

ACADEMIC PROGRAMME



ESSE 2024

*26-30 August
Lausanne, Switzerland*

Final version dated 23 August 2024

Academic Programme Outline

S = Seminar; RT = Round Table; PL = Parallel Lecture; DS = Doctoral Symposium

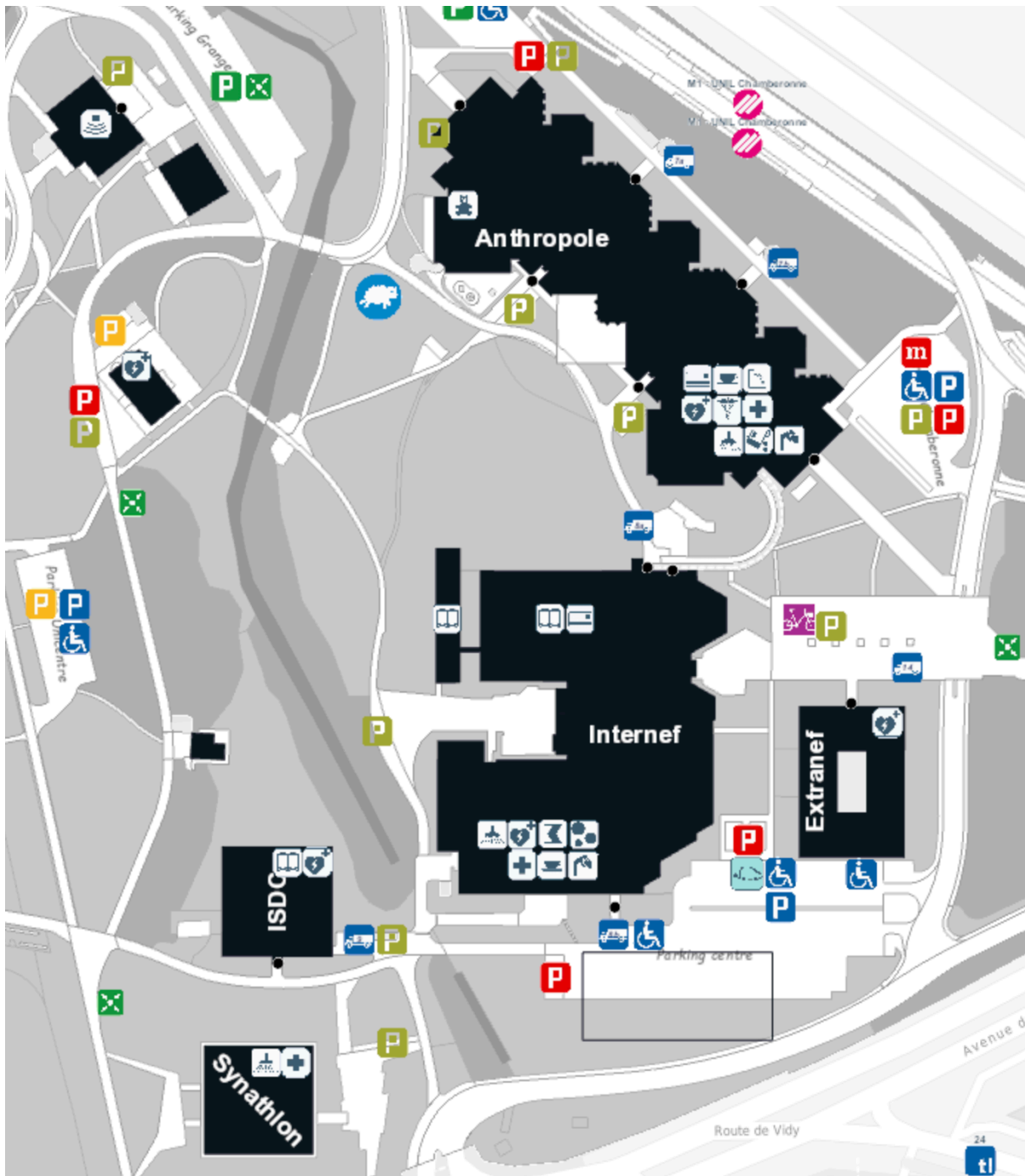
online = yellow background; A = Anthropole; S = Synathlon

Monday, 26 August 2024																		
12:00-18:00	Registration																	
13:30-14:30	Conference Opening and Award Ceremony [A1031]																	
14:30-15:30	Plenary Lecture: Irina Dumitrescu [A1031]																	
15:30-16:00	Coffee Break																	
16:00-18:00	S5	S42	S16	S18	S13	S36	S49	S26	S46	S32	S22	S9	S56	S50	S48	RT7		
Session 1	1/5	1/2	1/2	1/1	1/2	1/2	1/1	1/1	1/1	1/3	1/3	1/5	1/2	1/2	1/2	A2024		
Room	A1031	A1129	A2042	A2044	A2064	A2106	A4078	A4129	A5071	A5136	A5146	S1216	A5060	S2218	S2420			
18:30-20:30	Welcome Apéro																	
Tuesday, 27 August 2024																		
8:30-17:30	Registration																	
9:00-10:00	Plenary Lecture: Maria Rosa Garrido Sardà [A1031]																	
10:00-10:30	ESSE General Assembly [A1031]																	
10:30-11:00	Coffee Break (Anthropole and Synathlon)																	
11:00-13:00	S5	S42	S16	S10	S17	S36	S21	S27	S53	S30	S32	S22	S56	S9	S48	RT6	DS	DS
Session 2	2/5	2/2	2/2	1/2	1/1	2/2	1/2	1/2	1/1	1/2	2/3	2/3	2/2	2/5	2/2	A2024	S2212	S2420
Room	A1031	A1129	A2042	A2044	A2064	A2106	A4078	A4129	A5060	A5071	A5136	A5146	A4165	S1216	S2218			
13:00-14:30	Lunch Break																	
14:30-15:30	PL1: Juan Camilo Conde-Silvestre					PL2: Johannes Riquet				PL3: Roman Bartosch				PL4: Gabriele Rippl				
Room	A1129					A2024				A2064				A2106				
15:30-16:00	Coffee Break																	
16:00-18:00	S5	S44	S35		S10	S13	S45	S21	S27	S1	S30	S32	RT3	S9	S50	DS	DS	
Session 3	3/5	1/2	1/2		2/2	2/2	1/1	2/2	2/2	1/2	2/2	3/3	A5146	3/5	2/2	S2212	S2420	
Room	A1031	A1129	A2024		A2044	A2064	A2106	A4078	A4129	A5060	A5071	A5136		S1216	S2218			
18:00-19:30	Poster Session including Apéro																	
Wednesday, 28 August 2024																		
8:30-17:30	Registration																	
9:00-10:00	PL5: Titela Vilceanu					PL6: Roberto del Valle Alcalá				PL7: László Sári B								
	A2024					A2064				A2106								
10:00-10:30	Coffee Break																	

10:30-12:30 Session 4 Room	S60 1/3 A1031	S44 2/2 A1129	S51 1/2 A2024	S54 1/1 A2042	S58 1/4 A2044	S6 1/4 A2064	S1 2/2 A2106	S40 1/2 A4078	S34 1/2 A4129	S37 1/3 A5060	S5 4/5 A5071	RT9 A5136	S22 3/3 A5146	S9 4/5 S1216	S39 1/3 S2218	DS S2212	DS S2420
12:30-14:00	<i>Lunch Break</i>																
14:00-16:00 Session 5 Room	S60 2/3 A1031	S41 1/1 A1129	S51 2/2 A2024	S29 1/4 A2042	S58 2/4 A2044	S55 1/2 A2106	S40 2/2 A4078	S34 2/2 A4129	S37 2/3 A5060	S5 5/5 A5071	S20 1/2 A5136	S25 1/2 A5146	S9 5/5 S1216	S39 2/3 S2218	DS S2212	DS S2420	
16:00-16:30	<i>Coffee Break</i>																
16:30-18:30 Session 6 Room	S47 1/2 A1031	S57 1/2 A1129	S35 2/2 A2024	S29 2/4 A2042	S23 1/1 A2044	S60 3/3 A2064	S55 2/2 A2106	S43 1/3 A4078	S31 1/1 A4129	S37 3/3 A5060	De Gruyter Presentation A5071	S20 2/2 A5136	S25 2/2 A5146	RT8 S1216	S39 3/3 S2218		DS S2420
20:00-23:00	Conference Soirée at the Café of the Olympic Museum																
Thursday, 29 August 2024																	
8:30-17:30	Registration																
9:00-10:00	Plenary Lecture: J.D. Schnepf [A1031]																
10:00-10:30	<i>Coffee Break</i>																
10:30-12:30 Session 7 Room	S19 1/3 A1031	S57 2/2 A1129	S28 1/2 A2024	RT4 A2042	S58 3/4 A2044	S6 2/4 A2064	S33 1/2 A2106	S43 2/3 A4078	S4 1/2 A4129	S3 1/3 A5060	S12 1/3 A5071	S14 1/3 A5136	S47 2/2 A5146	S2 1/2 S1216	S7 1/1 S2212	S24 1/1 S2218	S29 3/4 S2420
12:30-14:00	<i>Lunch Break</i>																
14:00-15:00 Room	PL8: Julia Hoydis A1129				PL9: Miriam Locher A2024				PL10: Charles Ivan Armstrong A2064				PL11: Ingo Berensmeyer A2106				
15:00-15:30	<i>Coffee Break</i>																
15:30-17:30 Session 8 Room	S19 2/3 A1031	S38 1/2 A1129	S28 2/2 A2024	RT5 A2042	S58 4/4 A2044	S6 3/4 A2064	S33 2/2 A2106	S43 3/3 A4078	S4 2/2 A4129	S3 2/3 A5060	S12 2/3 A5071	S14 2/3 A5136	S52 1/2 A5146	S2 2/2 S1216	S15 1/2 S2212	S8 1/2 S2218	S29 4/4 S2420
Friday, 30 August 2024																	
8:30-13:30	Registration																
9:00-10:00 Room	PL12: Giovanni Iamartino A2024				PL13: Andrea Schalley A2064												
10:00-10:30	<i>Coffee Break</i>																
10:30-12:30 Session 9 Room	S19 3/3 A1031	S38 2/2 A1129	S8 2/2 A2024	RT1 A2042	S11 1/1 A2044	S6 4/4 A2064	GLAD Meeting A2106	RT2 A4078	S59 1/1 A4129	S3 3/3 A5060	S12 3/3 A5071	S14 3/3 A5136	S15 2/2 A5146				
12:30-13:00	Conference closing [A1031]																

Conference venue

The conference takes place in two buildings on campus: **Anthropole** and **Synthalon**.



[Anthropole](#) is the grey and claret building located directly behind the metro stop UNIL-Chamberonne. You can exit on either side of the platform and then head towards one of the main entrances to the building, which will place you on the second floor of the building.



[Synthalon](#) is located southwest of Anthropole. It is a 5-10 minute walk from Anthropole, passing the Internef and ISDC buildings before arriving at Synthalon.



Conference Organisers

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Rory Critten

Céline Magada

Denis Renevey

Matthew Scully

Jennifer Thorburn

Nell Wasserstrom

Christiania Whitehead

With the support of [Lausanne Tourism](#), particularly Agnès Doepper

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- A 2042: Bianca Boscolo
- A 2044: Claire Trotti
- A 2064: Cindy Zhang
- A 2106: Aleksandra Wenger
- A 4078: Caroline Silva Pereira
- A 4129: Emma Perez
- A 4165: Essia Brirmi
- A 5071: Leo Sémon
- A 5136: Ludovick Flachat
- A 5146: Ines Youssfi
- A 5060: Marie Felli
- A 2024: Olena Danylovysh
- S 1216: Gregoire Vigne
- S 2218: Julien Cronjé
- S 2212: Anne Genevieve
- S 2420: Marine Pellissier

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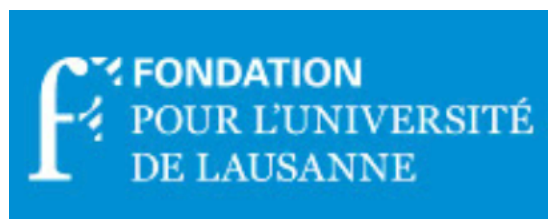


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Faculté des lettres



Seminars and Round Tables: Titles, Sessions and Rooms

No.	Title	Sessions (Rooms)	Modality
S1	Information structure and cognitive and pragmatic aspects of communication	3 (A5060), 4 (A2106)	In person
S2	English phraseology through the prism of other languages' phraseology	7, 8 (S1216)	In person
S3	Conceptual Metaphor, Metonymy, and Their Interaction	7, 8, 9 (A5060)	In person
S4	Approaching manipulation in current discourses: A growing interdisciplinary research endeavour	7, 8 (A4129)	In person
S5	The success of invisible Anglicisms: a global trend?	1, 2, 3 (A1031), 4, 5 (A5071)	In person
S6	Multidisciplinary Approaches to Ecological Discourse and Ecological Challenges	4, 7, 8, 9 (A2064)	Online
S7	Lexicography, Discourse, and Power: Dictionary-Making in History and the Construction of Hegemonic Discourses	7 (S2212)	In person
S8	Teaching Specialized Translation in the Machine Translation Era	8 (S2218), 9 (2024)	In person
S9	Critical Issues in English Language Teacher Education	1, 2, 3, 4, 5 (S1216)	In person
S10	New perspectives on English for Specific Purposes (ESP) and interfaces	2, 3 (A2044)	In person
S11	English Language and Nationalism Through the Ages	9 (A2044)	In person
S12	Specialised language and specialised texts from medieval England	7, 8, 9 (A5071)	In person
S13	Shakespearean Drama in (Re)Translations, Audiovisual Adaptations and Media Accessibility	1, 3 (A2064)	In person
S14	Beyond Borders: Contemporary Novels of Migration	7, 8, 9 (A5136)	In person
S15	Modernist continuities in contemporary Anglophone fiction	8 (S2212), 9 (A5146)	In person
S16	Adaptation in the Second Degree: The Eighteenth Century and Beyond	1, 2 (A2042)	In person
S17	Salman Rushdie and the Historical Novel	2 (A2064)	Online
S18	Literary representations of sport(s) in Anglophone fiction	1 (A2044)	In person
S19	Food and Eating in Anglophone Literature and Travel Writing from the Nineteenth Century to the Present	7, 8, 9 (A1031)	Online
S20	What's the Point of Modern Editions?	5, 6 (A5136)	In person
S21	The Challenges of Auto/ Biography: Old and New Trends	2, 3 (A4078)	In person
S22	Voicing Otherness: Reconfiguring Australia's Postcoloniality?	1, 2, 4 (A5146)	In person
S23	Poetic Form in Historical Context	6 (A2044)	In person

S24	Anxiety, Fear, and Dis-ease in Contemporary Anglo-American Drama and Performance	7 (S2218)	In person
S25	Transnational Perspectives on Women and the Nineteenth-century Ghost Story	5, 6 (A5146)	In person
S26	Collaboration, networks, and supporting new work in medieval English studies	1 (A4129)	In person
S27	Conceptualising the Novella	2, 3 (A4129)	In person
S28	Transnational Narratives: European Women's Fiction in the Early Modern Period	7, 8 (A2024)	Online
S29	Heights, Depths and Other Extremes in Dickens	5, 6 (A2042), 7, 8 (S2420)	In person
S30	British Radical and Revolutionary Women Writers (1770s–1830s)	2, 3 (A5071)	In person
S31	Who's Afraid of Virginia Woolf? – Aesthetics, Politics and Ethics in Woolf's Oeuvre	6 (A4129)	In person
S32	Literature and Mental Health: Diagnosis, Syndromes and Symptoms	1, 2, 3 (A5136)	In person
S33	Liminality and Border-Crossing in Contemporary English-Speaking Theatre	7, 8 (A2106)	Online
S34	The Development of Narrative from the Middle Ages to the Eighteenth Century	4, 5 (A4129)	In person
S35	Sound and Mysticism in Medieval English Literature	3, 6 (A2024)	Online
S36	The End of Traditional Fixed Forms in Poetry	1, 2 (A2106)	In person
S37	Contemporary Crises in the Anglosphere: Fragmentation and Relationality in 21st-century Narratives	4, 5, 6 (A5060)	In person
S38	Class and Conflict in Anglophone Literatures: The Historical Dimension	8, 9 (A1129)	In person
S39	Transformations of the Environment in Victorian, Edwardian and Modernist Essays	4, 5, 6 (S2218)	In person
S40	Fictional Criminality and Humour	4, 5 (A4078)	In person
S41	Latest Developments in Reception Studies	5 (A1129)	In person
S42	Multifaceted India in Travel Literature	1, 2 (A1129)	Online
S43	Word and Image in Process: Adaptation, Repurposing and Re/Transmediation	6, 7, 8 (A4078)	In person
S44	Facing Trauma in Contemporary American Literary Discourse	3, 4 (A1129)	In person
S45	Petrofiction	3 (A2106)	In person
S46	Boundaries of American identity	1 (A5071)	In person
S47	Neo-Victorian Biofiction	6 (A1031), 7 (5146)	In person
S48	Imagining the Railway in the 20th Century	1 (S2420), 2 (S2218)	In person
S49	Exploring the Scandalous	1 (A4078)	In person
S50	Travel Writing Poetics	1, 3 (S2218)	In person
S51	Victorian Heterotopias: Alternative Spaces and Places in Nineteenth-Century Britain	4, 5 (A2024)	Online
S52	Representing Gender-based and Sexualized Violence in Literature	8 (A5146)	In person
S53	Energy Ecologies	2 (A5060)	In person
S54	Waters and Environmental Crisis in the nineteenth century	4 (A2042)	In person

S55	Fictional Representations of Journalistic Practices in Literature, Film and Television	5, 6 (A2106)	Online
S56	What do the Humanities have to say to Law?	1 (A5060), 2 (A4165)	In person
S57	Exploring epistemic and effective stance in discourse on racism, immigration and refugees	6, 7 (A1129)	Online
S58	Professional and disciplinary cultures in English for specific purposes (ESP)	4, 5, 7, 8 (A2044)	In person
S59	Gendered discourses of nation- and community-building in the English-speaking world	9 (A4129)	In person
S60	The Complexities of the Contemporary Concept of Motherhood	4, 5 (A1031), 6 (A2064)	Online
	Special Session with De Gruyter: One Decade of the <i>Text and Theory</i> HB Series: Presentation and Brainstorming for the Future	6 (A5071)	In Person

RT1	Revisiting Central and Eastern Europe: Contemporary Anglophone Writing and the Cold War	9 (A2042)	In person
RT2	Transboundary Narratives: Contemporary Women's Writing in English	9 (A4078)	In person
RT3	Reading Revisited: Susan Sontag's "Against Interpretation" at 60	3 (A5146)	In person
RT4	Modernism in the 21 st Century	7 (A2042)	In person
RT5	The Future of Metamodernism	8 (A2042)	In person
RT6	Visions of the Future: Literary Studies and Crisis	2 (A2024)	Online
RT7	Meeting of the Gender Studies Network	1 (A2024)	Online
RT8	Rewriting mythologies for the blue humanities	6 (S1216)	In person
RT9	Medieval English In Europe: What Works?	4 (A5136)	In person

DS1	Literatures in English 1 to 5	2, 3, 4, 5, 6 (S2212)	In person
DS2	Cultural and Area Studies 1 to 2	2, 3 (S2420)	In person
DS3	English Language 1 to 3	4, 5, 6 (S2420)	In person

Plenary Lectures (In person and online)

Irina Dumitrescu (University of Bonn, Germany)

Title: *Chaucer's Women and the Problem of Perfection*

Monday, 26 August 2024, 14.30-15.30, Anthropole 1031

CHAIR: Rory Critten (UNIL)



Irina Dumitrescu is a writer and the professor for medieval English literature at the University of Bonn. She is the author of *The Experience of Education in Anglo-Saxon Literature* (Cambridge, 2018) and the editor of *Rumba Under Fire: The Arts of Survival from West Point to Delhi* (Punctum, 2016). Recent editorial projects include a special issue of *Medieval Feminist Forum* on “Everyday Arts: Craft, Voice, Performance” with Emma O’Loughlin Bérat and an issue of *New Literary History* entitled “In Brief,” with Bruce Holsinger. She is a columnist at the *Times Literary Supplement*, co-hosts a podcast at the *London Review of Books* with Mary Wellesley, and contributes essays, criticism, and memoir to a wide variety of outlets.

ABSTRACT:

Throughout his poetic career, Geoffrey Chaucer struggled with the politics of representing women. In *Troilus and Criseyde*, he developed a richly complex, and flawed, female protagonist, but worried that the mere act of depicting her would be seen as doing harm to the sex as a whole. He then used the Legend of Good Women to satirise the notion that authors must only tell stories about virtuous female characters, and demonstrated that sanitizing the Classical tradition can only lead to literary failure. In the *Canterbury Tales*, Chaucer went on to show the terrifying implications of feminine obedience and sexual purity in figures such as Griselda and Virginia. He also created a vivid counterpoint to them in the Wife of Bath, who strenuously argued against the narrow molds according to which women were judged in medieval society. The problem of women’s representation, Chaucer saw, was linked to a rigid idea of perfection that demanded all women fit one mold. This plenary lecture will show how Chaucer used the Wife of Bath to introduce a more adaptable idea of human goodness and flourishing, one likely influenced by Aristotle and Dante: each person should strive to achieve their own perfection. The current trend of literary remakes and re-imaginings of the Wife of Bath shows how compelling her answer continues to be.

Maria Rosa Garrido Sardà (Universitat Autònoma de Barcelona, Spain)

Title: *English-Centric Multilingualism for Humanitarian Work: Tensions between Roots and Routes in an International Organisation in Geneva*

Tuesday, 27 August 2024, 9.00-10.00, Anthropole 1031

CHAIR: Jennifer Thorburn (UNIL)



Maria Rosa Garrido Sardà is Associate Professor in English Language and Linguistics at Universitat Autònoma de Barcelona. Her main research interests include language, mobilities and social exclusion, the sociolinguistic construction of transnational identities, and multilingualism in globalised workplaces and learning spaces. Her research has been published internationally in journals such as *Language Policy*, *International Journal of Multilingualism*, *Linguistics and Education*, *Language and Intercultural Communication*, and *Multilingua*. She is author of the monograph *Community, Solidarity and Multilingualism in a Social Movement: A Critical Sociolinguistic Ethnography of Emmaus* (Routledge, 2021).

ABSTRACT:

This plenary lecture will examine the evolution of language requirements (1989-2020) for hiring expatriate representatives at the International Committee of the Red Cross (ICRC), the oldest existing humanitarian organisation in Geneva. Adopting a multi-layered and discursive approach to language policy, I will analyse the ideological and practical tensions between English and French as well as the construction of strategic multilingualism for ICRC mobile humanitarian work. Language ideological debates engendered by “internationalisation” processes in this organisation have resulted in tensions between roots in Francophone Switzerland and routes linked with a global presence. Based on archival and ethnographic data, I will show how the longstanding discourse of “Anglosaxonisation” at headquarters coexists with the definition of Englishcentric multilingualism for a globalising workforce, characterised by the relaxation of French requirements and the increasing value of non-European *linguae francae* such as Dari or Pashto.

