illusion of state control over natural calamities can trigger a similar dynamic. This was perhaps most visible after Hurricane Katrina, when much of the shock and anger was expressed in terms of seeing images reminiscent of

overseas catastrophes taking place in the United States, while news outlets spurred criticism and debate when they referred to displaced Americans as "refugees."

This paper will use new qualitative data on Hurricane Katrina, as well as documentary data on the Southeast Asian tsunami, to explore the ways in which domestic disasters replicate some postcolonial motifs while contradicting others. How do the attitudes of givers transform when they are on the receiving end? How does a major donor like the US government see its humanitarian responsibilities differently at home and abroad? What are the specific characteristics – operational failure, pre-existing poverty, and others – that lead people to confound international and domestic aid?

Malka Older is an aid worker and PhD candidate exploring the dynamics of multi-level governance and disaster response. Her work experience includes supporting global programs and agency-wide strategy as a disaster risk reduction technical specialist; designing and implementing economic development initiatives in post-disaster context; and supervising a large and diverse portfolio as Director of Programs in Indonesia. She has responded to emergencies in Sri Lanka, Uganda, Darfur, Indonesia, Japan, and Mali, in the last three as Team Leader. Her research interests include crisis management, the sociology of disasters, and organizational structure, particularly as relates to decentralization. She has written about the political economics of international aid and domestic disaster response. malka.older@sciencespo.fr / olderm@gmail.com

10.30: Panel 3 – Disaster Temporalities

Arthur Rose, University of Leeds

Disastrous non-events: South African asbestosis and the absence of date

2014 heralds the 90th anniversary since the death of Nellie Kershaw, the first diagnosed victim of what would come to be known as pulmonary asbestosis. It also marks 42nd year since the first country banned asbestos (Denmark), the 15th year since it was banned in the UK, and the 6th year since it was banned in South Africa. 11 years have passed since The Concerned People Against Asbestos (CPA) settle their class action law suit against Cape PLC (formerly Cape Asbestos), the first such case to extend asbestosis claims beyond the remit of the 1973 Occupational Diseases in Mines and Works Act. These anniversaries designate events of three orders (medical, legislative, judicial), but none of these 'events' do more than hint at the unfolding disaster that constitutes the history of asbestos over the 20th and 21st centuries. This paper will demonstrate, using Hein du Plessis's photographic exhibition, 'The Legacy of Asbestos', how the man-made disaster that is asbestosis in South Africa fails to constitute itself through dates or events, since no date designates the beginning or end of asbestosis suffering and the event of each death must first become a continuum with other deaths (a number) before it is understood as a disaster. It will consider how South African narratives of asbestosis have supplemented this lack of date with references to Apartheid and Post-Apartheid. Finally, it will consider whether a reliance on date excludes disasters such as asbestosis from cultural frameworks.

Arthur Rose is a PhD candidate in the School of English at the University of Leeds. His thesis, currently under examination, examines cynicism and cosmopolitanism in the works of Jorge Luis Borges, Samuel Beckett and J. M. Coetzee. His next project will adopt a multi-directional approach to literature and mining. A.J.Rose@leeds.ac.uk

Amy M. Hay, University of Texas–Pan American

War in Vietnam and the war on drugs: Agent Orange herbicides in the global south

From the very beginning people protested Agent Orange. South Vietnamese peasants staged mass demonstrations, international citizens and scientists held tribunals, American students and anti-war protesters challenged corporations. Agent Orange – the combination of two growth inhibiting herbicides (2,4,5-T and 2,4-D) – qualifies as what scholar Rob Nixon calls "slow violence" in at least two ways: its stated use in defoliating forests in times of war, and in the toxic legacy left behind by these teratogenic and endocrine-disrupting chemicals. This paper examines two "wars" in which Agent Orange herbicides have been used, the war in South Vietnam, and the one that began in 1971 with President Richard Nixon's declaration of a "war on drugs." In this conflict, America exerted its imperialist might over the next several decades as it tried to eradicate poppy crops in Mexico, Guatemala, Belize, Burma, and Bolivia through the aerial spraying of 2,4-D and other herbicides.