J.D. Schnepf (University of Groningen, The Netherlands)

Title: *The Cultural Work of Drone Automation*

Thursday, 29 August 2024, 9.00-10.00, Anthropole 1031

CHAIR: Matthew Scully (UNIL)



J.D. Schnepf is an Assistant Professor of American Studies at the University of Groningen. Her writing has appeared in *American Literature*, *Contemporary Literature*, *Feminist Media Studies*, *International Feminist Journal of Politics*, *Media and Environment*, *Modern Fiction Studies*, and other venues. She is the recipient of the Emory Elliott Prize from the International American Studies Association (2019) and has edited a special issue of *Review of International American Studies* entitled “Gender and Surveillance” with Dr. Molly Geidel. She has held positions at Harvard University and Princeton University and received a Ph.D. in English from Brown University.

ABSTRACT:

Why do stories of automated drone delivery so often feature mothers, midwives, and babysitters? To answer this question, this talk takes at its starting point the tech industry claim that advances in artificial intelligence and robotics promise to relieve reproductive and domestic laborers from the drudgery of menial tasks. Unencumbered from these obligations, we’re told, humans are free to reach their full potential. As feminist scholars remind us, however, this vision of automation regards the gendered and racialized workers who historically perform devalued tasks under racial capitalism as less than human. Moreover, despite forecasts of human obsolescence, the automated workplace hasn’t eliminated human labor so much as degraded it: workers in these environments are routinely subjected to unsafe conditions, sped-up production schedules, and longer work hours. Looking to technological and cultural imaginaries of drone delivery, this talk examines how reproductive and domestic labor gets framed—not as degraded toil but as laudable work organized around affective investments in the child and the family form. How does drone automation sanitize historically devalued labor? And more broadly, how do literary and cultural studies help us theorize this nexus of gender, labor, and AI-assisted automation and the cultures it gives rise to?

Parallel Lectures (In person and online)

No.	Lecturer	Title	Time	Room
PL1	Juan Camilo Conde-Silvestre, Spain	The third-wave approach in historical sociolinguistic research: Evidence from late fifteenth-century English correspondence	Tue, 14:30-15:30	A1129
PL2	Johannes Riquet, Finland	Creative and collaborative geographies: Performing the 'Arctic'	Tue, 14:30-15:30	A2024
PL3	Roman Bartosch, Germany	Future Imperfect: The end of the world and the teaching of English?	Tue, 14:30-15:30	A2064
PL4	Gabriele Rippl, Switzerland	Mediating the Anthropocene: Intermediality and the environmental humanities	Tue, 14:30-15:30	A2106
PL5	Titela Vilceanu, Romania	Literary translation studies – Romanian contexts and research directions	Wed, 9:00-10:00	A2024
PL6	Roberto del Valle Alcalá, Sweden	From utopia to hegemony: English social fiction and the political imagination	Wed, 9:00-10:00	A2064
PL7	László Sári B, Hungary	The contemporary economic novel: Hernan Díaz's Trust	Wed, 9:00-10:00	A2106
PL8	Julia Hoydis, Austria	The challenge to imagine just futures: Narration and intergenerationality in contemporary fiction	Thurs, 14:00-15:00	A1129
PL9	Miriam Locher, Switzerland	Politeness research and its theoretical interface: Insights from fictional data and health communication research	Thurs, 14:00-15:00	A2024
PL10	Charles Ivan Armstrong, Norway	The wanderings of the modern myths: Exemplarity, adaptation, and spatiality	Thurs, 14:00-15:00	A2064
PL11	Ingo Berensmeyer, Germany	How literature makes authors: Towards a history of writers as characters in modern fiction	Thurs, 14:00-15:00	A2106
PL12	Giovanni Iamartino, Italy	Ideological bias and self-censorship in the history of English dictionary-making	Fri, 9:00-10:00	A2024
PL13	Andrea Schalley, Sweden	From events to concepts: Using experiments to model word meaning	Fri, 9:00-10:00	A2064

ABSTRACTS:

PL1 – *The third-wave approach in historical sociolinguistic research: Evidence from late fifteenth-century English correspondence*

Lecturer: Juan Camilo Conde-Silvestre (Universidad de Murcia, Spain)

Chair: Laura Esteban-Segura (University of Malaga, Spain)

Tuesday, 27 August 2024, 14:30-15:30 (Anthropole 1129)

It is now widely assumed that sociolinguistic research over the last decades has developed in three waves: a first wave of quantitative studies analysing variability in connection to given categories like class, age or gender; a second wave of ethnographic-based approaches drawing on participant-designed categories to analyse individual linguistic identity in the micro-context of social units, like social networks; and a third wave of anthropologically-oriented studies that aim at reconstructing the social meaning of linguistic variables within layered communities, not only sharing a 'dialect', but also a common background, similar aspirations, mentalities and world-views that inform the construction of both individual and group identities (Eckert 2012). The historical sociolinguistic paradigm has mainly developed within the first and second waves, with studies drawing connections of linguistic data from the past with the classical variables of class, age, gender (first wave) and social network (second wave), thus enriching our comprehension of historically attested changes —for an overview of the main research directions, see Nevalainen (2011), Nevalainen and Raumolin-Brunberg (2012), Auer et al. (2015) and Conde-Silvestre (2016a). Historically-oriented approaches within the third wave are still scarce, possibly due to difficulties in reconstructing groups and, especially, identities and social meanings within past

societies —see, however, for the history of English, Watts (2008), Fitzmaurice (2010), Kopaczyk and Jucker (eds. 2013), Conde-Silvestre (2016b; 2019), Moore (2019) and Timofeeva (2022), among others. A key analytical construct within the third-wave is that of ‘community of practice’: a group of people linked by the pursuit of a joint enterprise, sharing a repertoire of resources, including linguistic ones (Lave and Wenger 1991; Wenger 1998). Field research has also confirmed the relevance of this construct in the diffusion of present-day variation, as part of a common, locally-constructed style: “it is in the process whereby an individual negotiates with his/her communities of practice that linguistic style is constructed and refined and patterns of variation are imbued with meaning” (Eckert 2000: 172; see also Meyerhoff 2002). Communities of practice are therefore crucial for the diffusion of linguistic innovations, including both standard and non-standard practices, as part of the process of identity construction, and I believe that this tenet—which certainly holds for the present—can also be extended to the past, adding a new dimension to historical sociolinguistics.

In my presentation, I will discuss the methodological tenets guiding the application of third-wave sociolinguistics to the past, and illustrate them with case-studies based on the evidence afforded by some extant collections of late fifteenth-century English correspondence, like the Paston letters, the Stonor letters and the Cely letters.

References

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PL2 – *Creative and collaborative geographies: Performing the ‘Arctic’*

Lecturer: Johannes Riquet (Tampere University, Finland)

Chair: Jason Finch (Åbo Akademi University, Finland)

Tuesday, 27 August 2024, 14:30-15:30 (Anthropole 2024)

In this lecture, I engage with recent developments that theorise the intersection of cultural production and geography to map out ways of thinking about space as a collaborative and creative practice at the intersection of different epistemologies. In the first part of the talk, I will bring into conversation three approaches to literary and cultural geography: geopoetics, which focuses on interactions between the creative energies of physical space and the poetic energies of texts (e.g. Magrane et al. 2020); nonrepresentational geographies with their emphasis on embodied practice and performance; and Indigenous spatial philosophies, which view space as relational and shaped by multiple agencies (e.g. Watts 2013). As I will demonstrate, these approaches speak to each other in various ways as they share an emphasis on geography as an ongoing performance and co-production emerging from a plurality of living and supposedly inanimate actors.

In the second part of my talk, I will turn to contemporary cultural production from the circumpolar North as a case study. Conceived as a unified geographic region, the ‘Arctic’ is a Southern invention and closely connected to post-Cold War geopolitics, yet the term has also been claimed and reinvented in the context of circumpolar Indigenous politics. Focusing on a range of examples including collaborative creative and academic work produced within the Mediated Arctic Geographies project, I will think through the idea that geography is as much a matter of poetics as of politics and gesture towards ways of viewing the Arctic as an ongoing collaborative performance in which both scholarly work and creative practice are implicated – and cannot be neatly separated.

PL3 – *Future Imperfect: The end of the world and the teaching of English?*

Lecturer: Roman Bartosch (University of Cologne, Germany)

Chair: Rainer Emig (Johannes Gutenberg-Universität Mainz, Germany)

Tuesday, 27 August 2024, 14:30-15:30 (Anthropole 2064)

As scholars of Anglophone literatures and cultures and linguistics, we are also all educators. The recent years have seen a growing recognition of this fact, partly due to the political and societal ambitions of research programmes in the environmental and public humanities, in gender and queer studies or in post- and decolonial criticism, partly in acknowledgement of student diversity and the needs of learners in tertiary education. While this has led to greater visibility of the work of subject-specific educational research within our discipline, it has not yet yielded substantial intradisciplinary research output. I will argue that such collaboration is both rewarding and timely, and that it is needed to better understand that the basic parameters of research and teaching are undergoing fundamental change. This change pertains to the foundational premise of education – the notion that future generations will have it better than previous ones because of the value of learning – and the intergenerational contract between teachers and learners in times of planetary crises and global injustice: what happens to the promise of empowerment and capability when climate emergencies and dystopian politics threaten to diminish the future of generations to come? The lecture will discuss and compare key educational ideas from literary and cultural studies as well as pedagogy and use them to build a case for joint explorations of the potentials of languages, literatures and cultures in the face of looming disaster and to suggest that creativity and conviviality are potential means to student (and teacher) flourishing.

PL4 – *Mediating the Anthropocene: Intermediality and the environmental humanities*

Lecturer: Gabriele Rippl (University of Bern, Switzerland)

Chair: Julia Straub (University of Fribourg, Switzerland)

Tuesday, 27 August 2024, 14:30-15:30 (Anthropole 2106)

Gabriele Rippl's lecture *Mediating the Anthropocene: Intermediality and the Environmental Humanities* brings together two burgeoning fields: Intermediality Studies and the Environmental Humanities. It discusses the negotiation of the Anthropocene and the stagings of ecological imaginaries in twentieth- and twenty-first Anglophone fiction. The goal is to explore the intermedial/ekphrastic ecological aesthetics and the transformative affective and socio-political potential of narrative texts that present possible futures.

PL5 – *Literary translation studies – Romanian contexts and research directions*

Lecturer: Titela Vilceanu (University of Craiova, Romania)

Chair: Adrian Radu (Babes-Bolyai University, Romania)

Wednesday, 28 August 2024, 9:00-10:00 (Anthropole 2024)

The lecture is intended to discuss the challenges and prospects of a newly emerged subdiscipline – *Literary translation studies*, with particular reference to the Romanian context(s) in the 20th and 21st centuries. The paper also focuses on the notion of *multiple translatorship*, integrating sociological perspectives on the status and roles of the literary translator. As far as the methodological toolkit is concerned, special importance is attached to ethnography, interviews, case studies and historiography, based on their potential to provide reliable qualitative data from a process-oriented perspective that goes beyond the literary translator's struggle of achieving linguistic and cultural equivalence (within the cognitive framework of the interpretive theory of translation). Hence, the lecture aims to build a robust framework for investigating the intricate social, cultural and psychological dimensions of literary translatorship and to boost literary translation studies in the Romanian context as aligned with literary translation studies (still in the making, in our opinion) in the more comprehensive western landscape. Moreover, we are fully aware of the fundamental unpredictability of the selected qualitative research tools, which requires depth of analysis so as to make sense of the context(s) and transform a wealth of data into meaning endowed with theoretical and practical relevance.

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PL6 – *From utopia to hegemony: English social fiction and the political imagination*

Lecturer: Roberto del Valle Alcalá (Södertörn University, Sweden)

Chair: Cathryn Halverson (Södertörn University, Sweden)

Wednesday, 28 August 2024, 9:00-10:00 (Anthropole 2064)

This lecture examines two seminal contributions to the English canon of social fiction: Elizabeth Gaskell's *Mary Barton*, an exemplary instance of the Victorian Condition-of-England novel, and Robert Tressell's *The Ragged Trousered Philanthropists*, one of the first strictly working-

class and openly socialist novels in this tradition. The argument is twofold. First, I claim that Mary Barton represents a significant transformation of the social-reformist imaginaries of the early nineteenth century, in particular the utopian and anti-political tradition represented by Robert Owen. In Gaskell's novel, the vision of a reconciled society rising above the chasm of class antagonisms in early industrial capitalism is tied to a paternalist logic of middle-class benevolence towards the working class which is nevertheless recognised as absent in this mid-nineteenth-century context. This leads to an important ethical opening at the heart of those processes of class identification (as capitalist or worker) that underpin the new economy of social relations in capitalism, insofar as the self-referentiality and immanence of proletarian and bourgeois subjectivities is deemed to be incapable of restoring harmony or fullness in any meaningful sense. But beyond the (im)possibility of a paternalism that is no longer within reach and which therefore cannot guarantee social homogeneity, the novel also announces the positive discovery of heterogeneity as the spectacle of that which offers no guarantees in modern society. My second claim builds directly upon this latter 'discovery' in *Mary Barton*: it is precisely with the uncovering of heterogeneity at the heart of the social that the possibility of a discursive project of political articulation emerges, reclaiming the category of class from any pre-determined or essentialist definition and opening it up to a logic of contingency. I argue that this is the line of thinking espoused by Robert Tressell's *The Ragged Trousered Philanthropists* and a key development in the political imagination proposed by English social(ist) fiction. I further argue that, while it never reaches the level of theoretical maturity found in continental Marxism at the turn of the century, and while its frame of reference remains that of late Victorian and Edwardian socialist debates in Britain, Tressell's novel is comparable in some of its strategic conclusions to those of post-Marxist political thought and therefore lends itself to analysis from a radical-democratic perspective of relevance to our own political conjuncture.

PL7 – *The contemporary economic novel: Hernan Díaz's Trust*

Lecturer: László Sári B (University of Pécs, Hungary)

Chair: Tamás Bényei (Kossuth University, Hungary)

Wednesday, 28 August 2024, 9:00-10:00 (Anthropole 2106)

Recent American fiction has seen a resurgence of historical topics, and significant attempts have been made to revisit moments perceived as defining an epoch in American history. The revitalized interest in history in the mainstream of contemporary American fiction can be described as reckoning with and commemorate traumas in the distant and the recent past (e.g.: Colson Whitehead's *The Underground Railroad* and *The Nickel Boys*), as historicist engagements with trying to locate possible pockets of personal experience against the grain of historical grand narratives (Jennifer Egan's *Manhattan Beach*), as engagements with a neoliberal reorganization of the economy and personal relations (Jonathan Franzen's *The Corrections*), of urban lifestyles and politics (Garth Risk Hallberg's *City On Fire*), or of the visual, popular and political media (Nathan Hill's *The Nix*). Most of these well-received novels adhere to an arguably conservative, "realist" aesthetic that downplays even the most visible of postmodernist influence. However, *Trust*, Hernan Díaz's Pulitzer Prize-winning second novel of 2022 demonstrates a formally more conscious approach to a period outside the scope of attention to most contemporary historical novels. The presentation will argue that (1) *Trust* critically re-evaluates the metaphoric connection between economy and psychology indicated by the titular phrase, (2) it makes an attempt to reclaim reading as an unalienated form of labour by the use of its fragmented form, and (3) it provides insight into the historical development of human cognition and the use of information and communication technologies in its historical account of the New Deal, and (4) it does so by rethinking the economic novel and its entanglement in the history of gender relations.

PL8 – *The challenge to imagine just futures: Narration and intergenerationality in contemporary fiction*

Lecturer: Julia Hoydis (University of Klagenfurt, Austria)

Chair: Ulla Ratheiser (University of Innsbruck)

Thursday, 29 August 2024, 14:00-15:00 (Anthropole 1129)

The lecture explores narratives of climate futures and human survival amidst and after environmental disaster in contemporary British prose fiction and drama. It argues that intergenerational justice emerges as a key theme in texts engaging with discourses of environmental and demographic crises and that these texts simultaneously highlight decline and loss as well as resilience and a sense of continuity. Especially the prose fictions, the focus of the first part of this lecture, deviate from other post-apocalyptic narratives in content and narrative form by refashioning modes of realist storytelling. The concern with intergenerational justice shifts the dominant declensionist disaster narrative to solidarity and individual development. While foregrounding routines and resilience, questions of individual and collective agency and responsibility are at the heart of the novels that revisit familiar tropes of hope, such as the figure of the child, by imagining alternative visions of the nuclear family. Contemporary eco-plays, under scrutiny in the second part, similarly try to depict the loss of health and habitats, and to imagine futures of care and caring about (in)just futures. Dystopian and satirical templates prove harder to shake here. In the negotiation of intergenerational justice, the plays oscillate between depicting conflict and clashing attitudes about climate futures and questions of how to cope with loss and ‘survivor’s guilt’.

PL9 – *Politeness research and its theoretical interface: Insights from fictional data and health communication research*

Lecturer: Miriam Locher (University of Basel, Switzerland)

Chair: Anita Auer (University of Lausanne, Switzerland)

Thursday, 29 August 2024, 14:00-15:00 (Anthropole 2024)

Politeness research and its theoretical interface: Insights from fictional data and health communication research. This paper reviews theoretical insights from interpersonal pragmatics that has traditionally drawn from fields such as politeness research, identity construction research and pragmatics in general. It discusses the cross-fertilisation of these fields in light of relational work and draws on empirical work from fiction and health projects to sketch the challenges and potential directions of research interested in the dynamic negotiation of relationships.

PL10 – *The wanderings of the modern myths: Exemplarity, adaptation, and spatiality*

Lecturer: Charles Ivan Armstrong (University of Agder, Norway)

Chair: Knut Øystein Høvik (Inland Norway University of Applied Sciences)

Thursday, 29 August 2024, 14:00-15:00 (Anthropole 2064)

Certain modern literary texts and their protagonists have proved to provide extraordinarily fertile ground not only for renewed reading and interpretation but also reinvention and adaptation. Figures such as Robinson Crusoe, Faust, Don Juan, Frankenstein, and Dracula continue to entertain and intrigue large audiences, long after their original versions, providing a spur to new artistic expression. Although key early articulations took place in literary works by writers such as Daniel Defoe, Christopher Marlowe, Mary Shelley, and Bram Stoker, these stories have lived on, not only in other literary works but also in the visual arts, cinema, computer games, and other formats. While we may think of the exclamation “It’s alive!” as pertaining to the feverish breakthrough moment of Shelley’s inventor, it was actually first used in James Whale’s 1931 film version of the Frankenstein

story. In slightly different fashion, visitors to Disneyland Paris might be reminded of Defoe's eighteenth-century novel when they encounter an improvised, basic home beside a ruined ship on an island, but they soon learn that this tourist experience is a contemporary interpretation of Johan David Wyss's 1812 novel, *Der Schweizerische Robinson*, which itself had reconfigured the original novel through the prism of a travelling family.

This lecture will first present how these figures and stories have been interpreted as modern myths by Ian Watt's *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe* (1996) and Ian Ball's *Modern Myths: Adventures in the Machinery of the Popular Imagination* (2021), identifying some key issues of definition. Here both the concept of myth and its relevance in a modern context will be discussed. Subsequently, this presentation will use some of the rich material available to show how these stories have wandered between different forms of expression and modalities. The question will be raised if, and to what degree, these myths can be said to provide didactic exemplars for human behaviour. In addition, the spatial aspect of the stories will be emphasized, showing provide narratives of geographical exploration and escape.

PL11 – How literature makes authors: Towards a history of writers as characters in modern fiction

Lecturer: Ingo Berensmeyer (LMU Munich, Germany)

Chair: Anja-Müller Wood (Johannes Gutenberg-Universität Mainz, Germany)

Thursday, 29 August 2024, 14:00-15:00 (Anthropole 2106)

Authors make literature, but literature also makes authors. This is made explicit in narrative fiction that addresses what the elusive author Morelli, in Julio Cortázar's 1963 novel *Hopscotch*, calls "the strange self-creation of the author through his work". Such 'author fictions' refer to material facts and immaterial myths of authorship in the real world, reflecting and refracting them in their form. By telling stories about invented authors, actual authors invite their audiences to reconsider the meanings and values of authorship, and of literature; in doing so, they can hope to change their own position in the aesthetic and economic networks of the literary field, and to renegotiate prevailing notions of literary creation and production. Works of 'author fiction' – novels about novelists – engage with existing models and concepts of literary authorship, which are, in turn, social and political as well as aesthetic paradigms, 'author fictions' in the sense of abstract concepts that influence concrete literary practices. To get to the bottom of these processes and their dynamic interrelations, I adapt a set of tools developed in narrative theory and literary sociology. In this lecture, I'm taking up the challenge to combine both these aspects and to map out a history of literary author-making in narrative fiction since 1800. I will close with a paradigmatic reading of Rachel Cusk's *Outline* trilogy as a case study of contemporary narrative representations of authorship.

PL12 – Ideological bias and self-censorship in the history of English dictionary-making

Lecturer: Giovanni Iamartino (University of Milan, Italy)

Chair: Rita Calabrese (University of Salerno, Italy)

Thursday, 30 August 2024, 9:00-10:00 (Anthropole 2024)

Dictionaries are often considered as objective and perfect repositories of the lexical store of one or more languages. Yet, metalexigraphers have long made clear that

Dictionaries, encyclopedias and grammars are the best examples of texts that one should read between the lines, where the conflicts, the hidden and ignored oppositions, the clichés that make up the family album of a culture can be detected more easily than anywhere else. (Meschonnic 1991, in Béjoint 2009: 203)

Therefore, a brief survey of the history of English dictionary-making together with the analysis of a few case studies will be meant to serve a number of different but interrelated purposes, namely: to dispel the myth of perfect, ‘God-given’ lexicography; to argue that word meanings “are conventionally, institutionally, and ultimately ideologically determined by the traditions and practices of lexicography (Manley, Jacobsen, and Pedersen 1988: 281); to provide evidence of how quite a few entries – or lack thereof (in the case of taboo words) – in a given English dictionary did, and still do, reflect the ideological bias of its times; to show that dictionaries may provide relevant and interesting data for research; finally, to suggest that a historical approach to English lexicography may teach students how to trace evidence of ideological bias in present-day politically-correct and seemingly neutral compilation of dictionaries.

PL13 – *From events to concepts: Using experiments to model word meaning*

Lecturer: Andrea Schalley (Karlstad University, Sweden)

Chair: Iulian Cananau (University of Gävle, Sweden)

Thursday, 30 August 2024, 9:00-10:00 (Anthropole 2064)

On which grounds do we interpret what we observe around us as an instance of a specific event, e.g. as pushing or pulling? Which event properties trigger speakers to prefer one verb (e.g. ‘pull’) over another (e.g. ‘drag’) in their linguistic descriptions of such events? In this presentation, I present an explorative analysis of the results for English of a psycholinguistic experiment that we currently run for a number of languages. Using carefully controlled 3D event animations, participants’ task was to briefly describe how an animated actor caused an inanimate object to move. We systematically manipulated the relative positions of object and actor, the length of contact between the two, the force exerted, and the body orientation of the actor. Productions were annotated for a rich number of features associated with caused motion. The results show how English verbs of pushing and pulling carve up the conceptual space. I report on the predictors that trigger the production of different verbs, and the observed semantic verb clusters.

ROUNDTABLES

1. Topic: *Revisiting Central and Eastern Europe: Contemporary Anglophone Writing and the Cold War*

Participants: Katrin Berndt (MLU Halle-Wittenberg, Germany), Ágnes Györke (Károli Gáspár University, Budapest, Hungary), Robert Kusek (Jagiellonian University, Kraków, Poland)

2. Topic: *Transboundary Narratives: Contemporary Women's Writing in English*

Participants: Merve Sarıkaya-Şen (Başkent University, Turkey), Jennifer Wagner-Lawlor (Penn State University, United States), Silvia Pellicer-Ortín (Zaragoza University, Spain)

3. Topic: *Reading Revisited: Susan Sontag's "Against Interpretation" at 60*

Participants: Nell Wasserstrom (University of Lausanne, Switzerland), Sofie Behluli (University of Bern, Switzerland), Davida Fernandez-Barkan (University of Arkansas, United States), Julia Straub (University of Fribourg, Switzerland), Simon Swift (University of Geneva, Switzerland)

4. Topic: *Modernism in the 21st Century*

Participants: Sangam MacDuff (University of Lausanne, Switzerland), Benjamin Bateman (University of Edinburgh, UK), Patrick Jones (University of Geneva, Switzerland), Alberto Tondello (University of Edinburgh, UK / University of Bern, Switzerland)

5. Topic: *The Future of Metamodernism*

Participants: Antony Rowland (Manchester Metropolitan University, UK), Dennis Kersten (Radboud University, Netherlands), Paula Romero Polo (Universidad Carlos III de Madrid, Spain), Timotheus Vermeulen (Oslo University, Norway), Usha Wilbers (Radboud University, Netherlands)

6. Topic: *Visions of the Future: Literary Studies and Crisis*

Participants: Matthew Scully (University of Lausanne, Switzerland), Thomas Austenfeld (University of Fribourg, Switzerland), Lola Boorman (University of York, UK), Isis Giraldo (University of Lausanne, Switzerland), Simon Swift (University of Geneva, Switzerland)

7. Topic: *Meeting of the Gender Studies Network*

Participants: Işıl Baş (Istanbul Kültür University, Turkey), Renate Haas (University of Kiel, Germany), Nóra Sellei (University of Debrecen, Hungary), María Socorro Suárez Lafuente (University of Oviedo, Spain)

8. Topic: *Rewriting mythologies for the blue humanities*

Participants: Barbara Barrow (Lund University, Sweden), Monika Class (Lund University, Sweden), Julia Boll (University of Konstanz, Germany), Ursula Kluwick (University of Bern, Switzerland), Elena de Wachter (Lund University, Sweden)

9. Topic: *Medieval English In Europe: What Works?*

Participants: Rory Critten (University of Lausanne, Switzerland), Irina Dumitrescu (University of Bonn, Germany), Annette Kern-Stähler (University of Bern, Switzerland), Katherine Ziemann (University of Poitiers, France), Giovanni Iamartino (University of Milan, Italy), Laura Esteban-Segura (University of Málaga, Spain)

ABSTRACTS:

1. Topic: *Revisiting Central and Eastern Europe: Contemporary Anglophone Writing and the Cold War*

Participants: Katrin Berndt (MLU Halle-Wittenberg, Germany)
 Ágnes Györke (Károli Gáspár University, Budapest, Hungary)
 Robert Kusek (Jagiellonian University, Kraków, Poland)

Contemporary literature and media in English have shown a growing fascination with the regions and nations behind what was once dubbed the ‘Iron Curtain’. The roundtable will address various themes and forms of revisiting historical Central and Eastern Europe that include farcical and Kafkaesque portrayals of the failed ideals of socialism; imaginary returns to central European settings, characters, and tropes as sites of personal and national histories; retrotopian conceptualizations of a totalitarian past with the aim to understand more recent authoritarian threats; and literary explorations of traumatic memories that continue to haunt the present.

2. Topic: *Transboundary Narratives: Contemporary Women’s Writing in English*

Participants: Merve Sarıkaya-Şen (Başkent University, Turkey)
 Jennifer Wagner-Lawlor (Penn State University, United States)
 Silvia Pellicer-Ortín (Zaragoza University, Spain)

This roundtable aims to approach contemporary women’s writing in English from the perspective of what we call “transboundary narratives” that challenge the boundaries of the content and form of traditional narratives. We will discuss issues related to generic boundaries in contemporary women’s life writing narratives and autobiographical practices, including “autotheory”, which blurs/transforms the supposed boundaries of “theory” and “lived experience” in the work of recent academics and artists. We will also elaborate on the ethics and poetics of “border-crossing fiction” by contemporary women writers. We will explore how the selected texts cross and shift formal, thematic and generic boundaries and facilitate our understanding of gender and identity.

3. Topic: *Reading Revisited: Susan Sontag’s “Against Interpretation” at 60*

Participants: Nell Wasserstrom (University of Lausanne, Switzerland)
 Sofie Behluli (University of Bern, Switzerland)
 Davida Fernandez-Barkan (University of Arkansas, United States)
 Julia Straub (University of Fribourg, Switzerland)
 Simon Swift (University of Geneva, Switzerland)

This roundtable proposes to explore the legacy of Susan Sontag’s manifesto, “Against Interpretation” (1964), on the occasion of its 60th anniversary. Our aim in returning to this polemical text is twofold: first, to mine its prescience, as a sort of ur-text, in relation to current debates in the field of literary studies about various kinds of reading and interpretative practices (surface, distant, symptomatic, reparative); and second, to reread it in light of the forthcoming collection of Sontag’s early feminist essays, *On Women* (Picador, May 2023). This roundtable thus broadly seeks to bring together the politics of reading and the politics of gender and sexuality.

4. Topic: *Modernism in the 21st Century*

Participants: Sangam MacDuff (University of Lausanne, CH)
Benjamin Bateman (University of Edinburgh, UK)
Patrick Jones (University of Geneva, CH)
Alberto Tondello (University of Edinburgh, UK / University of Bern, CH)

This roundtable aims to explore the relevance of modernist studies to the world we live in. Focusing on recent critical approaches to modernism – especially queer and gender studies, ecocriticism, and posthumanism – we wish to consider how modernist aesthetics, poetics, and sensibilities shed light on key contemporary issues, including the climate crisis, the rise of AI, and the ongoing struggle to obtain equal rights. With a varied selection of participants whose research touches on feminist aesthetics, queer theory, eco-poetics, posthumanism, and philosophy, we hope this roundtable will lead to insightful and constructive discussions about the relevance of modernist studies today.

5. Topic: *The Future of Metamodernism*

Participants: Antony Rowland (Manchester Metropolitan University, UK)
Dennis Kersten (Radboud University, Netherlands)
Paula Romero Polo (Universidad Carlos III de Madrid, Spain)
Timotheus Vermeulen (Oslo University, Norway)
Usha Wilbers (Radboud University, Netherlands)

Five key members of the pan-European “Metamodernism” network funded twice by the Arts and Humanities Research Council (UK) would like to discuss the implications of the main results of the series of international conferences they helped organise between 2018 and 2023, that focused on the ways in which twenty-first-century literature and culture process the legacies of Modernism and Postmodernism. We will assess where we currently stand with Metamodernism research and address the question of which new directions the field might explore in the future within the larger context of English literature and cultural studies.

6. Topic: *Visions of the Future: Literary Studies and Crisis*

Participants: Matthew Scully (University of Lausanne, Switzerland)
Thomas Austenfeld (University of Fribourg, Switzerland)
Lola Boorman (University of York, UK)
Isis Giraldo (University of Lausanne, Switzerland)
Simon Swift (University of Geneva, Switzerland)

2024 marks the 20-year anniversary of Lee Edelman's *No Future: Queer Theory and the Death Drive*, which polemically challenges heteronormative visions of a future that merely reproduce the present status quo. A parallel critique exists in Black Studies in its argument against white supremacist narratives of a racially exclusive future. More recently, literary scholars have turned to ecology to face the very real threat that neither humanity nor the world may have a future at all. This roundtable provides an opportunity to consider how literature and literary studies respond to these pressing matters of futurity given our ongoing social-political crises.

7. Topic: *Meeting of the Gender Studies Network*

Participants: Işıl Baş (Istanbul Kültür University, Turkey)
Renate Haas (University of Kiel, Germany)
Nóra Sellei (University of Debrecen, Hungary)
María Socorro Suárez Lafuente (University of Oviedo, Spain)

As this will be the 6th meeting of the GSN, a brief look at crucial developments of the past decade suggests itself (e.g., the increased populist attacks on Gender Studies, fights about the Istanbul Convention, trans controversies, revival of feminism). A central focus will be the situation of junior staff. To turn the roundtable into a genuine academic community event, colleagues sharing their experience through brief statements are welcome (intentions indicated in advance will be appreciated). Topics may, for instance, include special difficulties, common but not always clear prerequisites for a career, promising initiatives, good practices (like mentorship programmes etc.).

8. Topic: *Rewriting mythologies for the blue humanities*

Participants: Barbara Barrow (Lund University, Sweden)
Monika Class (Lund University, Sweden)
Julia Boll (University of Konstanz, Germany)
Ursula Kluwick (University of Bern, Switzerland)
Elena de Wachter (Lund University, Sweden)

In *Ocean* (2020), Steve Mentz describes Achilles as a destroyer of nature, while Odysseus is a “sea-hero” who both “loves and fears the Ocean—like so many of us today” (26). Mentz illustrates a broader history of engaging with Greek myth as a way of thinking about and with water. This roundtable will investigate how writers of different literary periods use myth to think about human relationality with the sea under the rubric of the blue humanities. This roundtable is open to all types of literary reworkings of world mythology that investigate the resonances and consequences of human actions in the ocean.

9. Topic: *Medieval English In Europe: What Works?*

Participants: Rory Critten (University of Lausanne, Switzerland)
 Irina Dumitrescu (University of Bonn, Germany)
 Annette Kern-Stähler (University of Bern, Switzerland)
 Katherine Ziemann (University of Poitiers, France)
 Giovanni Iamartino (University of Milan, Italy)
 Laura Esteban-Segura (University of Málaga, Spain)

Each speaker will be given a maximum of 10 minutes to talk about (1) how research and teaching in medieval English is conducted at their institutions and (2) the approaches to research and/or teaching that they have found to work locally. The goals of the roundtable are to share examples of best practice and to enhance connections between researchers in medieval English across Europe.

Poster Session

Tuesday, 27 August 2024, 18.00-19.30 in Anthropole, hall in front of 1031

No.	Title	Presenters
1	Linguistic and Pictorial Portrait: A Montage of Performances in <i>A Portrait of the Artist as a Young Man</i>	Man Al Frayh (Imam Mohammad Ibn Saud Islamic University, Kingdom of Saudi Arabia)
2	Eating and Belonging: Food Studies and Transmodernity in Nina Mingya Powles's <i>Tiny Moons – A Year of Eating in Shanghai</i>	Cristina De los Ríos Martín (University of Zaragoza)
3	Student Reflection on Automated Feedback Related to the Development of Writing as a Productive Language Skill	Barbora Faktorová (University of South Bohemia, Czechia)
4	Narratives of Happiness and Resilience (RESHAP)	José Ventura Alegría Hernández (University of La Laguna, Tenerife), María Jennifer Estévez Yanes (University of La Laguna) & Sara Casco Solís (University of Salamanca)
5	Pragmatic Analysis of EFL Junior High School English Textbooks in Taiwan	Ming-Fang Lin (Shih Chien University, Taiwan, R.O.C.) & Yuan-shan Chen (National Chin-Yi University of Technology, Taiwan, R.O.C.)
6	A Usage-based Analysis of Anglicisms in Estonian	Kelli Pekkenen (University of Tartu, Estonia)
7	Getting the Right End of the Stick: The Role of Metaphor (and other Factors) in First and Second Language English Speakers' Idiom Interpretations	Rasse, Carina (University of Klagenfurt, Austria), David O'Reilly (University of York, UK), Alexander Onysko (University of Klagenfurt, Austria), Herbert L. Colston (University of Alberta, Canada), Lisa Papitsch (University of Klagenfurt, Austria) & Iris van der Horst (University of Klagenfurt, Austria)
8	Promotional Significance of Visual Devices in Early Modern English Title-pages	Sirkku Ruokkeinen (University of Turku, Finland) & Carla Suhr (University of Helsinki, Finland)
9	Incorporating Legal Disciplinary Culture in an English Legal Writing Course: Through a Genre-Based Approach	Xia Sichen (The Chinese University of Hong Kong, Shenzhen)
10	Semantic Analysis of Japanese University Students' Written Narratives in English: Focusing on the Relationship between Motivation and Learning Environment	Azumi Yoshida & Masako Nasu (Okayama University, Japan)

ABSTRACTS:

1. Al Frayh, Man (Imam Mohammad Ibn Saud Islamic University, Kingdom of Saudi Arabia): *Linguistic and Pictorial Portrait: A Montage of Performances in A Portrait of the Artist as a Young Man*

The plot of *A Portrait of the Artist as a Young Man* being very intricate and challenging to follow is the narrator's attempt to draw the portrait in recollection. The novel is the narrator's venture to sketch the portrait in memory is extremely complex and difficult to follow. Every time, the narrator's earnest efforts to paint a straight-line, unwavering portrayal end in terrible tragedies. The signifier "portrait," however, gains significant strength and develops into a brand-new language and pictorial signified. With such enormous complexity, confusion, and tension, one could claim that this story is a linguistic and visual depiction. Additionally, the paper will bolster its claims using the ideas and theories of eminent critics like George Lucas, Paul De Man, and Jacques Derrida.

Keywords: Linguistic, Linear-Uncertainty, Pictorial, Resistance, Tension, Signifier, Arist

2. De los Ríos Martín, Cristina (University of Zaragoza): *Eating and Belonging: Food Studies and Transmodernity in Nina Mingya Powles's Tiny Moons - A Year of Eating in Shanghai*

The field of Food Studies has recently experienced an increase of interest among academics, even if the area is by no means a new one (Albala, 2013, XV). What is more, our current society is experiencing what Rodríguez Magda defines as Transmodernity, a new socio-cultural paradigm through which Modernist and Postmodernist critique are synthesised (2011, 7). Food can be considered an essential element within this paradigm, as it is a common link shared by people, and ultimately, by cultures. As Piatti-Farnelli and Lee Brien argue, "because food is such a quotidian and common element in the world and the individual's experience of that world, it is often included in narratives by authors from different geographical origins and historical backgrounds" (2018, 2). This 'everydayness' aspect is essential when understanding food as a transmodern and ubiquitous element in contemporary narrative, especially in memoirs. Therefore, the aim of this poster is to analyse the food memoir *Tiny Moons: A Year of Eating in Shanghai* (2020) through the lens of Food Studies, and in the context of Transmodernity. Nina Mingya Powles's food memoir, which consists of a collection of essays named after dishes she holds dear for several reasons, provides insight on the way she comes to embrace her Aotearoa New Zealander background while (re)connecting with her Chinese-Malaysian heritage. Through Food Studies and Transmodernity, I will examine the way food is used as the focal point around which the protagonist's memories and realisations about her own identity come to the surface.

References:

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- Piatti-Farnell, Lorna and Donna Lee Brien. 2018. "Introduction". In *The Routledge Companion to Literature and Food*, edited by Lorna Piatti-Farnell and Donna Lee Brien, 1-5. London and New York: Routledge.
- Powles, Nina M. 2020. *Tiny Moons – A Year of Eating in Shanghai*. Birmingham: The Emma Press.
- Rodríguez Magda, Rosa María. 2011 "Transmodernidad: Un Nuevo Paradigma". *Transmodernity*, vol. 1, no. 1, 2011, pp. 1-13.

3. Faktorová, Barbora (University of South Bohemia, Czechia): *Student Reflection on Automated Feedback Related to the Development of Writing as a Productive Language Skill*

This poster introduces a preliminary study within an ongoing quasi-experimental research initiative exploring the influence of automated feedback on the writing skills development of undergraduate students specializing in teaching English as a foreign language. Positioned at the intersection of language pedagogy and technology, this research aims to provide nuanced insights into the role of automated feedback in enhancing writing skills, aligning with the works of Link et al. (2020), Miranti et al. (2023), Muftah (2023), and other scholars.

This study will integrate a series of tasks incorporating automated feedback in writing into classroom activities with participating students. A survey, encompassing both Likert-scale and open-ended questions, will be conducted to assess student perceptions of this feedback. The poster presents the survey results and a text analysis, offering insights into the quality of student written performance.

The implications of this research extend to educators, curriculum developers, and researchers, providing potential insights for refining language teaching practices in EFL contexts, particularly within the domain of writing instruction. Building upon previous research, the findings aspire to contribute meaningfully to the ongoing discourse on the effective integration of automated feedback to enhance writing skills in language learning and teaching contexts.

References:

- Link, S. & Mehrzad, M. & Rahimi, M. (2020). Impact of automated writing evaluation on teacher feedback, student revision, and writing improvement. *Computer Assisted Language Learning*. 35.1-30. 10.1080/09588221.2020.1743323.
- Miranti, D. & Widiati, U. & Cahyono, B. & Tengku S., (2023). Automated writing evaluation tools for Indonesian undergraduate English as a foreign language students' writing. *International Journal of Evaluation and Research in Education (IJERE)*. 12. 1705-1715. 10.11591/ijere.v12i3.24958.
- Muftah, M. (2023). Data-driven learning (DDL) activities: do they truly promote EFL students' writing skills development? *Educ Inf Technol* 28, 13179–13205 <https://doi.org/10.1007/s10639-023-11620-z>

4. Hernández, José Ventura Alegría (University of La Laguna, Tenerife), María Jennifer Estévez Yanes (University of La Laguna) & Sara Casco Solís (University of Salamanca): *Narratives of Happiness and Resilience (RESHAP)*

“Narratives of Happiness and Resilience” (RESHAP) is a coordinated project that encompasses the subprojects “The Premise of Happiness: The Function of Feelings in North American Narratives” (PID2020-113190GB-C21; PI: Eva Darias-Beautell) and “Narrating Resilience, Achieving Happiness? Toward a Cultural Narratology” (PID2020-113190GB-C22; PI: Ana María Fraile-Marcos). This joint proposal seeks to enhance and broaden previous research conducted by a multidisciplinary team in the framework of the coordinated project “Justice, Citizenship and Vulnerability: Precarious Narratives and Intersectional Approaches” (FFI2015-63895-C2-1-R) (PIs: Darias-Beautell, Fraile-Marcos, Guerra-Palmero).

This project proposes a critical examination of contemporary literary and cultural representations of (un)happiness and resilience from a wide range of interdisciplinary perspectives in order to analyze the role of narratives in the processes of deconstruction and production of these notions. The project's main objectives include: to create a framework that unites and furthers the fields of resilience thinking, critical theory and affect studies; to conduct site-specific analyses of North American literature and culture using key social and theoretical paradigms shaping contemporary societies; to examine the impact of narrative on the generation of happiness and resilience; and to offer innovative, interdisciplinary interpretations of 20th and 21st century North American narratives from comparative (transnational) viewpoints. RESHAP will therefore contribute to the still scarce but

growing critical scholarship on happiness and resilience in the fields of literary and cultural criticism.

5. Kigel, Tali (Independent Researcher of Multilingualism, Behazlaha-Center, Israel): Bread and Milk English and Hebrew Metaphors

The purpose of the study was to identify, analyze, classify, and compare English and Hebrew metaphors of *bread* and *milk*, which are important ingredients in human nutrition. The work draws on ideas from conceptual metaphor and cognitive linguistics to explore the relationships between language, culture, identity, and values. The contrastive linguistic method allowed for a qualitative analysis of a pilot study corpus consisting of 54 metaphors and other forms of figurative language (34 in English, 20 in Hebrew), tested using the MIP metaphor identification procedure. Three tables demonstrate complete and partial equivalents and ethnocultural metaphors. The results of the analysis indicate the meta-conceptual nature of bread metaphors, which have many symbolic meanings, with the key meaning being the metaphor of physical life and the human need for food. Bread is also a dichotomous symbol of wealth, abundance, hunger, and poverty, and in modern understanding, it is already a symbol of economic support for the family and making money. The most important ancient sources of equivalent metaphors are the Hebrew Bible and the New Testament, with more recent ones being Roman satire, Greek mythology, French phrases, and German fairy tales. Ancient metaphors are philosophical, with a high level of symbolization and conceptualization, while later metaphors are practical, pragmatic, and sometimes even cynical. Hebrew milk metaphors (especially when combined with honey) connote pleasure and enjoyment, whereas English milk metaphors suggest the inferior status of milk compared to bread and often have negative connotations.

6. Lin, Ming-Fang (Shih Chien University, Taiwan, R.O.C) & Yuan-shan Chen (National Chin-Yi University of Technology, Taiwan, R.O.C.): Pragmatic Analysis of EFL Junior High School English Textbooks in Taiwan

Most of EFL learners' pragmatic input comes from textbooks, but analysis on the pragmatic content of EFL junior high school English textbooks has received scanty attention (e.g., Ahmed, Mohammadzadeh, & Mazlum, 2023; Jakupčević & Portolan, 2024; Wilson, 2023). This study aimed to fill this research gap by pursuing a twofold objective: (1) to examine the representations of three speech acts, i.e., requests, apologies, and compliments, within Taiwan's junior high school English textbooks; (2) to investigate how two social variables, i.e., social status and social distance, were manifested in these acts. The corpus comprised 102 dialogues extracted from the latest three versions of English textbooks used in Taiwan's junior high schools. Each speech act was analyzed through two distinct dimensions: request strategies and modifications for requests, apology strategies and patterns for apologies, and compliment strategies and topics for compliments. The findings indicated that the three textbook versions presented a limited range of strategies across the three acts, providing an incomplete understanding of pragmatic knowledge for learners. Furthermore, they lacked a comprehensive distribution of these acts within diverse scenarios of social status and distance, presenting inadequate sociopragmatic information for students. To address these textbook limitations, this study concluded by providing pedagogical implications aimed at enhancing learners' pragmatic and sociopragmatic knowledge.

Keywords: pragmatic content, textbook analysis, requests, apologies, compliments

References:

Ahmed, F. A. A., Mohammadzadeh, B., & Mazlum, F. (2023). An in-depth analysis of the representation of speech acts and language functions in Libyan public high school English textbooks. *Frontiers in Psychology, 13*, 1056745.

- Jakupčević, E., & Portolan, M. Č. (2024). An analysis of pragmatic content in EFLtextbooks for young learners in Croatia. *Language Teaching Research*, 28, 114-137.
- Wilson, L. D. (2023). Investigating the coverage of speech acts in Hong Kong ELTtextbooks. *Electronic Journal of Foreign Language Teaching*, 20(1), 50-73.
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7. Pekkenen, Kelli (University of Tartu, Estonia): *A Usage-based Analysis of Anglicisms in Estonian*

The global spread of English and its homogenising or heterogenising effects are the key to addressing language change (Mufwene, 2010). The poster presents a usage-based analysis of Anglicisms common in Estonian. While Estonian differs typologically from English, other factors exist, such as speakers' attitudes, proficiency in the donor language, and corpus planning (Haspelmath, 2009).

From all unadapted Anglicisms (Est. *tsitaatsõnad* 'quote+words') in Estonian recorded in the lexicographic database of the Institute of the Estonian Language (EKILex), 80 differently articulated lemmas - denoting common social and technological exchanges - are selected. Then, their frequency, phonologically and translation-adapted equivalents or neologisms (e.g., *streaming* ~ *striiming* ~ *voogedastus*) are explored in the 2023 Estonian National Corpus. So far, the findings have proven preferences for translated adaptations and neologisms.