Each of these wars affected the natural and human environments, as acres of mangrove and hardwood forests were destroyed in South Vietnam and South America, and human beings dealt with illness, toxic contamination, and ongoing generational reproductive anomalies. In exerting ecological imperialism, the United States has profoundly shaped the natural and human environments in its formal and informal wars of the middle- and late-twentieth century. This work argues that these imperial actions have not gone unchallenged, and have aroused global citizens to speak out against the harm done to themselves, their homes, and their environments.

Amy Hay is Associate Professor in the Department of History and Philosophy, University of Texas – Pan America. ahay@utpa.edu

10.30: Panel 4 – Pakistan and Catastrophe

Humaira Saeed, Nottingham Trent University

Colonial culpability and national liberation: Narrativising the Partition of India and creation of Pakistan

This paper considers what is at stake in asserting that the 1947 Partition of India was a disaster. Reading Partition as a disaster might not be taken as a contentious move, given that much work on Partition and its representation within cultural texts focuses on the human costs of partitioning British India into the independent nations of India and Pakistan. However, if Partition is understood as a disaster, then the colonial administration that oversaw the process has culpability for the widespread death, gendered violence and displacement that characterised the

event. Further, if disaster is foregrounded, the new nation state of Pakistan cannot claim its founding moment as wholly celebratory. Macro histories then, both imperial and postcolonial, acknowledge the violence of Partition, but frame this as inevitable or necessary, not as disastrous.

I argue that the oral history documentary *Stories Of The Broken Self*, offers a micro history approach that is able to address experiences of Partition as disaster. The women interviewed negotiate the loss of life, of 'home', and of kinship ties, against the dominant narratives that seek to cast the events of the 1947 Partition as inevitable, desired, or as necessary sacrifice. The idea of disaster is paramount in the women's narratives, highlighting the ways in which the experience of Partition and celebration of postcolonial nationhood can/not be reconciled. I conclude by proposing that the framework of disaster enables a consideration of the ongoing effects of colonialism that are articulated through the postcolonial nation.

Humaira Saeed is Lecturer in English at Nottingham Trent University. Her current research addresses how the gendered trauma of the Partition of India has lasting ramifications for the ways in which Pakistan and Pakistani identities are narrativised in cultural texts. She has published articles on the Partition of India and Pakistani fiction and film, and co-edited a special issue of *Women: A Cultural Review* on Transnational Feminisms. She maintains a scholarly and activist interest in the ways in which queer modes of belonging become asserted through racialised attachments to the nation state, and is involved in new research on queer diasporas. humaira.saeed@ntu.ac.uk

Saira Dogar, University of Leeds

Tsunami as metaphor: Political rhetoric or real change in Pakistan?

From the recurring military operations in Northern Pakistan's Waziristan area earlier this year to the long march characterized as "Tsunami march" resulting in over two month long siege in its capital city Islamabad, to the devastating floods that tore across much of the country in September 2014, reminiscent of a "real" tsunami, this truly has been a summer of discontent in Pakistan. This paper focuses on "Tsunami march" led by Imran Khan, Pakistan's cricketer turned politician and chairperson of the PTI (Pakistan Movement for Justice), and what the name "tsunami" suggests about the nature of this movement. I will begin by analysing the possible motivations and intended outcomes of attributing the term "tsunami" with its connotations of cataclysmic ferocity to a movement which promises to sweep across Pakistan cleansing it of poverty, corruption and social injustice. I will analyse how the concept "tsunami as disaster" has come to acquire polyvalent connotations, converting it in the public imagination from a destructive environmental phenomenon into an ambivalent political one that has capacity for positive outcome. The cultural impact of the use of music and dance to galvanise public support and the presence of women supporters in these rallies has been hailed by some analysts as a victory for the movement showing Pakistan's liberal and tolerant side to the world. Irrespective of its supporters or detractors, as a result of the long march, the term "tsunami" has thus come to be redefined in Pakistan both in the mind of the ruling junta as well as the common man, and today signifies a brand name for a political movement and not a natural disaster. Through use of visual evidence from multiple media sources, I will show what this campaign has so far unveiled about the political, environmental and cultural reality of contemporary Pakistan.