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- Mufwene, S. S. (2010). Globalization, Global English, and World English(es): Myths and Facts. In N. Coupland (Ed.), *The Handbook of Language and Globalization* (pp. 29-55). Wiley-Blackwell. <https://doi.org/10.1002/9781444324068.ch1>
-

8. Rasse, Carina (University of Klagenfurt, Austria), David O'Reilly (University of York, UK), Alexander Onysko (University of Klagenfurt, Austria), Herbert L. Colston (University of Alberta, Canada), Lisa Papitsch (University of Klagenfurt, Austria) & Iris van der Horst (University of Klagenfurt, Austria): *Getting the Right End of the Stick: The Role of Metaphor (and other Factors) in First and Second Language English Speakers' Idiom Interpretations*

Idioms are crucial elements of language usage that stand out for their highly figurative meanings (Gibbs 1994; Langlotz 2006). Acquiring idioms, however, is often complicated by their nature of being highly metaphoric (cf., e.g., Gibbs & O'Brien 1990) and frequently non-compositional, i.e. non-transparent, lexical units (cf. Nunberg, Sag & Wasow 1994). Previous research has shown that an equivalent L1 idiom as well as the awareness of a conceptual metaphor underlying the meaning of the idiom may have a facilitating impact on comprehension (Irujo 1986; Milton 2009; Boers 2000). However, little attention has so far been given to how learners, compared to L1 speakers, make sense of novel idioms.

In order to explore that, our study investigates how advanced L1 German learners of English make sense of idioms that they do not know and compares that to L1 English speakers. In detail, the study tackles the following questions:

- 1) To what extent does L1 equivalence on a) the lexical level and b) the metaphorical level influence the interpretation of unknown English idioms?
- 2) Do conceptual metaphors contribute to the transparency of an idiom for both learners of

English and L1 speakers of English? If so, which metaphors can have a facilitating effect?

The data of the study is based on a questionnaire asking for familiarity of an idiom (yes/no) and meaning descriptions. Overall 100 idioms were tested with 90 advanced learners of English (L1 German) and 92 L1 English speakers. Preliminary results indicate that certain idioms trigger a high number of mismatches between the respondents' reported familiarity (yes/no) and their meaning associations. These mismatches will be the focus of the analysis as they are particularly insightful in view of the research questions.

9. Ruokkeinen, Sirkku (University of Turku, Finland) & Carla Suhr (University of Helsinki, Finland): *Promotional Significance of Visual Devices in Early Modern English Title-pages*

Recent scholarly discussion of early modern title-pages has considered these paratexts as promotional spaces (see e.g. McConchie 2013). Both textual and visual elements of the title-page serve to frame the text and guide the reader to a beneficial reading or outcome – such as purchasing the book. But while previous research into the promotional function of title-pages has largely focused on the prose or images on the title-page itself (Olson 2016; Ratia and Suhr 2017; Varila and Peikola 2019), the use of codex-internal visual devices for promotional purposes on the title-page appears to remain uncharted.

In this poster, we present an ongoing project studying the ways in which early modern English title-pages mention, describe, and evaluate visual devices such as images, diagrams, and tables, within the work. We ask, what kind of visual devices are mentioned on the title-pages and why? How are these mentions framed linguistically? And are the references to text-internal visual devices used as tools for promoting texts?

The material of this study comes from the *Early Modern Graphic Literacies (EModGraL)* project data. We search title-pages for terms referring to visual devices, such as *figure*, *table*, *drawing* and *illustration*. We conduct quantitative analyses of the relative frequencies of various search terms, and complement the quantifications by a qualitative analysis of the functions of the terms, and their linguistic realizations on the title-page.

The paper is a part of the *Early Modern Graphic Literacies (EModGraL)* project (Academy of Finland, 2021–25, 340005).

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10. Sichen, Xia (The Chinese University of Hong Kong, Shenzhen): *Incorporating Legal Disciplinary Culture in an English Legal Writing Course: Through a Genre-Based Approach*

This project aims to explore effective strategies for teaching the legal disciplinary culture to English

major undergraduates aspiring to apply for a Juris Doctor (JD) program. The study collects data from a legal writing course at an English as Medium of Instruction university in China. The course encompasses various topics related to legal writing, including legal professionals' ethnic considerations, plain legal writing, legal reasoning processes, and legal genres (particularly client opinion letters, office memos, and trial-level briefs). Using a genre-based approach to legal writing generates three dimensions of incorporation of legal culture: *the socio-personal dimension*, which acquaints students with the roles and expectations of legal practitioners within the discourse community; the *genre-construction dimension*, which involves analyzing the structural and linguistic features of individual legal genres to discern the materialization of disciplinary culture through textualization; and the *genre-recontextualization dimension*, which situates individual legal genres within different stages of legal pleadings within the broader legal field. The findings reveal that breaking disciplinary and professional cultures into manageable components and providing students with *experiential* learning opportunities are essential to effectively instructing disciplinary cultures. The study further suggests that a genre-based approach is a useful pedagogical tool that can allow students to actively engage with disciplinary cultures and enhance their understanding and application of disciplinary writing skills.

11. Yoshida, Azumi & Nasu, Masako (Okayama University, Japan): *Semantic Analysis of Japanese University Students' Written Narratives in English: Focusing on the Relationship between Motivation and Learning Environment*

While most narrative studies use output data in L1, few research studies have focused on the narratives transmitted by L2 learners. Such English writings and essays, however, are worth investigating since they often express learners' authentic experiences and opinions (cf. Yoshida et al. 2022). This study attempts to identify what kind of learning environment affects Japanese learners' motivation through a semantic analysis of their narratives written in English. We also examine the features detected in their narratives. A total of 145 students at a national university in Japan wrote a 200-300-word essay on the theme "English and me." They described their learning experience or situations in which they found English was (or was not) useful. Results of the content analysis show significant differences between science and humanities majors regarding their attitudes toward the role of English in their current or future careers. Therefore, this study presents a detailed analysis of their narratives and argues that the investigation of narratives in L2 is valuable in verifying the ways in which the learning environment affects students' motivation.

Reference:

Yoshida, A., Teranishi, M., Nishihara, T., & Nasu, M. (2022). The impact of L1 on L2: A qualitative stylistic analysis of EFL learners' writings. In *Pedagogical Stylistics in the 21st Century*, eds. Zyngier, S & Watson, G. 343-369. Palgrave Macmillan.

Doctoral Symposium [in person]

Schedule

Literatures in English	REVISED
Tuesday 27 August 2024, Synatholon 2212	Participant
Session 1	
11:00-11:20	Lorenzo Zaggia
11:20-11:40	Emily Hay
11:40-12:00	Tsvetina Paralesova
12:00-12:20	Viliana Todorova Georgieva
12:20-12:40	Aminat Emma Badmus
12:40-13:00	Tsvetelina Petkova
Session 2	
16:00-16:20	Paolo D'Indinosante
16:20-16:40	Galina Tsoneva Devedjieva
16:40-17:00	Andrea Lupi
17:00-17:20	Marion Troxler
17:20-17:40	Ann-Katrin Preis
17:40-18:00	Des(poina) Tantsiopoulou
Wednesday 28 August 2024, Synatholon 2212	
Session 3	
10:30-10:50	Irma Krčan
10:50-11:10	Elpida Ziavra
11:10-11:30	Hend Ayari
11:30-11:50	Paula Asensi
11:50-12:10	Eleonora Maio
12:10-12:30	Ana Mitrović
Session 4	
14:00-14:20	Cidalia Oliveira Barbosa Pinto
14:20-14:40	Nóra Pethő
14:40-15:00	Derya Arslan Yavuz
15:00-16:00	Concluding discussion

Cultural & Area Studies	
Tuesday 27 August 2024, Synathlon 2420	Participant
Session 1	
11:00-11:24	Maksim Pelmegov
11:24-11:48	Elena García Barca
11:48-12:12	José Ventura Alegría Hernández
12:12-12:36	Hassan Ait-El-Ouali
12:36-13:00	Amira Saidi
Session 2	
16:00-16:24	Otilia Cseicsner
16:24-16:48	Maryann Nguyen
16:48-17:12	Bálint Szántó
17:12-17:36	Clara Sánchez Trigo
17:36-18:00	Rabeb Touihri

English Language & Linguistics	
Wednesday 28 August 2024, Synathlon 2420	Participant

Session 3	
10:30-11:00	Emma Jackovičová
11:00-11:30	Tijana Popovikj
11:30-12:00	Daniel Gerrard
12:00-12:30	Maria De Santo
Session 4	
14:00-14:30	Jana Hallová
14:30-15:00	Roberto Esposito
15:00-15:30	Gilberto Giannacchi
15:30-16:00	Rodrigo Agustin Lana
Session 5	
16:30-17:00	Jelena Gugić
17:00-17:30	Mihaela Damian
17:30-18:00	Giovanni Raffa
18:00-18:30	Concluding discussion

Doctoral Symposium Abstracts:

Cultural & Area Studies

Hassan Ait-El-Ouali (University of Debrecen, Hungary)

Exploring Masculinities in Modern Arab Male Autobiographical Narratives

In the proposed dissertation, I contend that the autobiographies to be analyzed all, each in its own way, interrogate and challenge the Arab discourse of male autobiography and that a key aspect of this interrogation is precisely their willingness to thematize masculinity, the body, and sexuality. The autobiographical texts I study unsettle the discourse of concealing gendered elements of the male body which compose and configure definitions of masculinity and manhood. The texts break with the conventional conceptions of subjectivity dominating the Arabic autobiography of the first half of the twentieth century, reconsidering the bodily, the sexual, and the affective aspects of subjectivity. The texts to be analyzed include: Moroccan Mohamed Choukri's *For Bread Alone* (1973); Moroccan Abdellah Taia's *Salvation Army* (2006) and *An Arab Melancholia* (2008); Libyan-British Hisham Matar's *In the Country of Men* (2006), *Anatomy of a Disappearance* (2011), and *The Return* (2016); Palestinian Raja Shehadeh's *Palestinian Walks: Notes on a Vanishing Landscape* (2007); and British-Iraqi Amrou Al-Kadhi's *Unicorn: The Memoir of a Muslim Drag Queen* (2019).

The methodology I draw upon for this project consists in adopting an interdisciplinary approach that includes Gender Studies, Masculinity Studies, Queer Studies, Autobiography Studies, and Narrative Theory. The analysis of the autobiographical texts is based on close reading of the texts in order to trace how masculinity is negotiated and produced textually; meanwhile, I also add context where it is necessary to my interpretation. To account for the ways in which discourse produces gender, I adopt Judith Butler's theory of "gender performativity" which is pivotal to my understanding and reading of masculinities in autobiographical narratives, and throughout my analyses, I highlight how the texts reflect or act out masculinities performatively through reiterations of, or failure to reiterate, sets of cultural gender norms and practices. In a similar fashion, following autobiography theorist James Olney, I see the genre of autobiography as having a performative function in the sense that it is the act of writing that constitutes the life of the author. Additionally, I draw upon Tony Jefferson's theory "Subordinating Hegemonic Masculinity" (2002) which provides a psychosocial understanding of masculinity, presupposing a link between psychic and social components that are inseparable and interactive in the construction of masculinity.

The autobiographies that have been studied so far—namely the works of Choukri, Matar, and

Shehadeh—illustrate the challenging and elusive path to masculinity underlying the autobiographer’s quest for their masculine identities. This stands in contrast to the typical masculine tendency of embracing the notion of a coherent and disembodied subjectivity woven into the retrospective and linear narrative structures. In other words, the autobiographical works examined so far not only offer an antithesis to the generic ‘Man’ attributed to the tradition of Arab autobiography, but they also foreground that the instability of gender exerts immense pressures on men vis-à-vis their individual lives.

José Ventura Alegría Hernández (University of La Laguna, Spain)

Learning to be Human: Happiness and Posthuman Kinship in Indigenous Speculative Fiction

This thesis project seeks to contribute to the field of Indigenous studies by offering an analysis of a variety of contemporary short speculative fiction stories written by Indigenous Canadian authors and published across a number of anthologies. Namely, the stories have been taken from *Buffalo is the New Buffalo* (2022), *Take us to You Chief* (2016), *Love After the End* (2020) and *Love Beyond Body Space and Time* (2016).

Though in recent years the field of Indigenous studies has garnered much more scholarly attention than it arguably ever had in the decades before, both from Indigenous and non-Indigenous researchers, there still remains work to be done on certain genres which are, unfortunately, largely overlooked. In general, academic focus tends to lie on realist forms of fiction, thus leaving non-realist Indigenous fiction highly under-researched (See Justice 142). However, according to Brown Spiers “Native writers have much to contribute to a genre [sf] that is concerned with ... [alterity] encounters. Individual works of science fiction may use this confrontation with alterity as a metaphor for exploring human relationships and discovering similarities between groups” (xiii). In other words, Indigenous speculative fiction represents a decolonial tool through which to explore kinship interactions in a way that allows for reflection on modern-day struggles for Indigenous people and the long-lasting impact of colonial occupation on their lands, thus creating a clear connection between the realm of the real and the fictional.

In other words, Indigenous speculative fiction constitutes a form of literary activism, as it allows writers to imagine Indigenous futures, thus asserting the survivance and vibrancy of their cultures in spite of colonial policies aimed at severing their connections with it. I argue that this form of activism emerges from an affective impulse to show Indigenous social-networking and Indigenous happiness as alternatives to colonial-based social scripts that often exclude non-normative bodies from survivability and, as such, from a happy future.

In this regard, this project pursues a line of research that applies feminist affect theory to Indigenous speculative fiction with the aim of exploring and articulating a new model for understanding the relation between this genre and Indigenous representations of (un)happiness. This would be achieved by utilizing a hybrid system that incorporates an Indigenous framework to shape feminist affect theory. As such, this thesis project draws from Sara Ahmed theorization of happiness to argue that Indigenous peoples in Canada are often constructed as “affect aliens” due to their refusal to participate in happiness scripts built upon colonial narratives. As a result, Indigenous authors often re-imagine happiness in non-linear, non-colonial ways by emphasizing the importance of inherently Indigenous philosophical conceptions such as (posthuman) kinship, *biskaabiiyang* and territory to oppose colonial narratives.

Works cited:

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Otilia Cseicsner (Pázmány Péter University, Hungary)

Shakespeare on Radio in Hungary.

Investigating Radio Shakespeares is a recent development in Shakespeare Studies, mainly drawing on the results of analyzing Shakespeare on Screen. I found last year's Symposium in Milan not only an eye opener thanks to the convenors but a significant contribution to my doctoral research due to Crispin Thurlow drawing my attention to more advanced research of Andrea Smith, UEA. Getting feedback from peers and established scholars in the field as well as extensive opportunities for informal contact with other participants and with the academics present at the conference I do appreciate.

After the 2023 Symposium, taking the advice of Dr. Crispin Thurlow, professor of English at the University of Bern, I contacted Dr. Smith and read her dissertation titled 'Look with thine ears': A Century of Shakespeare's Plays on BBC Radio, 2022, currently under publication, who wrote about BBC Radio Shakespeares. As I am doing research on an altogether different, but not unrelated topic, Hungarian radio productions of Shakespeare's plays and other early modern drama on Hungarian Radio, I cannot only reference her dissertation in my upcoming thesis but rely on it concerning methodology. A major difference, however, is, that whereas English- language adaptations of Shakespeare are still produced for Radio in the digital age in the UK, the heydays of Hungarian radio productions of Shakespeare are connected to the reel-to-reel audio tape recording era, were revisited in the stereo age, and died down with analogue radio production techniques.

In my analysis, I rely on my professional expertise gained at the former Hungarian Radio, where I made over 40 radio plays, edited the time slot 'Radio Theatre' for two years and visited nearly all European radio festivals to become familiar with the current trends of radio art between 2010 and 2018. My analysis includes technical know-how meaning recorded and unrecorded information and knowledge relating to the development or production of radio plays, including but not limited to the knowledge gained from my experience.

At the Doctoral Symposium in Lausanne, I plan to present how my dissertation builds up: Introduction, Radio Shakespeares (techniques, technology, terminology), Shakespeare as the model for radio drama (A Midsummer Night's Dream), Shakespeare as the model for radio drama outdated by genuine radio fiction (radio theories of Miklós Cserés), Shakespeare from stage to studio (The Tempest), Shakespeare from studio to stage (Romeo and Juliet), Shakespeare and fellows in the digital age (broadcasting, The Old Law), Conclusion. Glossary of broadcasting terms. Radiography (Audiography). Bibliography.

Elena García Barca (University of Zaragoza, Spain)

Resilience and Representation: The Role of Reservation Dogs in Indigenous Youth Narratives and Decolonial Education

Exploring new horizons in Indigenous storytelling, this research project delves into the groundbreaking impact of *Reservation Dogs* (2021-2023), a television series by Sterlin Harjo (Seminole/Muscogee) and Taika Waititi (Māori) that illuminates pathways for decolonial education through the lives of an empowered Indigenous youth. This series, with its near-total Indigenous cast and crew, represents a pivotal shift away from the homogenizing cinematic narratives, offering a vibrant depiction of a contemporary Indigenous community. Through its nuanced portrayal, *Reservation Dogs* disrupts and deconstructs common stereotypical and one-dimensional representations of Indigenous cultures, challenging the entrenched notions of 'otherness' that have historically dominated the screen.

The methodology of this study is rooted in a multidisciplinary approach, incorporating insights from Indigenous studies, literature, and cultural studies, with a particular focus on decolonial theories and resilience studies. Theoretical guidance is drawn notably from the works of Fraile Marcos (2020, 2023), providing a solid foundation for the exploration of Indigenous youth narratives. The resilience strategies of Bear Smallhill and Cheese Williams, the two key male teenage characters in *Reservation*

Dogs, are scrutinized to understand resilience as both a mechanism of coping with the legacy of colonial and neoliberal ideologies and a form of empowerment within Indigenous communities. Furthermore, the research examines the role of *Reservation Dogs* within the scope of decolonial Teaching English as a Foreign Language (TEFL) frameworks in high school environments for students aged 12-18. It highlights the series' significant contributions to counter-storytelling, the healing journey, and the reclamation of Indigenous identities, as identified by Zavala. This comprehensive analysis not only seeks to explore the diverse resilience strategies manifested by Indigenous teenagers, particularly through the narratives of Bear Smallhill and Cheese Williams, but also aims to elevate *Reservation Dogs* as a pivotal narrative for decolonial TEFL. This work underscores the vital connection between Indigenous narratives and the historical continuum of the United States, encompassing past, present, and future. Recognizing the pivotal role of Indigenous peoples in English-speaking nations is crucial, requiring the integration of their perspectives into TEFL curricula. Our research aims to promote comprehensive inclusion of Indigenous perspectives in contemporary education, fostering an empathetic understanding among students today and for generations to come.

In essence, the research links the exploration of resilience in Indigenous youth narratives with the application of decolonial principles in educational settings, using *Reservation Dogs* as a focal point. By offering a comprehensive analysis of the series' depiction of Indigenous life and its significance for educational reform, particularly in TEFL, the research seeks to study the multifaceted lives and adaptive strategies of Indigenous youth. It underscores *Reservation Dogs* not just as a cultural milestone in cinematic representation that transcends fictionalized worlds but also as a pivotal narrative for decolonial education, contributing valuable insights to literary studies, educational theory, and the discourse on Indigenous representation, all within a framework of resilience and decolonization.

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Maryann Nguyen (Strathclyde University, Scotland, UK)

Dark Academia: How Online Fandoms Shape Publishing and the Image of the Academy

Dark academia is a contemporary literary genre and social media subculture that developed from the fandom for Donna Tartt's *The Secret History* (1992), coalescing into its current form around 2015 on the micro-blogging social media platform Tumblr. As a literary genre, it draws upon campus novels and thriller murder mysteries and extracts its aesthetic affects from the Gothic. The core of dark academia is a story set in a nostalgic academic fantasy that involves murder, a small group of students who are obsessed with each other and intensely absorbed in their intellectual pursuits. Since 2015, it has also grown into an online subculture inspired by the aesthetic affects of the novels. In 2020, dark academia, both the literary genre and the subculture, rose in worldwide popularity on TikTok—currently, there are 3.2 billion posts under the #darkacademia hashtag. Due to an increasing demand for the literary genre, it has seen a steady publication of books, which now spans across young adult, adult, fantasy, horror, and thriller fiction. My project will analyse roughly thirty dark academia novels that have been published since the genre's inception.

I have two distinct, but interrelated areas of focus. The first is the way dark academia acts as a test case for how fandoms upend traditional power dynamics in publishing. I argue that dark academia is an early example of a genre that grew out of a fandom, and that the relationship between fandom and genre exhibited here challenges the image of the publishing industry as tastemaker and alters the

power dynamic between consumer and producers—both the publishing industry and the authors—of literature.

The second area of focus analyses how dark academia literary texts address the “darkness” of academia. I claim more broadly that dark academia is a genre that unmask the academy’s dark history of institutional classism, racism, and sexism across elite institutions in the United States and Britain.

My two areas of focus connect through the examination of how power shifts. Dark academia’s fandom community subverts the traditional process because dark academia as a genre did not officially exist in the publishing industry. In the same way that fandom challenges the “authority” of the publishing industry as taste maker through their creation of dark academia, dark academia interrogates the institution of academia more broadly by naming the harm that authority has engendered.

For the presentation itself, I would like to focus more specifically on a chapter, which I draw attention to how Lauren Berlant’s *Cruel Optimism* functions within dark academia literature but also how the genre and the academic institution has become a site of cruel optimism.

Methodological framework: I examine genre from a literary perspective (Martin 2019; Hoorn 2000) as well as publishing (Ping 2015; Squires 2007), and media and fandom studies. The scholarship of Mathew Hills and Henry Jenkins, two scholars who have published as acafans, guide my own methodology as I position myself in this project as an acafan, a term used by media study scholars to describe a person who is writing as both an academic and a fan of the fandom material body they are researching.

Maksim Pelmegov (University of Debrecen, Hungary)

Empires Close and Distant: Mutual Images in Russian-American Travel Writing, 1891–1914

While the Russian Empire and the United States as two major powers experienced considerable changes from the 1890s to the First World War, they also engaged in intensifying transnational cultural interaction through travel writing. Travelogues were then considered one of the major sources of information about distant countries, written by an increasing number of travelers from different social groups due to significant development of transportation and mass tourism.

This thesis aims to examine mutual images that ordinary travelers from these two modernizing empires created of the “Other” in book-format travelogues. The diversity of identified travel accounts ranges from Americans visiting Russia during its famine in 1891–1892 and 1905–1907 Revolution to Russians exploring the Chicago’s World Fair and making study trips to the United States. They also cover different regions – from exploring Alaskan natives to visits to Russian Turkestan and journeys along the Trans-Siberian Railway. I argue that in the U.S. travelogues were dedicated to a wide general readership based on commercial potential, while writing regulations were only set by publishers. In Russia, however, government censorship altered travelogues’ contents. The readership was also limited to the nobility, intellectuals, scientific and political elites, and increasing urban population due to relatively high illiteracy rate. This affected the different approaches to shaping the image of the “Other”.

Influenced by ideas of the Progressive Era, American travelers viewed Russia primarily in the context of progress and modernization. Whether criticizing or praising the Russian monarchy, economic development, Russian national character and lifestyle, Americans invoked the images of progress or backwardness compared to the U.S. At times they presented their own country and its ideals as a model for Russians to follow and discussed how could America help or profit from Russian modernization.

Russian travelers visualized America as a major industrial power, where economic growth heavily influenced the character of its inhabitants. Some Russian authors noted mostly positive notions of American life, referring to the U.S. as a potential example for development. However, others were more selective and voiced concerns about American ideals contradicting the problems of American society in the age of industrialization, urbanization, segregation, and rapid technological

development. Unlike Americans, Russians did not impose their values on the U.S. Finally, travelers from both countries often used the image of Western Europe as a mediating, and often superior, reference point in their descriptions.