Saira Fatima Dogar is a postgraduate research student in the School of English at the University of Leeds. Her research interests include contemporary Pakistani writing in English and Modernist British Fiction. She has taught courses in both subjects at Government College University, Lahore. Saira's PhD research looks at space body dynamics in contemporary Pakistani women's writing in English. ensfd@leeds.ac.uk

11.30: Panel 5 – Tsunamis, Megadams, and Water Wars: Reframing Hydropolitical Disaster

White Rose Hydropolitics Network: Hannah Boast, University of York; Christine Gilmore, University of Leeds; Will Wright, University of Sheffield

The White Rose Hydropolitics Network is an interdisciplinary research group based at Leeds, York and Sheffield Universities, whose members are working across fields as diverse as literature, social and cultural geography, tourism studies and development studies. This panel brings together the holders of the three network studentships to discuss a trio of very different regions which share both a common colonial heritage, and historical and ongoing experiences of hydropolitical disaster: Egypt, Israel/Palestine, and Sri Lanka. The disasters examined range widely, but are connected by the politics of water: from the long-term impact of megadam construction on Nubian oustee communities in Egypt, to conflicts over water resource use in Israel/Palestine, to the ongoing legacies of the Indian Ocean Tsunami on coastal communities in Sri Lanka. Much like disaster studies more broadly, dominant understandings of these hydropolitical disasters have tended to be in terms of the technical and scientific management of environments and human populations in the global south, often produced by roving groups of international experts. By contrast, the panellists use ethnographic research, along with the reading of literatures in original languages and in translation, in order to highlight challenges posed to dominant hydropolitical discourses by local products and practices, and their implications for policy and advocacy work. All three papers are connected not only by an attention to the compound human and ecological legacies of hydropolitical disasater, but by a concern for the diverse creative and political strategies deployed by affected communities both to memorialise trauma, generate social recovery, and in some cases, perpetuate disaster.

The first paper, by Hannah Boast, provides an alternative perspective on perhaps the most well-known hydropolitical concept, 'water wars'. In 'Water Wars and Everyday Disaster in Palestinian Literature and Film', Boast explores the representation of water in a number of recent Palestinian texts in order to put forward a sceptical argument about the likelihood of future international conflicts over water, adding a rarely heard cultural perspective to existing work by international development scholars Tony Allen (2012), Jan Selby (2004) and Mark Zeitoun (2008). The paper demonstrates that water wars are unlikely to have taken place, or to arise, and argues that the threatened spectacular violence of war obscures the daily and banal acts of 'slow violence' affecting Palestinian and Israeli Arab access to water, which create the sustained and much less visible disaster of water shortages and aquifer contamination in these communities. From bureaucratic and legal obstacles created by the Israeli state, to individual sabotage by settlers, to the focus of the paper, power struggles within Palestinian communities that are mediated through control of water resources, these acts are neglected in the abstract

'water wars' discourse, but form a central part of Palestinian experiences of water crisis. This paper asks how formal and representational strategies of fiction can highlight aspects of disaster that are absent from geopolitical debates, and, crucially, how these can foreground the heterogeneity of Palestinian communities.