This study aims to employ an interdisciplinary approach, involving methods from history, sociological and literary studies. Focus on the social and historical context of both countries is of paramount importance. Emphasis is put on the background of travelers, their motivation, and preparations for the trip, while travelogues are examined in terms of their major topics, degree of independence and authenticity, writing techniques, visual materials, and the change of initial preconceptions.

Until now I have examined American travelogues regarding Russian Turkestan, trips on the Trans-Siberian Railway, and journeys of American relief officials during the 1891–1892 famine in Russia. So far, the conclusions correspond to the assumptions suggested in the hypothesis above.

Amira Saidi (University of Szeged, Hungary)

Filmic Representation of Contemporary American Masculinity in Crisis: The Joker Figure

My dissertation delves into the intricate responses and depictions of post-9/11 American masculinity in Hollywood, namely through the research of Joker character in Christopher Nolan's *The Dark Knight* (2008), David Ayer's *Suicide Squad* (2016), and Todd Phillips's *Joker* (2019). To complete this analysis, I will apply the theoretical framework of masculinity studies and the masculinity crisis theory. Masculinity studies provide one of the most direct pathways to comprehend the formation and deformation of manhood and reveal how certain models are reinforced through filmic representations. I will utilize Raewyn Connell's concept of hegemonic manhood as an analytical framework to identify masculine distresses. The initial emphasis on hegemonic manhood has significantly evolved over the course of this year, leading to a more concentrated examination of three specific criteria that effectively encapsulate the changing socio-cultural environment of American masculinity. I will concentrate only on three vital criteria within this framework: heteronormativity, patriarchy, and class hierarchies. These Criteria will serve as a system to signal hegemonic manhood undergoing crisis. Profoundly, this dissertation historicizes American masculinity from the 20th to the 21st century, framing the various socio-cultural changes affecting masculine ideals, my dissertation demonstrates notable progress in refining theoretical frameworks and expanding the scope of analysis. The examination has undergone changes since last summer when I presented my research at the 2023 ESSE doctoral symposium in Milan. The revisions entail the use of Mikhail Bakhtin's Carnival theory as a critical framework, replacing anamorphosis. By incorporating this innovation, I am able to circumvent the possible drawbacks linked to employing anamorphosis as an unconventional theory in gender and culture studies. Upon further reflection, I have come to the realization that anamorphosis is not an entirely viable theory for my dissertation, despite receiving positive feedback during the previous symposium. During the symposium breaks, I engaged in discussions regarding carnivalesque theory and its potential as a reliable framework for research. Recognizing the importance of these findings, I spent this year delving into the concept of the carnivalesque. This implies that both the presentations and the pauses are advantageous. Throughout the year, I focused on studying the carnivalesque concept and examining its role in enhancing comprehension of subtle reactions and representations within the framework of the crisis of masculinity. Using this theoretical framework helps to scrutinize power dynamics and study the Joker as a symbol of carnivalesque subversion, transitioning from periphery to center in challenging temporarily established norms. The study proceeds to discuss cinematic responses to the post-millennial masculinity crisis, precisely examining representations of masculinity in crisis within post-9/11 American cinema. It deciphers cinematic depictions of reality using Stuart Hall's theory of representation and explores how heroic and anti-heroic masculinities are constructed. Through content analysis, this study examines the various portrayals of the Joker in film to shed light on the complex relationship between the distorted character of the Joker in film, fluid gender roles, and the American masculinity in crisis.

Clara Sánchez Trigo (University of Málaga, Spain)

Re-orienting Emotions and Affect in Contemporary Literature and Videogames: When we are moved by a story, what affected us so?

My doctoral project explores this question to better understand how stories convey emotion and move its audience. Inspired by the renewed scholarly interest in emotions and affect, I wish to look into the relationship between the work, the receiver and authorial intention with a focus on feelings. I approach this question by comparing two media: literature and videogames. They both allow for narrative storytelling but offer very different affordances, which gives me the opportunity to analyse what features make the works in my corpus moving and which of them are specific to each medium or, if any, common to both literature and videogames.

My corpus comprises works released in the last ten to fifteen years and revolve on related topics: family, memory, intergenerational relationships and trauma. With these elements in common, I try to elucidate what sets them apart in affective terms. The videogames selected are narrative-driven games, namely, *What Remains of Edith Finch* (2017), *Gone Home* (2013), and *The Suicide of Rachel Foster* (2020). The poetry is not yet fully decided—although it will be by the time of this Doctoral Symposium. I am exploring authors from US and Canada, and my preliminary selection includes poets like Margaret Atwood, Joy Kogawa, Rupi Kaur and Warsan Shire.

The main theoretical body informing my analysis is that of affect theory. So far, I have found particularly useful Rita Felski's recent exploration of the bond between reader and work in terms of attachment and identification in *Hooked: Art and Attachment* (2020). It emphasizes that not only content, but also aesthetic devices and personal experience play a significant role. Also illuminating was Brian Massumi's foundational article 'The Autonomy of Affect' (1995), on the modes of emotional interference and resonance. Indeed, my initial conclusions confirm the key role of structure, cumulation and cohesiveness to heighten emotional effect in these two artistic mediums. In the same vein, the liberty poem collections and videogames offer to alter the order in which one experiences the work also has repercussions in its overall affective impact. At present, my first aim is to do the final selection of poetic pieces, which will be followed by the development of the theoretical framework and results.

Bálint Szántó (University of Szeged, Hungary)

Transmedia Narratives in American Cinema

My PhD research is concerned with how transmedia storytelling changes in the digital environment of the 21st century. Transmedia storytelling, according to media scholar Henry Jenkins, is a way of storytelling in which a fictional world is built and distributed through several forms of media, including films, animated series, novels, comics, and webcomics. Two of the most prominent examples of successful transmedia worldbuilding are *Star Wars* and *Marvel*.

In recent years, Multiverse narratives have become the new norm in transmedia storytelling. The term, originally popularized by American comic book fan communities in the 1980s, has recently become a global phenomenon, as more and more multimedia franchises and independent films alike attempt to incorporate it. In a Multiverse narrative, all adaptations and iterations of a single character influence each other in a meticulous web of intertextual references. Previous media entries become items in an archive or database, from which authors and media producers can withdraw elements. Furthermore, fanfiction, fan art, and other forms of unofficial or semi-official content also come to the forefront as they are incorporated into the official canonical narrative.

In this sense, we can see a deviation from the original definition of transmedia storytelling. Jenkins proposes a storyworld that is constructed meticulously through several forms of media. However, in a Multiverse narrative, we witness transgression between dividing lines that previously seemed to be

set in stone, such as those between author and audience, official and unofficial, and the various forms of media. Terms such as *transfictionality*, *spreadability*, and *play* gain increased relevance. A global perspective becomes essential, as audience interactions with these narratives vary heavily in regionally as well.

The two main subjects of my research are *Star Wars* and Marvel as two different approaches towards this novel form of storytelling. While Marvel has embraced the potentials lying in Multiverse narratives, Lucasfilm has traditionally held a firm grip on the official continuity of *Star Wars*. However, the real picture is more nuanced as digital fandom becomes an influential force in storytelling. My research aims to develop a comprehensive framework for the analysis of these narratives.

Based on the feedback received at the 2023 ESSE Doctoral Symposium in Milan, I have made significant progress in developing the methodology of my dissertation. I am going to analyze media entries in both franchises that highlight these transformations in current-day narratology. In the case of Marvel, I am currently focusing on *Into the Spider-Verse* (2018) and *Across the Spider-Verse* (2023). In the case of *Star Wars*, I am currently concerned with the semi-official transmedial comics and novels that were distributed in Central and Eastern Europe during the Cold War, becoming highly sought-after cult artifacts in the process. In the case of both franchises, I will also discuss the effects of platformization on streaming services such as Disney+, and the tensions between corporate-endorsed and fan-centric understandings of the official canonical narrative.

Rabeb Touihri (Eötvös Loránd University, Hungary)

Cinematic Explorations of Asian American Identities: Narratives, Representation, and Cultural Impact

This chapter of my dissertation focuses on the representations of Asian Americans. It delves into their cinematic representations, examining the ways in which films contribute to shaping, challenging, and reflecting the diverse experiences within this ethnic group. As the cinematic landscape continues to evolve, it becomes imperative to analyze the nuanced narratives and representations that contribute to constructing Asian American identities on the big screen. The proposed analysis focuses on three key themes: narratives of diversity, the importance of representation, and challenging stereotypes.

This corpus is subjected to an analysis of visual frames that focalize specific topics and themes, one of which is the image of Asians and Asian Americans as villains. The depiction of ethnic villains in American cinema either reinforces or challenges prevailing stereotypes, shaping societal perceptions and attitudes toward different ethnicities (Deborah Schildkraut, 15).

This study employs theories drawn from scholars such as Stuart Hall's Cultural Studies, Benedict Anderson's Imagined Communities, Claude Lévi Strauss' Binary Opposition Theory, and Kimberlé Crenshaw and Derrick Bell's Critical Race Theory (CRT). For a comprehensive analysis of cinematic Asian American identities in the post-9/11 era, a combination of qualitative research methods is needed. The use of historical, comparative, and content analysis and film semiotics are fundamental to decoding the signs and symbols embedded in cinematic narratives.

This research seeks to contribute to the ongoing discourse on representation, diversity, and the cultural significance of Asian American cinema. By critically examining specific cinematic works, this paper aims to shed light on the dynamic and evolving nature of Asian American identities in the realm of visual culture, which also addresses and challenges harmful stereotypes that persist in the film industry.

English Language & Linguistics

Rodrigo Agustin Lana (University of Heidelberg, Germany)

The use of face-aggravating strategies by Peninsular Spanish and British English speakers

The aim of my contribution to the Doctoral Symposium will be to report on my ongoing investigation into how speakers deploy a range of different impolite strategies with the purpose of aggravating each other's face in interaction. This investigation is part of my wider PhD project entitled *Impoliteness in Adversarial Contexts*, which aims to elucidate how impoliteness is communicated among speakers of British English and Spanish English respectively in a contrastive corpus of card game interactions. My research is firmly anchored in pragmatics, the study of language in context, and more particularly in (im)politeness theory. Initially formulated by Brown and Levinson (1978), this theory posits that speakers orient to preserving or, as is the case of impoliteness research, damaging the face or self-image of their interlocutors in communication. In order to provide a pragmatic description of the specific context of card game interactions, I make use of Levinson's (1979) activity-type framework, which allows me to define the contextual and discursive constraints set upon language use by this type of interactions.

The corpus of analysis, which is still in construction, consists of 8 four-party interactions, 4 in Peninsular Spanish and 4 in British English. Due to its prototypicality as a zero-sum game and its popularity in both countries, the shedding-type card game Uno was chosen as the data collection instrument. Participants, who knew each other before recording, were therefore asked to play consecutive games of Uno with minimal intervention from the researcher. After transcription of the data, impolite utterances were identified and coded according to their level of explicitness and according to whether they affected primarily the positive face (desire to be liked by others) or the negative face (freedom of action) of the target.

The purpose of this specific chapter of my PhD is, above all, to determine if there are any differences in how Spanish and British speakers make use of linguistic strategies to communicate impoliteness. With this purpose in mind, I have adapted Culpeper's (1996, 2005) taxonomy of impoliteness strategies. My prediction is that British English speakers, as has been shown in other studies (del Saz-Rubio 2022), may orient more heavily than their Spanish counterparts towards damaging the negative face of the target. Moreover, I also expect British speakers to be more implicit in their realizations of impoliteness. Preliminary results show, as expected, some negative impoliteness strategies to be more frequent among speakers of British English. The qualitative analysis of the impoliteness strategies found in my data also reveals that speakers of British English and Peninsular Spanish utilize different syntactic resources to achieve greater impolite effects in interaction.

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Mihaela Damian (Transylvania University, Braşov, Romania)

Translating interlingual asymmetry of conceptual metaphors in warlike narrative content

It is assumed that metaphor plays an essential role in establishing links between the perceptual system, abstract thinking and the linguistic system, providing, through experimental methods (Caballero R: 2019, Evans and Wilkins: 2000, Lakoff and Johnson:1980), testable hypothesis substantiating the claim that perceptual and culturally specific models are transposed in verbal and written behaviour, hence having a corresponding impact within translated material. Consider 'Light' not only as a word, rather as a visual property expressed linguistically which implies the coexistence of many possible

meanings, triggering a certain emotion, such as hope. *Someone might be the light of your life, you can see the light at the end of a tunnel, in as much as light can turn on you or make one glow with worry.* Its metaphorical interpretation in Western society has developed a cultural connectivity among light and spiritual knowledge, placing it in opposition to darkness, light being usually associated with an up-conceptual frame, while dark with a down-conceptual one.

It is this cultural and ideological perspective attributed to conceptual metaphors that my PhD focuses on, while regarding linguistic patterns as generators of social realities. I investigate their implications for the processes of transfer of WWII literature from one culture to another via translation. The instrument used for the extraction of quantitative data is an electronic tool, Sketch Engine, through which the relevant data is filtered and selected based on specific criteria. The data thereby obtained is used to explore the cognitive functions of metaphor and their potential embodiment of meaning from a transfield standpoint (mappings into physical, emotional or mental domains) in a contextualized, cross-linguistic, parallel approach (English - source language; Romanian -target language; Spanish – target language). I explore the particularities implied in rendering equivalence of metaphorical language within the ideological warlike grounds provided by Second World War narratives, all texts presenting events taking place during Nazi occupation and being written in the XXI century (trilingual parallel corpus: Anthony Doerr's novel *All the light we cannot see* (2014), *The Book Thief* (2005) written by Markus Zusak and *The Nightingale* (2015) written by Kristin Hannah). Such narratives are most powerful in raising peoples' awareness of horrendous warfare because, as compared to bare history, they appeal to our deep-rooted inner feelings. Their social and political value for the sake of peace in the world is multiplied through translation, thereby multiplying its impact again and again. On an even wider scale, metaphorical choices can spark new associations and understandings prompting people to rethink their opinions or assumptions.

The preliminary data in my research show that linguistic choices connected to the usage of 'light can be re-conceptualized within a specific warlike scenario into their opposite culturally determined equivalent, generating a higher rate of distortion of the original meaning in the translated narrative content. Ultimately, these findings provide the premises for the transferability of results towards the domains of AI, possibly generating higher accuracy rates in translated content, or towards neurolinguistics shedding light on the role played by neural circuits in language acquisition.

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Maria De Santo (University of Naples L'Orientale)

Corpus linguistics and digital environments in English: From academic research to English language learning, testing and assessment

The research project *Corpus Linguistics and Digital Environments in English: from Academic Research to English Language Learning, Testing and Assessment* stems from the intersection of corpus-based linguistic analysis and Language Testing and Assessment in English. The objective of the research is twofold: first, to explore the potential of corpus-based techniques to analyse learners' proficiency in L2 productions, second, to focus on how the results of the study can be applied to develop both learning methodologies and assessment strategies that can enhance learners' linguistic and metacognitive skills. The study, indeed, aims to design teaching and learning materials tailored to a definite academic context, as well as to project e-testing and e- assessment tools more reliable and closer to students' needs. The double perspective that distinguishes the research projects also

determines the nature of its impact and expected outcomes: the first, a specialised learner corpus based on university L2 learners of English, the second a structured format for a language e-testing system tailored on the university specific educational context.

The theoretical framework of the research project merges approaches and methodologies from the fields of Corpus Linguistics, Second Language Acquisition and Language Testing and Assessment, while fostering the integration of digital resources and environments, such as Learning Management System (LMS) platforms and Web 2.0 tools, with the methods of corpus-based linguistic analysis. Moreover, the integration of AI technology will enhance the overall research by offering additional tools supporting the investigation during the phases of corpus building, annotation and preliminary exploration.

The core of the research is the construction and the analysis of a specialised academic learner corpus, based on data collected from text productions of L2 learners of English during online assessment sessions conducted in digital environments. The corpus, that is also being annotated and tagged, aims to detect aspects in the students' production that need consideration or further revision or, in a further phase, to document progresses in various stages of English language learning. The main tool employed for the linguistic analysis of the corpus and for the research of collocational patterns in EFL learners' production is the Software SketchEngine.

As for the results obtained so far, the initial investigation is offering the opportunity to identify errors, evidence their frequencies, highlight recursive patterns in learners' production in English, while providing for a systematic description of the learners' error. Starting from the identification of the particular language features both with reference to language use as a whole and with reference to specific contexts, this basis will serve to broaden the perspective of the research, first by enlarging the corpus and creating subcorpora and then to use the results as a basis for syllabus implementation and for the creation of e-assessment tools more reliable and related to the specific academic context.

Roberto Esposito (University of Naples L'Orientale)

How to do things with Style. A Multimodal Stylistic and Corpus-based Investigation of Drag Culture

The main aim of this Doctoral dissertation is to focus on verbal and non-verbal language in drag culture through the analysis of a corpus of episodes from the famous TV show *RuPaul's Drag Race* (2009–present). The purpose is to observe and de/en-code the complex multimodal interplay between words and visual elements – both static and kinetic – that characterises drag culture. The hypothesis defended is that through the study of the verbal and visual articulations of drag performances it is possible to deepen the socio-political discourse around such a community of practice, and to revise the popular concept of 'style' (understood in terms of aesthetics) as 'multimodal style' (Nørgaard, 2014), hitherto attributed exclusively to the formal aspects of written texts.

The investigation draws from a vast theoretical background to develop a hybrid methodological framework apt to delve deeper into some areas of linguistics, such as Stylistics. As the title of the project suggests, the matrix is that of John Austin's Speech Acts (1962), later expanded by Judith Butler (1997), on the performativity of language. This study moves from the sociolinguistic assumption that identity and language are key elements of a two-way process: to be identified, individuals characterise themselves through the use of a specific language (Bucholtz & Hall, 2010); likewise, language allows for the identification of specific individuals (Motschenbacher & Stegu, 2013). Following this idea, individuals gather in communities of practice (Lave & Wenger, 1991), social groups whose members share common beliefs, practices, therefore language and discourses.

Concerning the methodology, this research adopts a Multimodal Stylistics approach (Nørgaard, 2014). By adapting the linguistic metafunctions identified by Halliday (2004), Kress and Van Leeuwen's Multimodality Theory (2001, 2006) outlines those metafunctions that work for visual language. In light of this framework, this study adopts the concept of "multimodal prosody" (Balirano, 2017), a re-semiotization of semantic prosody which occurs when semiotic cohesion is

created through the coherent integration of an item with its surroundings. This allows for a more functional interpretation of an image, but also a significant change in the way the original image is perceived.

Regarding the corpus, it is comprised of the same episode from all the seasons of *RuPaul's Drag Race* aired so far: the *Snatch Game* episode. In this recurring challenge, drag queens must imitate celebrities by replicating their verbal and non-verbal aesthetics and behaviour. The Snatch Corpus allows for the observation of how styles overlap in drag practice: in order to reproduce someone else's style, drag queens must observe it, play with their own style and finally use their soft skills to devise, fabricate and perform a look that is also socially critical – a style beyond style.

Preliminary findings of this research mainly concern theory and methodology. A first piece of evidence is that, just as a discourse is made up of several texts that can be bound together by prosodic schemes, a community of practice is self-represented through performative social acts characterised by multimodal prosody. As for stylistic aspects, style turns out to be a device for the creation and/or expansion of meaning, as observable from corpus-based analysis, where style provides operational nodes such as words, phrases, body moves, and other visual elements.

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Daniel Gerrard (Masaryk University, Brno, Czechia)

Comparing stance expression in student and expert writing: A needs analysis of Czech PhD students in linguistics

To publish, not perish, PhD students must learn to express an appropriate stance in their research writing, one which the reader will find both convincing and credible. Since writing conventions vary across linguacultural backgrounds, this task is even more difficult for student writers with English as L2. While stance has been extensively researched in expert academic writing, less attention has been given to the writing of students at the PhD level. This lack of knowledge of students' specific language needs can make it challenging for teachers when designing academic writing courses.

To address this gap, in my ongoing doctoral research, I investigate stance expression in writing by Czech PhD students in the form of a needs analysis. The aim is to identify the students' needs regarding stance-taking in research article writing to better prepare them to publish internationally. The study uses a mixed methods design, combining corpus-based analysis of student and expert writing and interviews with PhD students and academics. Two specialised corpora were compiled for the study: a learner corpus of student writing comprising 24 PhD theses by students in linguistics (L1 Czech) and a reference corpus of 24 research articles in linguistics by expert writers (L1 English). Analysis of the frequency and rhetorical function of stance features is carried out based on Hyland's (2005) model of stance. The follow-up interviews focus on students' experience of academic writing, views on stance expression, and their perceived needs. The interviews follow a semi-structured or

discourse-based format and include a discussion of extracts of the student's own writing. Preliminary results from a pilot study suggest that the students' expertise in academic writing, previous instruction, and L1 background all appear to influence their use of stance features to some degree.

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Gilberto Giannacchi (University of Insubria, Como, Italy)

A Corpus-assisted Critical Discourse Study of US and UK Music Reviews (1980- 2022): Preliminary Findings

Main Topics and issues: This PhD project focuses on contemporary music (album) reviews. In the past century, musicology and popular culture sociology research has sought to unearth this genre's complexities, mainly focusing on the evolution of its ideals (e.g., race, authenticity and taste) and the distribution issues (Jones 2022). However, no studies have so far addressed these topics from an applied linguistics perspective. This PhD project aims to fill this gap with a multidisciplinary, diachronic analysis combining corpus linguistics, critical discourse studies and genre analysis. The main research goals are to define contemporary album reviews as a text genre and to interpret the discursive strategies adopted by contemporary reviewers to describe music albums. The relevance of this research lies in determining the impact of the linguistic-discursive practices adopted by this intellectual class on the music market and music consumers' preferences (Fenster 2002).

Corpus: The corpus contains 1980 texts published in the 1980-2022 timespan, which allows to account for events that substantially impacted the course of popular music press, such as the spread of digital music formats and the emergence of semi- professional music webzines. Album reviews published on magazines, webzines and newspapers issued in the US and UK, widely considered to be the pioneering countries in contemporary music criticism (Jones 2002), were included in the corpus, randomly selecting 10 reviews per year for each press outlet. The texts were collected from the online archive *rocksbackpages.org*.

Methods: The corpus will be first analyzed for its lexical features using a phraseological approach to technical texts (Giacomini 2022). Frequent collocates of musical technical vocabulary items will be scrutinized to identify an inventory of standard phrases employed by reviewers, which will subsequently be investigated for their evaluative purposes (Hunston & Thompson 2000). Additional in-depth analyses of discursive features (Wodak & Meyer 2016) will be carried out on positively evaluated reviews. This will allow to trace the evolution of the salient artistic and ideological values contained in the texts. The results that emerge from the corpus analysis will be integrated with contextual information on the professional culture and practice associated with contemporary album reviews (Bhatia 2004), so to obtain a multidimensional perspective on this text genre.

Results obtained so far: preliminary results were obtained by investigating smaller portions of the corpus from a synchronic viewpoint. A study of *Pitchfork* (one of the most influent music webzines of the XXI century) reviews of albums included in the top 50 of 2022 showed a creative use of technical language, often recurring to metaphor and onomatopoeia. Additionally, the discursive features in the texts implicitly question the latently misogynistic values of rock'n'roll, an aspect that incidentally overlaps with the areas of interest of discourse studies.