Christine Gilmore's paper 'National Development, Nubian Disaster: Slow Violence and the Legacy of the Aswan High Dam' focuses on Nubian literary representations of the 'slow violence' inflicted generations after 120, 000 Egyptian and Sudanese Nubians were forcibly displaced from their ancestral homeland to make way for the Aswan High Dam in 1964. In a political context where the disastrous impacts of megadams on the human cultures, communities and environment they submerge are concealed behind hegemonic narratives focusing on "the redemptive megadam as spectacular symbol of rational deliverance from irrational rivers and irrational cultures" (Nixon 2011, p.172), Nubian writer-activists such as Yahya Mukhtar and Haggag Hassan Oddoul refocus attention onto the catastrophic local costs of development from poverty and underdevelopment, to the threat of cultural assimilation and even extinction. By reframing the concept of disaster from an oustee perspective to include the long-term, cumulative impact of development-induced displacement on communities transformed overnight from 'residents' into 'uninhabitants' contemporary Nubian literature both articulates community demands for environmental justice and cultural recognition but foreground the crucial role of cultural creation in the twin processes of memorialisation and reconstruction.

Finally, Will Wright's paper, entitled 'Tourism, spectacle and consuming the tsunami', explores the spectacularisation and commodification of the 2004 Indian Ocean tsunami. It focuses on how the tsunami continues to be lived and negotiated in the present by the residents of Arugam Bay, a tsunami-affected coastal village and popular international tourist destination in South-East Sri Lanka. The paper argues that the tsunami has been commodified and written into the landscape of tourism. Tourists visiting the village had previously encountered a spectacularised tsunami on the TV, at the cinema and through other media outlets. This, the paper contends, not only situates the tsunami in the past, but also positions it as something interesting, to be 'discovered' by tourists on their holidays in this exotic destination. Learning about the tsunami has become part of the tourist experience in Arugam Bay, and many residents in the village recounted times where tourists had asked them about their tsunami experiences. Remembering and encountering the disaster is therefore taken out of the control of those who experienced it first-hand. This paper emphasises the importance of interrogating spectacularised representations of disaster, focusing on the impact that such depictions have 'on the ground'. It also highlights that the tsunami, and disasters more broadly, are not merely past events confined to history, but rather continue to exist in the present, weaving themselves into the everyday lives of those affected.

Hannah Boast is a PhD Candidate in the Department of English and Related Literature at the University of York, co-supervised in the Department of Geography at the University of Sheffield. Her research focuses on representations of water and ecological crisis in contemporary Israeli and Palestinian literature, and her work has been published in *Green Letters*, *Jewish Quarterly*, and is forthcoming in *Journal of Commonwealth Literature*. She also coordinates the AHRC-funded research network 'Imagining Jerusalem, c. 1099 to the Present Day'. hannah.boast@york.ac.uk

Christine Gilmore is a third year PhD student at the University of Leeds where she is researching the impact of the Aswan High Dam on the Nubian community in Egypt through analysis of literary displacement narratives, employing an interdisciplinary approach which combines insights from the fields of literary studies, political ecology and development studies. Her thesis is provisionally titled 'Dams, Displacement and Development in Narratives of the Nubian Awakening'. chris8tine80@gmail.com

Will Wright is a PhD student in the Department of Geography at the University of Sheffield. His thesis explores the social and cultural legacies of the 2004 Indian Ocean tsunami, focusing specifically on the everyday experiences of the people of Arugam Bay, a small coastal village in South-East Sri Lanka. This research benefitted from an affiliation with the University of Peradeniya, Sri Lanka. His broad research interests include social and cultural geography, postcolonial theory and knowledge production, tourism studies, and critical development studies. will.wright@sheffield.ac.uk

11.30: Panel 6 – Rwandan Graphic: Education, Reception, and the Literary and Cultural Response to 1994

Frances Hemsley, University of Leeds; Sam Knowles; Jade Munslow Ong, University of Salford.

In the 20 years since the Civil War and genocide in Rwanda, how have cultural representations of the atrocities shaped their reception? How can such representations be seen as a constantly developing response to the events of 1994? And how useful are such 're-visitings' in light of the country's post-war re-building work?