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Jelena Gugić (University of Zadar, Croatia)

Corpus-based analysis of collocations in judicial decisions in the Croatian language and their translation into the English language in the period between 1980 and 2020

The main aim of my dissertation is to find the most adequate translation equivalent of the collocations extracted from judicial decisions found in the archives of the Municipal and County Court of Pula which were translated into English by offering a diachronic analysis of the changes undergone by the legal language in Croatia in the period between 1980 and 2020, emphasising the crucial moments in its history: before and after gaining independence, and after its application for EU membership was accepted. The main hypotheses set in the dissertation are the following:

H1 – the collocations in the Croatian judicial decisions changed in the three historical periods (1980 to 1990, 1991 to 2003 and 2004 to 2020).

H2 – in the second period collocations changed to avoid socialist terminology.

H3 – in the third period collocations changed to adapt to the EU legal terminology. H4 – the translation equivalents of collocations in the English language did not change due to a stable social and political situation in English-speaking countries.

The dissertation will deal with the following topics: (i) the social and political situation of the Republic of Croatia as part of the former Yugoslav Republic and after becoming an independent state, as well as the influence of these circumstances on the Croatian language, i.e., language policy; (ii) legal language and legal translation; (iii) collocations; (iv) Language Management Theory. The basic theoretical background for the analysis of translation equivalents will be the Language Management Theory which assumes four basic steps: observing the language problem, evaluating it, planning an adequate correction, and implementing it in a certain discourse. The dissertation will revolve around the first three steps, and in order for the correction to be as accurate as possible, the translation of collocations extracted from the corpus of Croatian judicial decisions will be compared to collocations found in corpora of original legal documents in the English language (e.g. British Law Report Corpus, Eur- Lex English 2/2016).

The corpus of Croatian judicial decisions translated into English created for the purpose of writing the doctoral dissertation consists of 66 documents found in the archives of the Municipal Court in Pula, and of 82 documents of the County Court in Pula. The smaller number of documents found in the Municipal Court was expected due to the fact that municipal courts deal with cases belonging to their specific territory, whereas county courts, which are courts of second instance, deal with cases belonging to the whole region/county, which means that they encompass all the municipal courts belonging to its territory (in this case, the County Court of Pula encompasses all the municipal courts of the Istria County). The analysis conducted so far has proved that H1 and H3 can be accepted. However, H2 and H4 can only be partially accepted.

Jana Hallová (Masaryk University, Brno, Czechia)

Multimodal Creativity on Social Networks

In recent years, memetics have become a common part of online communication and it is still becoming more and more expressive and prevalent across a myriad of platforms. How far can memetic elements evolve to develop discourse online, replace the prevalent nature of online conversation and transform online language even further towards multimodality? This thesis

concentrates on memetic elements in an online conversation, their usage regarding poster intent and their capacity to substitute textual communication effectively. The study observes both the context of the element usage as well as the effect that the elements have on the subsequent continuation of the conversation and turn-taking. It is exploring the following research questions:

1. What is the intent of the speaker when they employ memetic elements in online discourse?
2. Is the employment of memetic elements successful in manipulating the flow of the conversation in a manner that textual expressions would?

In order to investigate the research questions, I collect data from several social media platforms, primarily Facebook and Twitter, both of which allow free usage of multimodal elements in their discourse threads. The study uses both quantitative and qualitative approaches to the data. The project uses a quantitative method to reveal patterns in two categories: closing of conversation patterns and patterns in carrying conversation. The latter is divided into subsections on deflection of topic and continuation of topic – the quantitative part of the research therefore examines the numerical evidence of the capacity of these elements to continue, recontextualize or terminate the current discourse, based on patterns with the same effect observed in textual conversations.

Each of these patterns will have selected samples of usage of memetic elements which will be analyzed qualitatively from a pragmatic point of view – in detail with their context, layers of meaning, speaker intent and hearer reception. Those will be subjected to analysis based on Wiggins's elaborated dimensions of a meme (content, form and stance), and enhanced by new dimensions relevant to the study (such as the capacity of the meme to contextually progress or instigate a conversation).

This methodology should reveal the methods in which memetic elements bring about new tactics for manipulating conversation and controlling its flow and context by their polysemiotic nature and socio-culturally associated extra meanings.

The research is currently in its advanced stages of data collection with some prototypes selected to be subjected to qualitative study. A supporting study examines one such prototype – usage of memetic elements by Elon Musk on the social media platform Twitter (currently X) and their role in representation tactics to reveal both the poster's intent and reception to it by his followers. Furthermore, to examine the prevalence of memetic elements in online conversation and their capacity to move online language more and more towards multimodality, another supporting study has been conducted to determine whether substitution of textual conversation with memetics occurs more often with younger generations (based on demographic data).

Emma Jackovičová (Masaryk University, Brno, Czechia)

The perception of the Rheme by native and non-native speakers of English

The dissertation project is based on the analysis of the information structure of discourse from the viewpoint of the theory of Functional Sentence Perspective established by Jan Firbas. The aim of this study is to ascertain whether the perception of the information structure of an English text by non-native speakers of English differs from its perception by native speakers and whether non-native speakers' perception is influenced by the conventions operating in their native language. The study carried out so far is based on the analysis of parallel excerpts from *Harry Potter and the Goblet of Fire* by J.K. Rowling and its Czech-translated version *Harry Potter a Ohnivý Pohár*, chosen for their relevance to the students' linguistic levels, their clarity, and high ratio of unusually structured sentences.

The quantitative part of the methodology involves a detailed analysis of the responses of two complementary surveys collected from first-year English Language and Literature students at Masaryk University, who were tasked with identifying rhemes, the most important elements, in selected parallel English and Czech texts. The qualitative analysis includes an in-depth examination of the reasoning behind the students' choices, providing insights into their interpretative strategies,

linguistic intuition, and even their understanding of broader situational contexts. The data gathered from non-native speakers were collected and analyzed for research for my diploma thesis. These data will be built upon and compared with newly acquired data based on survey responses of native speakers of English, the results of which will be presented at the ESSE Doctoral Symposium. In the future, the dissertation project will be extended by analyses of other genres of written English texts, and of spoken language in order to incorporate the role of intonation and prosodic prominence into the study.

The study to be presented at the Symposium will address a fundamental question: Does the native language structure of non-native English speakers influence their perception of the rheme in English texts? Preliminary observations suggest some differences in the rheme perception between native and non-native speakers of English, especially in sentences with the rheme in an initial position. The analysis also identifies cases in which both native and non-native speakers of English indicate as most communicatively important pieces of information that are not interpreted as rhemes in the theory of FSP.

In conclusion, this project, fitting to be presented at the workshop strand of English Language, will provide a comprehensive analysis of how native and non-native speakers perceive the rheme in English sentences, bridging the gap between Firbasian linguistic theory and practical application in language understanding.

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Sameena Malik (University of Bologna, Italy)

Linguistic Analysis of Green Content in Italian High School English Textbooks: An Ecological Perspective

The climate change on earth will impact social change in society. Thus, ecological issues greatly affect the perception of individuals regarding their life and how they have to live. Ecological linguistics, as a new branch of linguistics, investigates the interrelation of language, ecology and society. More easily put, ecological language can help learners to have more information and knowledge about the environment. The present study intends to explore to what extent the concept of green practices and environmental issues is considered in English language textbooks (Oxford, Cambridge and Pearson) recommended for 9th standard (age group 14-15) in Italian EFL high schools to dig out the representation of green practices and green content. For this purpose, corpus related to environmental issues are examined and investigated, taxonomized into categories corresponding to environmental issues, green practices, and subsequently analyzed with content analysis and corpus tools i.e. Sketch Engine. The present study will use ecolinguistic framework by Stibbe (2015) to support the researcher's argument. The stories we live by are present around us all the time in our daily life, for instance in the news, advertisements, politics, law, medicine, in daily conversation and textbooks. These stories ultimately impact and affect individuals' behaviors and the choices they make in their lives. As this study will be based on the extent to which the concept of green content is considered in high school EFL textbooks, the linguistic choices, which can be called their agendas, will construct certain stories that have an impact on human lives and nature around us.

This study has following three hypotheses based on three research questions:

Hypothesis 1

□ H1 there is significant difference between expected and observed frequency regarding the words related to ecolinguistics in Italian high school English textbooks (*English File, Empower, Speakout*).

□ H0 there is no significant difference between expected and observed frequency regarding the words related to ecolinguistics in Italian high school English textbooks (*English File, Empower, Speakout*).
Hypothesis 2

□ H2 there is significant difference between expected and observed frequency regarding the sentences related to ecolinguistics in Italian high school English textbooks (*English File, Empower, Speakout*).

□ H0 there is no significant difference between expected and observed frequency regarding the sentences related to ecolinguistics in Italian high school English textbooks (*English File, Empower, Speakout*).

Hypothesis 3

□ H3 there is significant difference between expected and observed frequency regarding the topics related to ecolinguistics in Italian high school English textbooks (*English File, Empower, Speakout*).

□ H0 there is no significant difference between expected and observed frequency regarding the topics related to ecolinguistics in Italian high school English textbooks (*English File, Empower, Speakout*).

It is expected that, pedagogically, this study will be helpful for policymakers and curriculum designers. This study will be beneficial to improve the ecolinguistic perspective on Italian textbooks, as well as a more general context-specific awareness, the employment of which requires suitable education in all schooling grades to allow children, adolescents and adults to develop perceptions and beliefs towards environmental problems and to develop their behaviors and lifestyle decisions towards green practices.

Tijana Popovikj (University of Skopje, North Macedonia)

Teaching English Idioms to First Year University Students: A Cognitive-linguistic vs. Traditional Approach

Idioms are complex, multifaceted expressions whose meaning could not be derived from the meaning of their constituent words (Cooper, 1998; Kövecses, 2002). Due to their specific nature, these language expressions are often considered a challenging and a difficult part of the English vocabulary. Numerous studies have indicated that this problem mainly occurs among students who learn English as a foreign language (Creswell, 2014; Irujo, 1986). It is believed that the difficulty of successfully acquiring English idioms is a result of the fact that idioms do not have a literal translation and therefore, very often second language students are unable to interpret or use them in an appropriate context. However, the ability to understand and use idioms in a specific context is of an utmost importance since, as Burke points out, idioms are prevalent in the English language and they are used on a daily basis by native English language speakers (Burke, 1998).

Although there are numerous studies in which idioms have been discussed from various aspects, given their complex structure, scholars still have certain disputes about which teaching approach is considered to be the most effective while teaching these expressions. The main contradiction occurs between the traditional and the cognitive linguistic approach. The former approach emphasizes rote memorization, repetition and “dry” learning which is usually out of context. The latter on the other hand, implies that idioms can be mastered by analysing their constituent parts and by logically connecting their meaning with certain cognitive metaphors.

The research paper will compare the effectiveness of the traditional and the cognitive-linguistic teaching approaches, among first year students who study English for Specific Purposes (ESP) at the Medical University in Skopje, Republic of

N. Macedonia. The following research hypotheses are to be considered:

1. The cognitive-linguistic approach is an effective way of teaching idioms to first- year students studying ESP.
2. The cognitive-linguistic approach is more effective than the traditional approach for learning

English idioms.

44 out of 120 students who showed a similar proficiency level (prior to conducting the research students were distributed a General English Assessment Questionnaire) are considered as eligible participants for the study. The elected participants then received questionnaire containing 31 questions with health-related idioms, which would be taught later in the experiment. The next step includes a division of the participants into two groups- group A comprising of 22 students, and group B comprising of 22 students. Group A will apply the traditional approach while teaching the abovementioned idioms; group B will apply the cognitive-linguistic approach while teaching the same idioms. Once these idioms are taught, participants of both groups will receive the same questionnaire evaluating their knowledge of idioms. It is believed that distributing the questionnaire to students before and after conducting the study will reveal which of the abovementioned approaches is more effective while teaching idioms. By being conducted in a setting and under circumstances which have not yet been exhaustively explored, the present study will hopefully provide beneficial reference for future research.

Giovanni Raffa (Sapienza University of Rome and University of Silesia in Katowice)
Italian subtitling solutions for English-language stand-up comedy

Stand-up comedy can be regarded as an audiovisual text given its increased availability within streaming services despite traditionally being considered as a part of the performing arts (live stage production). And, as an audiovisual product it tends to be translated most of the time. Despite not receiving much scholarly attention, stand-up performances are characterised by different features on a structural and artistic level that can prove challenging in the context of interlingual translation. The main objective of this study is to provide original insight on translation theory and humour translation by tracing a descriptive profile of the performances. Because broadcast stand-up comedy is a humorous audiovisual text, and includes issues of relevance for humour translation, subtitling practice and audiovisual translation, the descriptive profile focuses on the humour and translation strategies employed in the texts, taking into account how the jokes are delivered, how the build-up and punchlines impact the translation and specifically subtitling of the texts. Consequently, the research questions are the following:

What are the audiovisual elements present in the performances?

Considering the tie between stand-up comedy and other audiovisual humorous text, are there humorous techniques between stand-up texts and sit-coms?

What are the specific constraints that the medium imposes on the subtitling?

In order to answer these questions, the research initially collected a corpus of 20 performances, subtitled into Italian, focusing mostly on contemporary British performers and prioritizing full performances of circa 60 minutes in length. The data is analysed qualitatively drawing on different theories depending on the research question being addressed. For the inquiry on the audiovisuality of the performances, relevant examples are provided in order to profile the ratio between verbal and non-verbal, video and audio messages and their relationship to collocate broadcast stand-up comedy on a mapping plane of AV texts (Zabalbeascoa 2008). Upon describing the features of standup comedy as a text, including a text-focused definition of stand-up comedy, the professional environment of the performers and the prototypical structure of a stand-up show, excerpts from stand-up performances by Ricky Gervais have been analysed along with selected examples from the first season of the UK version of *The Office* (2003-2005), resulting in a discussion on the relationship between humour and narrative in the two texts. This analysis was carried out following a proposed model of linguistic humour theory that combines the seminal contributions of Nash (1985) and Attardo (2017). The subtitling of the performances is instead analysed drawing from different quality

assessment frameworks, and comparisons between relevant theoretical standpoint in subtitling and company guidelines (e.g.: Netflix, PrimeVideo, etc.).

Ultimately, the research aims to provide original insights and concepts regarding translation theory, drawing upon the constraints, issues and theoretical outcomes of the previous analyses. In particular, the dissertation concludes with a discussion of the difference between audiovisual humour translation and audiovisual translation of humour, on the relevance of the translation of stand-up comedy for the Italian mediascape and on the significance of contemporary subtitling trends regarding the challenge of humour subtitling.

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Literatures in English

Derya Arslan Yavuz (Pamukkale University, Türkiye)

Feminist Geography in Contemporary Women's Fiction: Bernardine Evaristo and Chimamanda Ngozi Adichie

Considering the cruciality of the feminist thought in many fields and variety of feminisms due to the needs of women, the topic of this dissertation aims to focus on feminist geography in contemporary women's writings. In a very general sense, feminist geography is about looking at the spaces around us- our human-made environments, our natural environments- and seeing the ways in which they have been shaped by ideas of gender and power relations. Thus, the answer to the question "What counts as feminist geography?" can be considered as the breakdown and reinforcement of the borders that have been set to women both physically and mentally for years. Although feminist geography is extensively discussed in social sciences, the discussions of the term remain nearly untouched in literature. Therefore, migration, sense of space, gendered geographies, spaces of precarity, borders, cross- borders, geographical inequalities, can all be examined through the lens of literary criticism. The study will focus on the contemporary women's fiction which blends the current issues of space by offering a panorama of the world that is mingled by migrations, blurred spaces and challenging traditional boundaries as well as the place and role of women in these disintegrated societies. In that regard, Bernardine Evaristo's *Girl, Woman, Other* and *Blonde Roots* and Chimamanda Ngozi Adichie's *Americanah* and *Purple Hibiscus* will be discussed under the light of feminist geography to illuminate the women characters' struggles against gendered norms in different spaces and geographies. The dissertation also embodies the theory of geocriticism in order to support the importance of space in such an interdisciplinary study. The results obtained so far have indicated that geocriticism can be a base for feminist geography in literary studies so as to support the term 'space' and both can be harmonized within the fiction of contemporary women writers who have ethnic backgrounds and different geographical experiences.

Paula Asensi (University of Alicante, Spain)

The Representation and Self-Perception of Women Artists in the North-American Künstlerroman

The *Künstlerroman* is a literary genre that follows the artistic quest of a character, focusing on the origin of their artistic pretension and the development of such talent throughout their life. A much-less studied branch of the *Künstlerroman* is the female perspective of the genre, especially in North-

American literature, with examples like Elizabeth Stuart Phelps's *The Story of Avis* (1877), Kate Chopin's *The Awakening* (1899), Mary Austin's *A Woman of Genius* (1912), Willa Cather's *The Song of the Lark* (1915), and Bess Streeter Aldrich's *A Lantern in her Hand* (1928), all dealing with the artistic process of women.

These five novels encompass the corpus of my dissertation, which intends to explore how women have represented other artists in fiction and how they perceive themselves as artists in their non-fictional and (often) private texts. For this purpose, this dissertation considers not only the literary texts mentioned above, but also a range of letters, autobiographies such as Phelps's *Chapters from a Life* (1896) and Austin's *Earth Horizon* (1932), and essays that reflect the authors' description of their own lives as professional writers. My initial hypothesis is that authors represent artists in their fiction differently from the way they perceive their own artistic careers in their private texts. Considering this corpus of literary and non-literary texts, I have identified four recurrent elements in these texts that constitute the structure of the dissertation: first, the quest to find a private room to perfect their artistic skills; second, the artists' transcendence into the public sphere; third, the relation between artists through the use of clothes; and fourth, debates about the purpose, nature, and value of art.

To approach these elements, I combine post-spheres criticism, spatial theories, and material culture studies. Post-spheres criticism derives from the separate spheres' theory, a set of ideas originating in the nineteenth century which were used to explain that women belonged to the domestic or private sphere, whereas men occupied the public sphere. Feminist and sociological studies from the twentieth century onwards (Kerber 1988; Cohen 1998; Elbert 2000; Davidson and Hatcher 2002) helped to unravel what we now call post-spheres criticism, by exemplifying how women's situation had not been as limited as scholars had initially thought. Spatial theories like Ellen Rooney's notion of "a semiprivate room" (2004), and Deborah Parson's concept of "flânerie" (1999) provide a more complex understanding of women in domestic and public spaces. Lastly, material culture studies (Thompson 1979; Mao 1998; Merish 2000) include a more innovative approach by considering how these *Künstlerromane* tackle debates about the commodification and value of art.

The results obtained so far confirm the initial hypothesis that women's self-conception as artists differs from the representation of artists in their fiction. The first chapter, focused on private rooms, follows Rooney's concept of "a semiprivate room" (2004) and argues that the group of writers encountered similar problems to their fictional characters to find a quiet and private space; nevertheless, the *Künstlerromane* describe a more complex and over-dramatized struggle.

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Hend Ayari (University of Debrecen, Hungary)

My, Her, Our Stories: Survivance and Decolonizing Trauma in Memoirs by Native American Women

Under the auspices of the decolonizing project, my proposed research aims to demonstrate that healing from transhistorical trauma among Native Americans is possible by shifting its articulation and understanding from a Western perspective that traditionally emphasizes the "ontology of victimhood" to reading it through the prism of survivance. In this context, women's (re)mapping of territory and self through the narration of the interplay of movement and rootedness is a significant strategy in Native American life writing. In their self-narratives, Indigenous authors connect such mapping to exploring overarching stories—familial, ancestral, historical, and spiritual—that mark autobiographical moments that "take place" (Momaday). Drawing on Indigenous feminist place-based and land-based readings that center Indigenous women's voices and bodies at the forefront of struggles for self-determination and drawing on Vizenor's oft-quoted notions of survivance, I argue that the interplay between movement and rootedness is crucial in these life stories' engagement with conceptions of land and place that challenge the American understanding of space. Women's life writings serve as oppositional mappings of Western-centered cartographies, providing a rewriting of sovereign stories. Therefore, the Native movement transcends the victimization of American Indians because it is self-indulged and upsets the US territorial boundaries, countering the narrative of removal and dislocation that marked the history of American Indians. By analyzing selected compositional techniques, forms, and languages used by contemporary women memoirists, this chapter explores the potential of women's reinvention of vocabulary to reveal renewed spatial possibilities and the exploration of physical and discursive territoriality. These authors' attempts at narrative (re)mapping become a vital feature of narrative self-construction and the reclamation of "sovereign selves" (Carlson). Following two theoretical chapters about trauma and the genre of autobiography, this paper constitutes the third chapter of my dissertation, where I delineate the areas where women's recuperative stance is most visible. This part came along with the feedback I received at last year's symposium, especially with regard to limiting the scope of the study and finding a common ground between the authors to counter-balance their disparate tribal affiliations. The findings of this analysis aim to contribute to the advancement of the overall project and further situate my research within the broader context of decolonizing research in Indigenous studies.

Aminat Emma Badmus (University of Modena and Reggio Emilia, Italy)

Transnational Contemporary Nigerian Women's Fiction in English: Critical Intersections

With the turn of the twenty-first century, there has been a growing presence of sub-Saharan African women writers on the literary scene whose work is being read both in the Global South and the North. The majority of these novelists are either based in Europe or America or are of Nigerian descent. Their multiple affiliations and the process of confrontation with geographic, climatic, culinary, linguistic, political and economic divergences, to name but the obvious ones, are reflected in their narratives. Focusing on literary works authored by Chimamanda Ngozi Adichie, Sefi Atta, Helen Oyeyemi, Akwaeke Emezi, Chinelo Okparanta, Chika Unigwe, Taiye Selasi, and Yejide Kilanko, the present research project looks at current debates in transnational literary criticism, feminist studies, and postcolonial stylistics. The objective is to gain a comprehensive understanding of the intricate and multifaceted narratives of diasporic Nigerian subjects and the strategies employed

to promote these creative works within and beyond Nigeria.

To be more specific, the study examines the ways in which these literary works by Nigerian novelists highlight important issues that characterise contemporary women's experiences with transnational migration. These include the idealisation of Western nations, the factors that impel and compel individuals to leave Nigeria, the alienating impact of racial discrimination faced in the host nation, the cultural disruption and disillusionment encountered overseas, and the *topos* of return migration. The dissertation also examines how written language plays an instrumental role in expressing the notion of "Nigerianness" and a sense of shared cultural and national identity in transnational contexts. By primarily employing the stylistic approach to literary discourse analysis, the dissertation elucidates how modern Nigerian women novelists and short story writers use English, Nigerian Pidgin English, and indigenous languages to (re)construct and reclaim, on their own terms, a fluid and polyphonic hybrid identity.