These are the questions on which 'Rwandan Graphic' is based. Although the primary focus of this panel will be on graphic novel representations of the context, events, and aftermath of the 1994 genocide (e.g. J.-P. Stassen, *Deogratias: A Tale of Rwanda* [2000], Rupert Bazambanza, *Smile through the Tears: The Story of the Rwandan Genocide* [2004], and others), we will also be exploring interests in: the traumas of the conflict and their expression in literary form (e.g. Lieve Joris, *The Rebels' Hour* [2008]); the use of cultural explorations of the civil war as pedagogical tools for a generation of Rwandan children, and what is meant by the production of these by the international community (The United Nations International Criminal Tribunal [ICTR], *100 Days in the Land of a Thousand Hills* [2014]); and the way that high value natural resources like wildlife, and their utilisation within ecotourism industries, inflect a vernacular landscape of mourning, post-war (Véronique Tadjo's *The Shadow of Imana: Travels in the Heart of Rwanda* [2000]).

In particular, and of especial interest given the ecological framework of the conference, we intend to explore how an eco-critical ethics might stimulate new cultural critiques or recuperative translations across social enclaves as well as human and nonhuman bodies. This kind of translation creates spaces for critical reflection, while also multiplying (and localising) the co-ordinates through which we might seek to account for genocide; in both graphic novel and other literary forms, the visual and textual responses to the extreme violences of genocide offer new ways for thinking through the differing experiences of suffering and oppression of both human and non-human species.

Frances Hemsley is an AHRC-funded PhD candidate in the School of English at the University of Leeds. Her research interests are in postcolonial environmentalisms and the psychoanalytic theory of Jean Laplanche and Didier Anzieu. Her article 'Non-Mourning and Eco-critical Ethics in Veronique Tadjo's *Shadow of Imana*' is forthcoming in the *Journal of Commonwealth Literature*. en12fch@leeds.ac.uk

Sam Knowles's first monograph, *Travel Writing and the Transnational Author*, was published by Macmillan in 2014. He has contributed to the *Journal of Commonwealth Literature*, *Postcolonial Text*, and *Studies in Travel Writing*, and is currently editing a special issue of the *Journal of Postcolonial Writing*, 'Trans/forming Literature: Graphic Novels, Migration, and Postcolonial Identity'. sam.b.knowles@gmail.com

Jade Munslow Ong is Lecturer in Nineteenth-Century Literature at the University of Salford. Her article 'Dream Time and Anti-Imperialism in Olive Schreiner's Writings' is forthcoming in the *Journal of Postcolonial Writing*. She has also contributed to *The Literary Encyclopedia*, *Wasafiri*, *English Studies*, and *English Literature in Transition 1880–1920*. j.MunslowOng@salford.ac.uk

12.30: Plenary – Palomares at 50

John Howard, King's College London

If you've heard of Fukushima, Chernobyl, and Three Mile Island but are unfamiliar with Palomares, you might wonder why. All appear in *Time* magazine's list of the world's eleven "worst nuclear disasters." Palomares moreover has been called *the* worst nuclear *weapons* accident in history. So why do so few people outside Spain know about it? This plenary, the accompanying Tetley exhibition, and a forthcoming photobook argue that the whitewash and coverup were both figurative and literal.

John Howard is Professor of American Studies at King's College London. He is the author of *Men Like That* (1999), *Concentration Camps on the Home Front* (2008), and *The American Nuclear Cover-Up in Spain* (forthcoming), all from the University of Chicago Press. He has received awards and commendations from the American Sociological Association, American Studies Association, British Academy, Delfina Studio Trust, Fulbright Commission, Rockefeller Foundation, and King's College London Students' Union, among others. His documentary photography has appeared in online and print publications and in solo and group exhibitions in the UK and US. john.howard@kcl.ac.uk

13.30 Lunchtime poster presentation

Abdulrahman Bashwari, University of Leeds

Disaster relief (DR) shelters play a vital role in large-scale disasters and are an important part of disaster response and recovery. DR shelters are used to provide private and secure places for people to live who have left or lost their usual accommodations as a result of some form of disaster. DR shelters not only provide immediate and short-term shelter for the victims of a disaster, but they also help them to recover from the trauma of a disaster as well as provide a base to start the process of rehabilitation. A review of the literature, case studies, guidance, and reports relating to the design of DR shelters indicates that their provision and performance are

not currently as effective as they could be. A lack of adequate consideration with regard to climatic conditions, locally available materials and skills, cultural and social issues, delays, cost constraints, and poor location selection for DR shelters have each been identified as sources of poor performance contributing to an unacceptable standard of living. Moreover, there seems to be a lack of sufficient consideration with regard to the design of DR shelters for future storage and re-use. The principal aim of this research is to examine the extent to which environmental, economic, technical, and sociocultural criteria affect the provision and performance of DR shelters, and how such factors might be taken into account in the decision-making and design processes of such shelters.

Abdulrahman Bashawri is a PhD Student in Civil Engineering at the University of Leeds.
ml09a2b@leeds.ac.uk

16.00: Plenary Panel – The Politics of Activism

Clare Barker, University of Leeds

Disaster, disability, 'damage': Representing Bhopal's poster children

This paper will discuss the campaign advertisements of the Bhopal Medical Appeal, focusing especially on the representation of sick and disabled children. Charity campaigns are often criticised by disability activists for being sentimental or sensational and for relying on tropes of helplessness and pity. Presenting disability as a form of 'damage' – something that has 'gone wrong' with the body and should ideally be cured – is seen as especially problematic, and disabled children in particular are frequently employed by campaigns to symbolise the ultimate

victims of fortune, fate or nature. This creates something of a double bind for politically engaged disability and medical charities, especially in contexts of disaster or medical emergency: the most effective fundraising techniques are often those that disempower the disabled people they are seeking to help or present disability as an invalid way of being.

However, this paper will argue that the Bhopal Medical Appeal uses a range of unconventional strategies in its often intimate and loving representations of 'poster children' which resist such dehumanising effects. These sophisticated charity campaigns refuse to stigmatise disability while still insisting on the fact that a form of 'damage' has been done to Bhopal residents. Drawing on perspectives from fundraising, disability studies and environmental humanities, this paper will explore the complex disability politics of Bhopal with the aim of rethinking how 'damage' is understood in contexts of ongoing environmental harm, legal impasse and debility.

Clare Barker is Lecturer in English Literature at the University of Leeds. Her research focuses on representations of disability, health and medicine in postcolonial literature. She is the author of *Postcolonial Fiction and Disability: Exceptional Children, Metaphor and Materiality* (2011) and has co-edited two special issues of the *Journal of Literary and Cultural Disability Studies*, on 'Disabling Postcolonialism' (2010) and 'Disability and Indigeneity' (2013). c.f.barker@leeds.ac.uk

Pamela McCallum, University of Calgary

Disaster, distance, representation: Yolanda Domìnguez's 'Fashion Victims'

On April 24, 2013 the Rana Plaza, an eight-storey industrial building near Dhaka, Bangladesh, collapsed. Over 1,100 workers died. Most were involved in sewing clothing for retailers of inexpensive clothing in Europe and North America: Mango, Zara, Primark, Benetton, JC Penney, Walmart, Joe Fresh, and others. Subsequent findings showed that the owner had built on reclaimed, unstable ground, had illegally added two extra storeys to the building, and had used substandard materials in construction. The collapse of the building underlined the interconnections among the outsourcing of manufacture in the garment industry from developed countries to take advantage of lower wages in developing countries.

In June 2013, the Spanish artist Yolanda Domìnguez produced an installation on a busy commercial street in Madrid. Pedestrians encountered the bodies of three women lying prone on the street—they were Domìnguez's collaborators—fashionably dressed, covered in rubble and debris. Domìnguez filmed the reactions of those on the street to the installation in a three-minute video, titled "Fashion Victims." Domìnguez has commented that she produces a "disquieting" art, creating situations in which spectators are challenged to act. In my presentation, I will analyze what her intervention offers for thinking through questions about the representation of disaster. What is the relationship of "Fashion Victims" other representations, to press and television coverage of the collapse of the Rana Plaza? How does the strategy of de-contextualization work to challenge viewers to make new connections? What does "Fashion Victims" suggest about the representation of disaster?