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Paolo D'Indinosante (Sapienza University of Rome, Italy, and University of Silesia in Katowice, Poland)

Imperial Voices in Verse: British Poetry and the Empire, c. 1815–1914

Notwithstanding the 1990s cultural turn in imperial history, scholars of British imperial literature and culture in the long nineteenth century continue to be largely silent on poetry. Situated at the intersection of imperial history and literary studies, my research project draws on extensive archival research and addresses this serious gap in the extant scholarship, with a view to producing a first-ever in-depth study which explores and maps the highly uncharted territory of British imperial poetry between 1815 and 1914. My research particularly focusses on periodical verse and on poetry anthologies as well as on poems written by non-canonical authors in response to a wide range of imperial stimuli, including events such as colonial conflicts and royal jubilees. Applying methodological insights offered by historical poetics, and combining careful historical contextualisation with in-depth textual analysis, my dissertation attempts to highlight the complex role played by the poetic text-type in British imperial literary culture approximately in the years 1815 to 1914, which has been generally downplayed, if not almost entirely overlooked. On the contrary, my work ultimately aims to show that, albeit often ambivalently, a vast array of writers penned

imperial verse to fulfil didactic purposes or to contribute to public occasions or debate, and that a host of editors compiled specific poetry anthologies with the two-fold aim of historicising the Empire and promoting its supporting ideology to various audiences. In order to demonstrate this, I concentrate on understudied poems such as William Seward Hall's *The Empire of Philanthropy* (1822), Gerald Massey's *Havelock March* (1860), and Lewis Morris's *Song of Empire* (1887), on relevant verse printed in metropolitan periodicals such as *Punch* and *The London Illustrated News* since the 1840s, and on patriotic anthologies of poetry such as Arthur Stanley Megaw's *Patriotic Song* (1901) and John and Jean Lang's *Poetry of Empire* (1910). Not only does my dissertation begin to shed some light on a curious blind spot in the current state of the research, but it also identifies several adjacent areas in which additional work may be done in the future.

Emily Hay (University of Glasgow)

The 'Quenis awne hand': self-presentation in the poetry and correspondence of Mary Queen of Scots, 1567-1587

In 1567 Mary Queen of Scots was deposed from her throne following the murder of her second husband, Henry Stuart, Lord Darnley and her ensuing marriage to the chief suspect, James Hepburn, Earl of Bothwell. In the aftermath of Darnley's murder, the marriage and Mary's deposition, a host of propagandistic texts began appearing which portrayed Mary as a tyrant, an adulteress, and a murderess, often through the example of famously 'evil' women of classical myth or biblical parable. Perhaps most critically, this propaganda heavily implied that the basis for these assessments of the Scottish Queen came, not only from her physical actions, but from *her* writing. For her detractors, Mary's very status as an author underscored her sexual and moral deviance.

In acknowledgement of this, my doctoral research explores the written representation of Mary as presented in her own writings: her self-portrayal in poetry and correspondence. Taking Darnley's murder in 1567 and the ensuing explosion of writing about Mary as its starting point, I analyse Mary's own textual representation of herself alongside the propaganda written about her until her own voice was effectively silenced by her execution in 1587.

My research takes an historicist approach to literary criticism, but also emphasises the extent to which Mary's writings function as a culturally determined performance of herself at certain historical moments – they offer us no claims to objective truth in regards to 'what she was really like'. Instead, it is the contention of my thesis that Mary presents a multitude of textual selves in her writing, and that these were often crafted in seemingly explicit counter to the unflattering cultural representations of her exhibited by others. Far from the stereotype of the tragic or emotionally excessive woman whose writings always proceed directly from the self, my thesis argues that Mary's self-representations were deliberate rhetorical tools, as much as was the propaganda others wrote about her.

Now in the third year of my PhD, I have explored my hypothesis in relation to the representation of Mary as women of classical myth, characters of the bible, and the focus paid to the sexualised and ravished body of the queen, whilst also developing further themes of the portrayal of Mary as a mother and her increasingly urgent relationship with mortality and martyrdom. As it stands, my research demonstrates Mary's own awareness of the ways she was represented in these areas, and her increasing desire, as her imprisonment drew on, to have herself represented in her own voice for posterity.

My presentation at the doctoral symposium will give a brief overview of the context of my project and its current findings, demonstrating the potential impact my finished project will offer the fields of royal literature, early modern women's political voice, Scottish and transnational literary studies.

Irma Krčan (University of Toulon, France and University of Zagreb, Croatia)

The Anthropocene's Threats and Hopes in the Contemporary Indigenous Australian Novel

The aim of my thesis is to explore a selection of novels by contemporary Indigenous Australian authors in the context of the issues raised in the era of the Anthropocene. The topic of the Anthropocene and man-made environmental damage is becoming an increasingly important area of study, as humanity is beginning to experience first-hand the serious consequences of its centuries-long destruction and exploitation of the planet. Significantly, these consequences are particularly felt in Australia, a country which has been hit very hard by environmental catastrophes such as bush fires and floods, but whose government policies continue to be primarily profit-driven, failing to recognise and adequately address the problem. Aboriginal peoples have frequently been subjected to these policies, since their culture is based on the reciprocal care between the human and other-than-human, which is in direct opposition to the exploitative practices that dominate Australian society. Therefore, the main premise of the thesis is that, as members of a culture extremely sensitive to environmental issues, Indigenous Australian authors can provide fresh and valuable perspectives on the Anthropocene, offering a deeper understanding of the relationship between humans and the planet which they inhabit.

The primary corpus comprises seven contemporary novels: *Mullumbimby* (2013) and *Too Much Lip* (2018) by Melissa Lucashenko, *Carpentaria* (2006), *The Swan Book* (2013) and *Praiseworthy* (2023) by Alexis Wright, and *Terra Nullius* (2017) and *The Old Lie* (2019) by Claire G. Coleman. The novels have been selected according to three different modes and accompanying genres in which they are written: realism, transrealism (magical realism), and fantasy (Indigenous futurism, science fiction, space opera). The purpose is to show that stated authors raise anthropocentric and anthropogenic issues in all proposed modes. The key theoretical paradigm which will be used to analyse these works will draw on climate fiction and Anthropocene fiction (e.g. Trexler, Johns-Putra), ecocriticism (e.g. Clark), and postcolonial ecocriticism (Huggan, Tiffin). These theoretical approaches will be complemented by the theories of the genres and modes, such as science fiction, space opera, Indigenous futurism, magical realism, and the realist and fantastic modes.

The research done so far has proved that the authors' cultural knowledge, worldview and experience enable them to expose the fallacies and limitation of Western thought and offer solutions to some of the biggest problems of understanding and addressing the Anthropocene. Thus, for example, the Anthropocene's vast timescale, which Western societies are struggling to comprehend, can be understood better from the viewpoint of Aboriginal temporality, which is cyclical rather than linear.

Additionally, my research has shown that all the novels display a marked hybridity of genres and modes, which is central to their treatment of environmental problems, as the dialectics of the reworked genres and modes on the one hand and the issues of the Anthropocene on the other produces original narratives which manage to be thought-provoking without being hectoring. Moreover, such texts depict the human relationship with the non-human and other-than-human in all its complexity by cancelling speciesism.

Andrea Lupi (University of Pisa, Italy)

“You must not deny the body”: Corporeal Encounters in T. S. Eliot’s Writings

The current research project seeks to examine the relevance of the bodily sphere and its interaction with the world at the core of T. S. Eliot's works, including his poetry, plays, and criticism, positing a deep entanglement between corporeality and literature in modernism, and most specifically in Eliot, as explored in critical and aesthetic terms. Relying on the notion of the body as performative and interrelational, I will contribute to the ongoing reassessment of Eliot's oeuvre by rendering a further level of significance, so far only partially recognised by critics, and shedding light on the complexity and plurality of experiences and issues mediated by the body. It will be hence questioned how Eliot engages with corporeality in his works, what his philosophical, critical, and aesthetic understanding of the body-world relationship is, and in what ways he interacts with his contemporaries' theories and

achievements around the nature and workings of the body.

In relation to the methodological and theoretical background adopted in my doctoral thesis, my project aims to overcome the “cerebral orientation” outlined by Marianne Thormählen in *Eliot Studies* through a peculiar understanding of the body. In spite of the ambivalence with which the body has been treated through the centuries, the guiding perspective considered here is provided by Judith Butler and her claims of interrelational materiality in *Bodies That Matter* (1993). Within such a framework of a “body turn” characterising recent academic research, my project sides with Lisa Blackman’s proposition of “thinking through the body”, which would help us understand how bodies are constantly entangled in a web of intersections and connections amongst them and with the surrounding world. Understanding hence the body as a catalyst through which further relations and interactions (body-body, or even body-world) are made possible allows us to touch upon wider, equally compelling topics.

Amongst these, my research project looks at Eliot’s epistemological concerns and his understanding of perception by linking his academic interests as a graduate student of philosophy with his first poetic attempts, his understanding of gender performativity – especially masculinity – and a fascination towards queer sexualities. Furthermore, my doctoral research also examines a selection of Eliot’s texts, including *The Waste Land* (1922) and *The Cocktail Party* (1945), as pathographies that re-enact and re-voice a condition of illness and trauma affecting the body, and considers Eliot’s engagement with non-human corporealities as a form of otherness that is explored, wished for, and compared with the human one.

Finally, the body is also explored through the concept of flesh and in line with Eliot’s engagement with mysticism, reading poems such as “Ash Wednesday” (1930) and the *Four Quartets* (1936-1942) as a quest towards incarnation, not only in a Christian sense but also in terms of a linguistic strife to put the mystic, bodily vision into words.

Eleonora Maio (University of Palermo, Italy)

Life writing ‘from below’: Sally Bayley’s auto/biographical trilogy and the experimental constitution of selfhood

My research focuses on the analysis of the auto/biographical trilogy authored by contemporary British writer Sally Bayley, which includes *Girl with Dove* (2018), *No Boys Play Here* (2021) and *The Green Lady* (2023).

My dissertation aims to examine how the narrator of Bayley’s coming-of-age self-referential volumes follows an arch of development, starting from the representation of a subject in a subaltern position to its empowerment and transition to artistic relevance. Drawn from a contemporary field of life writing research, the spatial metaphor ‘from below’ refers to subjects usually situated at the margins of autobiographical discourse (Ashplant, 2018): by applying it to Bayley’s works, I’ll demonstrate how the trilogy constitutes an example of a life narrative enacting the recovery of previously neglected voices. Initially conveying her story through the point of view of her child- and teenage self and later re-inventing, with a mature focalization, the lives of the ‘hidden from history’ (Rowbotham, 1977), Bayley locates her works outside the canon of autobiography. Furthermore, my study will investigate the formal devices employed by the author (quotations, blurring between lived and imagined experience), the essential components of autobiographical acts (shifting narrative voice, addressees, sites of inner and outer life) and the prominent themes emerging from the author’s works (family relationships, gender roles, social issues).

Starting from the volumes’ editorial categorisation as *memoirs*, I have so far worked on defining the literary genre of Bayley’s narratives, illustrating how the author’s writing practice withholds adherence to traditional auto/biographical configurations: situated along the shifting relationship between fiction and non-fiction, the works outline the author’s identity formation, intertwining existential account and literary canon and drawing on genres as diverse as memoir, bildungsroman, Shakespearean drama, fairy tales, lyrical passages. Making extensive use of intertextual procedures

and showcasing distinctive hybridity, Bayley's trilogy challenges traditional demarcations between literary categories to cast its own form: these features led me to explore the closeness of the author's works to the genre of *autofiction*. Taking into account key elements of the author's autobiographical practice, namely the concepts of subjectivity, memory, experience, identity, my study has so far examined how they unfold into Bayley's narrative, referring to the theoretical frameworks outlined by feminist leading scholars. In this regard, conceptualisations about life writing as a gendered practice have been explored through the theories of Domna C. Stanton, Leigh Gilmore, Nancy K. Miller, Shari Benstock, Julia Watson, Sidonie Smith, and other prominent scholars who have greatly contributed to the study of women's autobiographies. In particular, Smith's theoretical notion of autobiographical performativity (1995) has proved to be a profitable conceptual lens for the analysis of Bayley's works. Research insights have been enhanced by the chance to discuss the peculiarities of her auto/biographical practice with the author herself, most recently in a seminar held at the University of Palermo. Furthermore, the upcoming term I will spend as a Visiting Doctoral Researcher at Oxford University, in close contact with the Oxford Centre for Life-Writing, will hopefully allow me to explore the latest criticism about the heterogeneous array of contemporary self-referential practices, opening new paths of critical inquiry.

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Ana Mitrović (University of Belgrade, Serbia)

Questioning the Boundaries of Contemporary British Female Bildungsroman and the Formation of the Female Subject

This thesis aims to explore the genre of contemporary British female Bildungsroman, its narrative structure and genre components as well as the different ways of forming the female subject. In order to propose a genre definition of 20th and 21st century female narratives of development this research will combine genre and gender studies. Genre-wise, the research will examine the main narrative focus of the form, major themes, as well as the prevailing discourses incorporated in these works (such as the discourse of Girl Power and postfeminism). Since the contemporary form has its roots in Victorian female fiction of development, this research aims to examine how the rise of feminism in the 20th century (which granted women the real right of choice in all vital aspects of one's development) caused changes in the genre, and whether it changed its characteristics to that extent to consider the modern form a new genre. Analogously, the other crucial aspect of this research is exploring how these changes affected subject formation in contemporary female narratives of growing up. Since the Victorian form, as is theoretically perceived, constructed its subjects through attempting to fulfill society's expectations of the time, or through creating hidden counter-narratives in the broader text, this research aims to discover how new themes such as exploring the female body, sexuality, and radical freedoms caused subject formation to change and the protagonists to assert seemingly complete independence in all spheres of their lives. Therefore this research will aim to use a combination of traditional genre and narratological theories with feminist theory to examine the complex interaction of genre structure and gender perspectives. The corpus in this thesis consists of four contemporary British female novels of formation: *Oranges Are Not the Only Fruit* by Jeanette Winterson, *Tipping the Velvet* by Sarah Waters, *Brass* by Helen Walsh, and *How to Build a Girl* by Caitlin Moran. These novels serve to test the hypothesis that the contemporary British female Bildungsroman aims to disrupt all conventions of the traditional genre such as the inability to surpass male influence, the importance of romantic relationships, traditional female patterns of sexual behaviour, the role of women in society and marriage, and the power of women to influence their own lives. The expected result of this research is that the evolution of the British female Bildungsroman is inextricably tied to the dynamic of change in modern feminist thought. The final output of this research will be a study of the modern form which is lacking in current literature.

Cidalia Oliveira Barbosa Pinto (Universidade Nova, Lisbon, Portugal)

"What we hunger for is not bread..., but the word": Fiction as a metaphor for forced migration and an instrument for justice in Coetzee's Jesus Trilogy

The goal of this research is to respond to the following questions: how is it possible to create a metaphor about forced migration, especially about refugees, and how can fiction be an instrument of social justice and memory and identity formation, taking into account an uprooting context? In order to perform this analysis, the thesis is divided into two parts: the first part "Crossing into the margin of forgetfulness: the characters of the Jesus Trilogy as refugees", aims to understand how forced migration and refugees are represented in fiction in relation to themes such as memory, identity, trauma, fostering, integration, family, work, health, social control, *Bildungsroman*, time, space and toponomy of action by proposing the *Refugee Anti-Bildungsroman* concept. The second part "Critical

thinking and dissensus: attempting *Bildung* through fiction” aims to analyze literature as an instrument of social justice and a tool for dissensus in the context of uprooting, through the character David and the intertextuality used with the illustrated version of *Don Quixote* for children, which presents fiction as a way of thinking and its importance in the context of the refugee character to the reader.

This analysis is centered on the theories of forced migration and refugee studies, biopolitics, cognitive literary studies, reception aesthetics, and dissensus studies. The most recent trilogy published by the Nobel Laureate in Literature in 2003, the South African-Australian writer J. M. Coetzee (b. 1940), is used as the research subject: *The Childhood of Jesus* (2013), *The Schooldays of Jesus* (2016) and *The Death of Jesus* (2019).

Recently, the first two chapters of the first part have been completed: “Living in the hyphen”: forced migration and the condition of the refugee, and “Literary representations of the refugee crisis: from the Refugee Novel to the Refugee *Bildungsroman*” – which review literature on forced migration and refugee studies, as well as migration literature and refugee literature. The third chapter of the thesis, which consists on analyzing how these themes are represented in the aforementioned trilogy, is currently being written. The challenges that have been encountered involve establishing clear connections between the first part of the thesis and the second part.

Tsvetina Paralesova (University of Veliko Tarnovo, Bulgaria) ***Gender Identities in Christopher Marlowe’s Plays***

My chief objective in this thesis is to analyse the concept of gender, gender identities, and gender roles in the plays of Christopher Marlowe. Numerous studies have focused on Marlowe’s male characters, portraying them as over-reachers seeking superhuman status, absolute power, or unlimited knowledge. I would, however, like to emphasise the significance of his female characters. I investigate the idea of gender fluidity and the reversed roles that Marlowe’s characters appear to adopt, particularly King Edward II and his wife Isabella. To attain this goal, I use a three-pronged approach to analysis, focusing on three major topics.

I first explore the idea of gender in context and examine societal expectations for both men and women during the sixteenth century. I also examine Marlowe’s (alleged) homosexuality and how it may have influenced the meanings he assigned to his characters, both male and female. In addition, I consider whether his female characters exhibit characteristics that could fruitfully be analysed through the lens of latter-day feminist theory.

Second, I compare and contrast Marlowe’s characters with those in similar circumstances in other authors’ works. For instance, I compare Abigail from *The Jew of Malta* with Jessica from Shakespeare’s *The Merchant of Venice*. Using a comparative perspective, I investigate how authors from the same period create their heroines differently.

Finally, I focus on Marlowe’s characters in order to demonstrate the various traits that his men and women possess and how they influence one another, with a particular emphasis on female characters and their agency throughout the plots, as well as their impact on the men in the plays. Some of the questions I ask are: to what extent are the female characters relevant to the plays’ plots? How are we - as spectators and readers - influenced by women characters in the plays? Do the roles that the female characters perform in the plays or the issues that their destinies highlight affect how we view the male characters? In other words, how do our ideas about femininity and masculinity, as well as established gender roles, influence our perceptions of Marlowe’s characters?

Examining Renaissance literature may be a challenging and even controversial undertaking, as our current understanding of the world is drastically different from that of the sixteenth century. I make an effort to address the issues I have raised by drawing on present-day psychology and knowledge, while keeping in mind that Christopher Marlowe’s mindset was very different from ours. I collaborate closely with the original texts, fusing my observations and ideas with those of reputable and well-known literary and cultural critics.

Nóra Pethő (Eötvös Loránd University, Hungary)
Shakespeare's Bonds – Law, Language, Drama

The aim of my dissertation is to further develop literary insights into some of William Shakespeare's dramatic works from the perspective of language and law. The dissertation's subject is situated in the domain of the law and literature studies and closely related with that movement's hermeneutic branch. As the dissertation focuses on how law works through language, it draws on the theories and methods of legal theory and philosophy of language concerning interpretation. More closely, I am investigating the possible links between indeterminacy claims in legal theory and the early modern representations of popular perceptions of law. To that end I have chosen three case studies to discuss a source of linguistic indeterminacy in a given play: vagueness in *The Merchant of Venice*, silence in *King Lear*, and ambiguity in *Macbeth*. (In my dissertation I clarify the difference between vagueness and ambiguity according to relevant scholarship.)

The main drive of my thesis is the claim that early modern English popular feelings of anxiety regarding law stems to a great deal from law's unpredictability, which is often due to its linguistic formulation. Accordingly, I take account of the socio-historical context of the plays, and in particular, views on legal language use in Elizabethan and Jacobian England.

The popular sentiment of mistrust towards law is often traceable in the imagery used for portraying the functioning of law and its institutions. I have chosen the 'bond' as a literary device to carry out my analysis. Among other things, the bond may stand for binding language and binding commitments. In relation to the problem of law and language I will investigate different kinds of bonds from several aspects, such as contractual bonds; the relationship of characters to each other; the problem of trust and credibility, which can be interpreted as a bond between expectations and reality; or interpretation, which can be accounted for as creating a bond between word and object. The recurring themes of uncertainties, possibly interest-motivated decisions, and legal skepticism relate my dissertation to the legal realist and the Critical Legal Studies movements.

I consider that the early modern popular sentiments about law detected so far overlap with several modern and postmodern theories about legal language use. Further research is needed to look into the reasons for that similarity of views across the historical ages. One of the possible answers is that both the early modern and the postmodern ages were transitory historical ages with changing world views that brought about the questioning of old paradigms, a disintegration of beliefs and ideologies, and a general attitude of doubt.

Tsvetelina Petkova (University of Veliko Tarnovo, Bulgaria)
Imagining the Nation: Representations of Irishness in Sydney Owenson and Charles Robert Maturin

My dissertation deals with Irish Romantic literature and, more specifically, how Irish identity is imagined in the literary production of the early nineteenth century. Irish Romantic literature is for the most part linked to the history of Ireland and the theme of the nation's destiny shapes a lot of it. While modern literary critics have paid close attention to the textual representations of Irish identity in the nineteenth century and identified similarities and differences with the portrayal of other marginalized identities, there is still a need to address the issue of Irishness from a comparative literary-historical perspective. My focus therefore is on three national narratives produced by Sydney Owenson and Charles Maturin, two major but diverse personalities in Irish Romantic literature. The texts that I am going to examine are *The Wild Irish Girl* by Owenson, and *The Wild Irish Boy* and *The Milesian Chief* by Maturin. The key question that I address is: how are elements of nation-building and Romantic-era concepts interwoven to produce a complex image of a Celticized and romanticized Ireland?

My analysis of the selected texts is grounded in a theoretical framework encompassing postcolonial identity theories, readings of national mythology, and theories of race and gender. Moreover, I am going to focus attention on key Romantic-era concepts and theories, particularly those relating to rebellion and revolution, nation-building, nationalism, and folk culture, as they appear in the narratives of the authors under scrutiny. Valuable insights are provided by the work of critics in Irish Studies such as Claire Connolly, Julia M. Wright, James Kelly, Nicholas Canny, Christina Morin, Ina Ferris, and Joep Leerssen.

To fully comprehend modern-day Irishness, it is essential to retrospectively examine earlier periods. Such a historical approach enables a more nuanced and comprehensive exploration of the evolving nature of Irish identity. Finally, my thesis aims to offer new interpretations that could contribute to the ongoing debate on identity politics within the realm of Irish Studies seeking to explain the contemporary transnational nature of Irish identity in the post-Brexit era.

Ann-Katrin Preis (University of Erfurt, Germany)

Fleeting Subjects: Kathleen Jamie's and Alice Oswald's Contemporary Plant Poetics

“We are flowers of the common / sward, that much we understand. / Of everything else / we're innocent.” These verses open Kathleen Jamie's poem “Daisies” from her collection *The Tree House* (2004). On closer inspection, the flowers try to trick the reader in this passage. In contrast to their assertion, given the prosopopoeia that allows them to talk and to challenge reading conventions as they act as speakers of the poem, there remains little that is common about the eponymous daisies. Common in Western non-horticultures is that plants are marginalized due to their dissimilarity to the human, which means that our culture rarely notices them at all in spite of their ubiquity. Hence, plants fall victim to what botanists James Wandersee and Elizabeth Schussler (1999) have termed *plant blindness*. This marginalization or neglect of plants facilitates the instrumental relationship Westerners maintain towards vegetal beings, exploiting them for nourishment, medicine, fuel, and other consumer products. In order to counter plant neglect and foster a more reciprocal, ethical, and respectful approach to plants, which is even more pressing since deforestation, climate change, and other factors are threatening the existence of plant species across the globe, critical plant studies challenges Western biases regarding the hierarchization of species, asymmetrical distribution of agency, arbitrary distinctions between nature and culture as well as subject and object, and other aspects. In an effort to shed light on the representations of plants, the field has further pollinated other fields of research, such as literary criticism.