I will incorporate a showing of the video (three minutes) early in my presentation so that the audience is in a position to react and form their own ideas about the artwork.

Pamela McCallum is Professor in the Department of English, University of Calgary. She is the author of *Cultural Memories and Imagined Futures: The Art of Jane Ash Poitras* (2011) and co-editor (with Wendy Faith) of *Linked Histories: Postcolonial Studies in a Globalized World* (2005). She has recently published articles on Nancy Huston in *Trans/Acting Culture, Writing, and Memory* (2013); on Zadie Smith in *Literature For Our Time: Postcolonial Studies for the Twenty-first Century* (2012); on Dionne Brand in *Beyond the Canebrakes* (2008); on Raymond Williams and Jacques Derrida in the journal *Mosaic* (2007). Her research interests are in cultural memory, the representation of globalization, and literary theory. From 2001-2011, she was editor of the journal *ARIEL: A Review in International English Literature*. e-mail: pmmccall@ucalgary.ca

16.45: Panel 9 – Slow Violence, Unfolding Catastrophes

Philip Kaisary, University of Warwick

The paradox of catastrophe: Richard Wright and the Mississippi flood of 1927

Until the Hurricane Katrina catastrophe of 2005, the Great Mississippi Flood of 1927 was the most devastating environmental disaster in American history. A thoroughly manmade 'natural' disaster, the 1927 Flood displaced more than one million people, left around 700,000 people homeless, and is thought to have claimed between 500 and 1,000 lives. The disaster also generated a voluminous cultural archive, ranging from a cornucopia of Blues music, to literary works by Richard Wright and William Faulkner, to social commentary by W.E.B. DuBois, and a radio broadcast by Walter Benjamin.

This paper will explore Richard Wright's literary responses to the 1927 Mississippi Flood, the short story "The Man Who Saw the Flood," and the novella "Down by the Riverside," first published in 1937 and 1938 respectively. These two imaginative recuperations of the 1927 Flood challenge the alleged divide between 'natural' and 'manmade' catastrophes. Moreover, they also reveal a paradox at the core of disaster events: on the one hand disasters are exceptional events that dramatically disrupt and overturn normative social order, but, on the other hand, disasters merely reveal the calamitous existence of what the critic Rob Nixon has termed "slow violence" – "a violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all." The paper will thus consider Wright's representation of both 'catastrophic' and 'slow' violence in order to critically interrogate the concept of 'disaster vulnerability' and to reconceive the possibility of 'disaster justice.'

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Sophia Brown, University of Kent

The slow violence of occupation: Narrating Palestinian life in East Jerusalem

East Jerusalem, occupied by Israel since 1967, has seen the rapid growth of Israeli settlements, alongside the stunting and suffocation of its longstanding Palestinian communities. Inspired by

Rob Nixon's concept of slow violence – a violence that is incremental rather than instantaneous – my paper will chart the detrimental effect of Israeli occupation on East Jerusalem's Palestinians, primarily through an examination of autobiographical writing. Both Rema Hammami and Sari Nusseibeh – long-time residents of the city – have witnessed and reflected on Israel's escalating control of the territory. Through an examination of their work, my paper shall explore the impact that Israel's continual colonisation of land and resources has had on Hammami, Nusseibeh and their local communities. In addition, I will also draw on footage from a video project launched by the Israeli human rights NGO B'Tselem, which enabled Palestinian Jerusalemites to film their personal experiences of living under occupation. Ultimately, I hope that my paper will contribute to our understanding of what postcolonial disaster means: in this instance a slowly unfolding catastrophe that has huge implications not just for East Jerusalem's Palestinian residents but also for the broader peace process. The idea that disaster is a process rather than an event has clear resonances with the Palestinians' ongoing plight since the 1948 *Nakba* ('catastrophe' in Arabic), and it is this parallel process of Israeli slow violence and concomitant Palestinian resistance and endurance that my paper is attentive to.

Sophia Brown is a doctoral student and Graduate Teaching Assistant at the University of Kent's School of English, supervised by Professor Caroline Rooney. Her research is an exploration of contemporary women's life writing from the Middle East, looking specifically at how writers chronicle urban experience. Sophia is also interested in the rise of blogging and new media, especially leading up to and during the Arab uprisings of 2011, and part of her thesis will consider how these contribute to the field of women's life writing. S.E.Brown@kent.ac.uk

16.45: Workshop – Building Back Better? Post-Earthquake Haiti: A Disaster in the Making

Kasia Mika, University of Leeds and Haiti Support Group

Eve Hayes de Kalaf, University of Aberdeen and Haiti Support Group

With the fifth anniversary of the January 2010 Haitian earthquake just around the corner - and as an expression of our commitment to academic-activist action - we propose a joint workshop to examine the effectiveness of post-earthquake reconstruction and its impact on Haiti. Behind the language of "new opportunities" there are new disasters in the making. The promotion of "development" policies which have supported exploitative mining interests and facilitated the growth of the sweatshop industry (such as the Caracol Industrial Park) and encouraged foreign investment into tourism (such as the construction of high-end hotels and interest in Île à Vache) continue to have far-reaching consequences. The sweatshop industry only entrenches its workers deeper into poverty; luxury tourism contributes to the growth of underpaid hospitality workers, relies on foreign investment, and on the re-branding of Haiti as a paradise on earth—an echo of earlier colonial constructs of the Caribbean. These initiatives effectively recreate the same conditions of vulnerability that first transformed the earthquake into a disaster of such scale (Schuller and Morales 2012).

By repositioning this as an ongoing disaster, we will contest interpretations of the earthquake as a disconnected occurrence by considering the disaster as a process (Schuller and

Morales 2012). We will also place emphasis on the processual character of "natural" disasters so that we can compare the case of Haiti with other sites of postcolonial disasters. We will conclude by suggesting forms of solidarity with Haiti and modes of intervention into the current politics of reconstruction.

Kasia Mika is a PhD student at the University of Leeds where she works on narrative responses to the 2010 Haitian earthquake. She previously studied at the University of Aberdeen (MA, MLitt). Her current research brings together postcolonial approaches to disaster studies and narrative theory and examines the ways in which categories of time, place and self are challenged and reconfigured in post-earthquake narratives. Her PhD thesis considers the limitations of these narratives and the discursive interventions they stage. Among the authors she studies are established and first-time writers such as: Dany Laferrière, Rodney Saint-Éloi, Sandra Marquez-Stathis and Nick Lake. Her research interests include postcolonial ecocriticism, environmental humanities, representations of violence, contemporary Haitian literature, and learning Creole. She is the current Web Officer for the Postcolonial Studies Association. enkmm@leeds.ac.uk

Eve Hayes de Kalaf, Programmes Coordinator for the Haiti Support Group and PhD candidate at the Centre for Citizenship, Civil Society and Rule of Law, University of Aberdeen Eve began her career as a research assistant at the Council of Europe in Strasbourg where she also worked with the European Commission. A fluent speaker of French, German and Portuguese and bilingual in Spanish and English, she was later employed by the United Nations in the Dominican Republic where she remained for several years. Eve has collaborated on a number of projects in international development, consultancy and communications in the Caribbean and Central America. She holds a Postgraduate Diploma in Human Development from the United Nations Development Programme and a Master's degree in Caribbean and Latin American Studies from the University of London. Eve is the recipient of a studentship funded by the College of Arts and Social Sciences at the University of Aberdeen and is currently studying for a PhD which focuses on statelessness in the Caribbean. eve@haitisupportgroup.org