My project positions itself in the field of literatures in English, inspired by plant criticism. The thesis investigates the figure of the plant in nature and eco-poetry published by Oswald and Jamie since the turn of the millennium. Taking my cue from the finding that the plant, according to scholars like Michael Marder, Natania Meeker, and Antónia Szabari, constantly oscillates between disclosing itself as an agent in its own right and retreating into obscurity so as to never be graspable for humans, I will argue that eco-poetry echoes and exposes these tensions between revelation and withdrawal rather than filling this ontological gap via literary speculation. Like Jamie's daisies, plants in poetry are allowed to step forth, assume special status, and challenge long-held preconceptions through instances of anthropomorphism. Hence, close readings will show how poetic plants negotiate not only the human-nonhuman relationship, but also notions of agency, the role of place as part of actor networks, the idea of a nonautonomous, decentered self, and plant sentience, intelligence, and communication. At the same time, the anthropomorphisms that empower the vegetal further obscure other, less anthropomorphic, qualities of the plant. Thus, while endeavoring to challenge plant blindness and give a voice to the voiceless, poetry reproduces the ontological rift that only ever allows a fragmentary or fleeting glimpse at the vegetal subject that ultimately eludes us.

Despoina Tantsiopoulou (National and Kapodistrian University of Athens, Greece)

School Detention: Manifestations of Academic Time in the Fantasy Campus Novel

The present summary aims to illustrate the work carried out during the first year of my doctoral research. My thesis aims to uncover the idiosyncratic formulations of time in the academia through a close reading of five novels by both British and American authors that pertain to both the genre of the Campus Novel and that of Fantasy or Science Fiction. I argue that the end product, which could be called Fantasy Campus Novel, makes manifest issues regarding tertiary education and its paradoxes or perils. I argue that the campus, by its very educational essence, showcases the idiosyncratic, separate spacetime, a warped Bakhtinian *chronotope* in which the events unravel as askew from the experience of reality outside the campus. This parallel yet anomalous temporality constitutes the campus as a place that evokes the Freudian fear of the *unheimlich*. My hypothesis is exemplified through the close reading of Donna Tartt's debut novel *The Secret History* (1992), a seminal work for the "dark academia" genre and one that perfectly encapsulates the concept of time disintegration within the scope of high academia. A group of Classics students is assembled in – and by, as I argue – an elite New England Liberal Arts college, a *topos* of ostensible progress and future-oriented research, where, urged by Julian Morrow, an enigmatic Classics professor, they fully immerse themselves in the ancient Greek past and attempt an actual sacred bacchanal on campus. This temporal retrograde on the part of the Classics group triggers a series of fatal encounters and culminates in their own devastation and the end of the Classics department in Hampden College. The use of Freud's *unheimlich* shows how the campus and its detached temporality unearth in the characters fears and ideas that should have remained buried. I also argue, using Richard Slotkin's idea of "the Frontier Myth," that Tartt's novel is a commentary on contemporary U.S. American higher education and its role in reproducing capitalistic attitudes on unmonetizable concepts. The distant ancient Greek past transforms into a New Frontier, a space available for the taking by the rugged/rampant individualist, yet also engendering a hubris that will yield terrible punishments. Tartt targets modern tertiary education whose goal is to promote a constructed traditionalism solely for the purpose of financial gain. Keeping in mind Brian Attebery's notion that fantasy literature provides political ideas with a *local habitation* in the reality of the reader, I attempt to show that the fantasy campus novel is allowed to point out the paradoxes and impasses inherent in an educational system that fails to sustain its constituents outside its grounds and is therefore rendered nearly detrimental to their existence.

Viliana Todorova Georgieva (University of Veliko Tarnovo, Bulgaria) *Representations of Jews and Judaism in Early Modern English Drama*

My main objective is to explore different portrayals of Jewish characters and Judaism while also analysing current critical assessments of Early Modern English drama. I will also examine historical accounts of the Early Modern period, focusing on the most typical representations of Jews and Judaism. While anti-Semitic portrayals recur in Early Modern texts, the rarer cases of philo-Semitism are certainly worth considering. The thesis focuses on three significant dramatic texts: Marlowe's *The Jew of Malta* (first performed in 1592), Shakespeare's *The Merchant of Venice* (first performed in 1598), and *The Tragedy of Mariam, the Fair Queen of Jewry* (1606 – 1608) by Elizabeth Cary. The choice of material makes it possible for me to move away from the traditional stereotypes attached to Jews and shed light on the complexity of the Jewish characters in the plays. Cary's play is particularly interesting because, in addition to being the first published play to be authored by a woman, it is based on sound knowledge of rabbinic and Christian theological sources and projects an entirely positive image of a Jewish woman.

My approach to the plays under discussion is *historicist*, with a focus on their specific social contexts. Such an approach to the past does not adhere to the idea that there is a singular historical truth, which emerges from literary analysis, but rather assumes that each literary work presents a mode of interpretation of its historical context, which is also filtered through the timeline of the critic.

Such a critical perspective is one that is aware of the constantly evolving categories of gender, race, and sexuality and for that reason can filter out any contemporary bias towards the past, which is what this thesis strives for.

The historicist perspective also allows for an analysis of the plays' anti- and philo-Semitic aspects in light of Early Modern Britain's social, political, and religious tensions and anxieties. Rather than assigning ready-made labels to the three playwrights under consideration, this thesis seeks to examine their motives and intended messages while acknowledging the significant differences between their world and ours.

Marion Troxler (University of Bern, Switzerland)

Shifting Shores and Metamorphic Merfolk: Transformability as Resistance in Mermaid and Selkie Literature of the 21st century

Long, shiny hair, a beautiful voice, a naked torso with barely covered breasts – seamlessly transitioning into an animal body, with scales, fur, feathers or claws, mixing seduction with threat, crossing seemingly clear-cut boundaries between species. Mermaids, Selkies, Sirens and other female hybrid creatures have populated the imaginative seascape for centuries and are still popular in contemporary fiction. The beach is where these merfolk bodies become visible, where the hybridity of the landscape reflects the hybridity of the body. It is a setting of rich possibilities in literature, offering a “multiplicity of meanings and functions”. As a “liminal zone”, it challenges clear boundaries (Kluwick and Richter, *The Beach in Anglophone Literatures, and Cultures*: 2). Destabilising in both the material and metaphorical sense, the shore is “an ambiguous place, an in-between place”, “awaiting a metamorphic role” (John Mack, *The Sea: A Cultural History* : 165). As a place of transformation and encounter, the littoral is crucial to understanding mermaids and selkies with their intriguing combination of femininity, monstrosity and fluidity as a source of embodied resistance.

Drawing on the Blue Humanities, Animal, Gender and Critical Body Studies, this project hopes to contribute to understanding how embodied hybridity in merfolk literature serves as a means of resistance and engenders possible counter-narratives to hegemonic patriarchal power structures. These sustain narratives of dominance not only within relationships between humans, but also with the more-than-human. Tales of merfolk alienate the naturalised hierarchies between gender and species and muddle up the persistent nature/culture divide. Ultimately, they may envision alternative conceptions of co-living in a world where current power structures threaten the existence of all beings.

The four chosen contemporary novels highlight the continuous role of merfolk in the negotiation of dualistic dynamics in literature, especially gender. Amy Sackville's *Orkney* (2013), Margo Lanagan's *The Brides of Rollrock Island* (2012), Nnedi Okorafor's *Lagoon* (2014) and Rivers Solomon's *The Deep* (2019) are all offering different perspectives on the resistance of domination through the interplay of merfolk body and littoral space. As dualistic structures are shown to be unstable and violating, new understandings of relationships between human, non-human and more-than-human emerge.

Galina Tsoneva Devedjieva (University of Veliko Tarnovo, Bulgaria)

From Monster to Hero: Development of the Vampire Motif in Nineteenth and Late- Twentieth-Century British, Anglo-Irish, and American Literature

The main objective of the dissertation is to investigate how cultural, political, and social conditions influence the characteristics attributed to the literary vampire in different periods. Works from nineteenth- and late-twentieth-century British, Anglo- Irish, and American literature have been selected because the earlier ones allow a comprehensive overview of the various aspects of vampire monstrosity, while the later ones mark a stark contrast in the humanization of the monster, evoking

sympathy and identification rather than terror and horror. Within a century, the “monster” turned into a “hero” and the thesis examines how and why yesterday’s monsters practically became the “heroes” of a later time.

Part of the answer can be found in that the violent climaxes of the earlier works restore symbolic and normative boundaries by removing the hateful monster, while in the twentieth-century tales, the Other has lost its repulsive and terrifying traits and is a source of desire, sympathy, and even self-recognition and identification. Rejected figures, once portrayed as evil monsters, are now humanized and sympathized with, while the systems that reject them are perceived as oppressive, inhuman, and cruel. This reversal of roles indicates a significant shift in values and identification, as well as valorization of boundary-crossing and otherness. One of the main questions guiding this thesis is how particular texts embody the anxieties of the time in which they were written and how events, settings, characters, and the vampire figures in these works project images of historical eras.

Several critical approaches are utilized in analyzing the construction of monstrosity in each text, including psychoanalytical, feminist, and social readings based on theories of gender and sexuality and other postmodern theories, which are introduced in the first chapter. Postmodern criticism of the Gothic is primarily dominated by readings and interpretations that find a variety of personal, ideological, theological, and even technological conflicts underlying monstrosity in different historical periods; hence, the material is viewed in terms of latent and hidden content that reveals subconscious anxieties, fears, and desires.

The choice of fictional material is determined by a desire to trace and illustrate the development of the vampire motif in British, Anglo-Irish, and American fiction, starting from what was allegedly the first appearance of a vampire character in Robert Southey’s *Thalaba the Destroyer* (1801). It seems that critics have rarely approached this text in terms of vampirism, presumably because the depiction of the encounter with the vampire is very brief. The list continues with other nineteenth-century tales representing various facets of vampire monstrosity: John Polidori’s “The Vampyre” (1819), James Rymer’s *Varney the Vampire* (1845), and Sheridan LeFanu’s “Carmilla” (1872), to reach the overwhelming super-monstrosity of Bram Stoker’s *Dracula* (1879). The late-twentieth-century selection includes Anne Rice’s *Interview with the Vampire* (1976) and *The Vampire Lestat* (1985), widely acknowledged for the development of the sympathetic vampire, along with another, perhaps not as well-known but equally intriguing novel, Kim Newman’s *Anno Dracula* (1992).

Fictional vampires’ “monstrosity” and “heroic” status can be found in the traits that authors ascribe to them in different periods, and in the ways in which these traits are allegories of contemporary relationships, anxieties, fears, and hidden desires, as they are felt and perceived by writers and readers. There is not just one single type of literary vampire, but many “strands” of vampirism that are constantly changing and possess the highly adaptive quality to assume the form that most accurately embodies the anxieties of their time.

Lorenzo Zaggia (University of Padova, Italy)

Discretion in The Cloud of Unknowing

The project seeks to investigate the role of discretion in the fourteenth-century Middle English devotional manual *The Cloud of Unknowing*. The central hypothesis is that discretion is a virtue and a form of knowledge to be developed in the practice the book describes, but also employed by the author as an interpretative and compositional principle to organize some parts of the text, so that by reading the disciple can develop that ability.

The premise to this study is that *The Cloud of Unknowing* is a text of vernacular theology engaged in the transmission of intellectual content to a lay audience. It can then be argued that a key element of the text is the rewriting, revisitation and appropriation of previous didactical and theological discourses. Close reading and comparative close reading, with a special attention for translation, can highlight such processes and identify where the author’s own concerns emerge. *The Cloud of Unknowing* introduces the reader to the religious practice of the highest degree of Christian life,

contemplative life. Its centre is the keeping of a desire for the nakedness of God, hidden behind the titular cloud of unknowing. To perform this practice correctly, however, everything else, including the disciple's own feelings and thoughts, must be kept under a cloud of forgetting.

Discretion is a virtue that reaches back to the biblical and patristic discourse on *discretio spirituum*. Originally the ability to recognize false and true prophecy, it developed into the means to assess the authenticity of a visionary experience. Later it also became associated with the virtue of *prudentia*, and in texts intended for monastic practice it was re-interpreted as a form of self-knowledge and self-control.

The Cloud of Unknowing integrates the different senses of discretion. Spiritual visitations are possible during contemplation: God can make himself known or the devil might try to dissuade or deceive the disciple. It is also necessary to find the right way to display the desire for God: it cannot be expressed through the body but only in the spirit. Another step towards the right form of contemplation lies in understanding that the images that had an important role for the previous modes of Christian life must now be discarded, but that by doing so the disciple enters in a deeper relationship with them.

As of now the project has mostly investigated one central aspect of discretion: its inclusion within the qualities that should be developed in the practice of contemplation. This emerges mostly at the conclusion of the text, where the author must avoid an excessive association of their practice with ecstasy and thus constructs an image of the contemplative community unified by the common experiential knowledge acquired in the practice of contemplation. But these shared qualities form a common epistemology and language that can find an expression in literary production. To prove such claims, I prove that the author supports themselves with *Beniamin Maior*, a book by Richard of St Victor on contemplation, which they alter and redirect to respond to their necessity.

Elpida Zivra (National and Kapodistrian University of Athens, Greece)

Poetics and Politics of Mourning in Trans-Canadian Literature in the 21st century

My doctoral thesis examines a series of literary and visual (plastic art and photographic) texts, created by different ethnic communities in a Trans-Canadian context, in order to dramatize their politics of survival and resistance that stem from an aesthetics of ellipses, lacunae and spectral silences and speak to the disasters of the human and the misrepresentation of the black and native others in the colonial archive. The thesis examines postmodern poetic works by Marlene Nourbese Philip, Dionne Brand, Louise (Sky-dancer) Halfe, Leanne Betasamosake Simpson, Natasha Kanapé Fontaine and Anne Carson to excavate their literary stories of resistance, resilience and affirmation that survive despite expropriation, better rendered by the term *survivance*, as a combination of Gerald Vizenor's (Anishinaabe) and Jacques Derrida's deconstruction of the concepts of survival, remembrance and perseverance. *Survivance* is a key decolonial concept for my research, as it signifies the continuation of native storytelling, as well as cosmological and mythological beliefs, what Walter Dignolo calls *gnoseologies*,¹ that is, conditions of knowing not limited to the Western rational and logocentric epistemologies. Vizenor coins the concept of *survivance* to deconstruct the colonial archive and the discourses that attempt to silence and omit the Natives from the dominant frames of representation through the reproduction of "state fantasy" structures² that simulate the *indians* and reduce the Native cultures to empty signifiers. In another but relevant context, Derrida analyses *survivance* as that which emanates from a politics and poetics of survival that defies the binary opposition between life and death and invites the survivants and remaining witnesses of the disaster to contemplate the specters that live on and haunt them, entrusting them with the debt to care for the dead body, mourn, remember and testify to the histories of the deceased.

Following upon last year's overview of my dissertation's topics and questions, this year I aim to focus on the third chapter of my thesis, examining contemporary Trans-Canadian poetic works in apposition with photographic portraits of Native American and Black subjects, which become testimonies of resistance and survival and echo the deconstruction of the abusive frames of

representation of the “internally excluded.”³

I will present selected photographic portraits from the 19th to the 21st century, in order to unravel the frames that misrepresent the Native and Black figures into staged poses, but also symptomatically reveal how the portraits can be read in an otherwise way that echoes their histories and stories of *survivance*. The abusive portraits of ethnology and anthropology are transformed by contemporary art that represents the Native and the Black subjects as actants of resistance and perseverance, as well as agents of creativity and community that have developed despite and beyond race thinking.

¹ Mignolo Walter, *The Politics of Decolonial Investigations*, Duke University Press, 2021, p. 24.

² Pease, Donald E. *The New American Exceptionalism*. University of Minnesota Press, 2009, p. 4.

³ See Balibar, Étienne. *Equaliberty: Political Essays*. Duke University Press, 2014, p. 245.

Seminars

No.	Title	Sessions (Rooms)	Modality
S1	Information structure and cognitive and pragmatic aspects of communication	3 (A5060), 4 (A2106)	In person
S2	English phraseology through the prism of other languages' phraseology	7, 8 (S1216)	In person
S3	Conceptual Metaphor, Metonymy, and Their Interaction	7, 8, 9 (A5060)	In person
S4	Approaching manipulation in current discourses: A growing interdisciplinary research endeavour	7, 8 (A4129)	In person
S5	The success of invisible Anglicisms: a global trend?	1, 2, 3 (A1031), 4, 5 (A5071)	In person
S6	Multidisciplinary Approaches to Ecological Discourse and Ecological Challenges	4, 7, 8, 9 (A2064)	Online
S7	Lexicography, Discourse, and Power: Dictionary-Making in History and the Construction of Hegemonic Discourses	7 (S2212)	In person
S8	Teaching Specialized Translation in the Machine Translation Era	8 (S2218), 9 (2024)	In person
S9	Critical Issues in English Language Teacher Education	1, 2, 3, 4, 5 (S1216)	In person
S10	New perspectives on English for Specific Purposes (ESP) and interfaces	2, 3 (A2044)	In person
S11	English Language and Nationalism Through the Ages	9 (A2044)	In person
S12	Specialised language and specialised texts from medieval England	7, 8, 9 (A5071)	In person
S13	Shakespearean Drama in (Re)Translations, Audiovisual Adaptations and Media Accessibility	1, 3 (A2064)	In person
S14	Beyond Borders: Contemporary Novels of Migration	7, 8, 9 (A5136)	In person
S15	Modernist continuities in contemporary Anglophone fiction	8 (S2212), 9 (A5146)	In person
S16	Adaptation in the Second Degree: The Eighteenth Century and Beyond	1, 2 (A2042)	In person
S17	Salman Rushdie and the Historical Novel	2 (A2064)	Online
S18	Literary representations of sport(s) in Anglophone fiction	1 (A2044)	In person
S19	Food and Eating in Anglophone Literature and Travel Writing from the Nineteenth Century to the Present	7, 8, 9 (A1031)	Online
S20	What's the Point of Modern Editions?	5, 6 (A5136)	In person
S21	The Challenges of Auto/ Biography: Old and New Trends	2, 3 (A4078)	In person
S22	Voicing Otherness: Reconfiguring Australia's Postcoloniality?	1, 2, 4 (A5146)	In person
S23	Poetic Form in Historical Context	6 (A2044)	In person
S24	Anxiety, Fear, and Dis-ease in Contemporary Anglo-American Drama and Performance	7 (S2218)	In person

S25	Transnational Perspectives on Women and the Nineteenth-century Ghost Story	5, 6 (A5146)	In person
S26	Collaboration, networks, and supporting new work in medieval English studies	1 (A4129)	In person
S27	Conceptualising the Novella	2, 3 (A4129)	In person
S28	Transnational Narratives: European Women's Fiction in the Early Modern Period	7, 8 (A2024)	Online
S29	Heights, Depths and Other Extremes in Dickens	5, 6 (A2042), 7, 8 (S2420)	In person
S30	British Radical and Revolutionary Women Writers (1770s–1830s)	2, 3 (A5071)	In person
S31	Who's Afraid of Virginia Woolf? – Aesthetics, Politics and Ethics in Woolf's Oeuvre	6 (A4129)	In person
S32	Literature and Mental Health: Diagnosis, Syndromes and Symptoms	1, 2, 3 (A5136)	In person
S33	Liminality and Border-Crossing in Contemporary English-Speaking Theatre	7, 8 (A2106)	Online
S34	The Development of Narrative from the Middle Ages to the Eighteenth Century	4, 5 (A4129)	In person
S35	Sound and Mysticism in Medieval English Literature	3, 6 (A2024)	Online
S36	The End of Traditional Fixed Forms in Poetry	1, 2 (A2106)	In person
S37	Contemporary Crises in the Anglosphere: Fragmentation and Relationality in 21st-century Narratives	4, 5, 6 (A5060)	In person
S38	Class and Conflict in Anglophone Literatures: The Historical Dimension	8, 9 (A1129)	In person
S39	Transformations of the Environment in Victorian, Edwardian and Modernist Essays	4, 5, 6 (S2218)	In person
S40	Fictional Criminality and Humour	4, 5 (A4078)	In person
S41	Latest Developments in Reception Studies	5 (A1129)	In person
S42	Multifaceted India in Travel Literature	1, 2 (A1129)	Online
S43	Word and Image in Process: Adaptation, Repurposing and Re/Transmediation	6, 7, 8 (A4078)	In person
S44	Facing Trauma in Contemporary American Literary Discourse	3, 4 (A1129)	In person
S45	Petrofiction	3 (A2106)	In person
S46	Boundaries of American identity	1 (A5071)	In person
S47	Neo-Victorian Biofiction	6 (A1031), 7 (5146)	In person
S48	Imagining the Railway in the 20th Century	1 (S2420), 2 (S2218)	In person
S49	Exploring the Scandalous	1 (A4078)	In person
S50	Travel Writing Poetics	1, 3 (S2218)	In person
S51	Victorian Heterotopias: Alternative Spaces and Places in Nineteenth-Century Britain	4, 5 (A2024)	Online
S52	Representing Gender-based and Sexualized Violence in Literature	8 (A5146)	In person
S53	Energy Ecologies	2 (A5060)	In person
S54	Waters and Environmental Crisis in the nineteenth century	4 (A2042)	In person
S55	Fictional Representations of Journalistic Practices in Literature, Film and Television	5, 6 (A2106)	Online

S56	What do the Humanities have to say to Law?	1 (A5060), 2 (A4165)	In person
S57	Exploring epistemic and effective stance in discourse on racism, immigration and refugees	6, 7 (A1129)	Online
S58	Professional and disciplinary cultures in English for specific purposes (ESP)	4, 5, 7, 8 (A2044)	In person
S59	Gendered discourses of nation- and community-building in the English-speaking world	9 (A4129)	In person
S60	The Complexities of the Contemporary Concept of Motherhood	4, 5 (A1031), 6 (A2064)	Online

Categories:

- English Language (1-11)
- English Language, Literatures in English (12-13)
- Literatures in English (14-42)
- Literatures in English, Cultural and Area Studies (43-55)
- Cultural and Area Studies (56)
- Cultural and Area Studies, English Language (57-58)
- Cultural and Area Studies, English Language, Literatures in English (59-60)

• English Language

1. Information structure and cognitive and pragmatic aspects of communication [in person]

Convenor:

- Jana Chamonikolasová (Masaryk University, Czech Republic)
chamonik@phil.muni.cz

Abstract:

The seminar presents current approaches to the study of human communication. The focus is on the cognitive pragmatic aspects and the information structure of discourse. The papers deal with various topics in the field, especially the theme-rheme / topic-focus structure of the sentence; the perception of communicative importance of language units by communication participants; the role of context and intonation; syntagmatic and paradigmatic structure of sentences and texts; and other topics related to the study of mental processes of communication. The studies presented in this seminar are based on the material of written and spoken texts and parallel bi-lingual or multilingual corpora.

Names and Affiliations of all Presenters:

- Gabriela Brůhová, Charles University, Prague, Czech Republic
- Kateřina Vašků, Charles University, Prague, Czech Republic
- Jana Chamonikolasová, Masaryk University, Brno, Czech Republic
- Libuše Dušková, Charles University, Prague, Czech Republic
- Jiří Lukl, University of Ostrava, Ostrava, Czech Republic
- Azad Mammadov, Azerbaijan University of Languages, Baku, Azerbaijan
- Lalandar Ziyadova, Azerbaijan University of Languages, Baku, Azerbaijan
- Renata Pípalová, Charles University, Prague, Czech Republic
- Veronika Raušová, Charles University, Prague, Czech Republic
- Vladilav Smolka, University of South Bohemia, České Budějovice, Czech Republic

Session 3 (Tuesday, 27 August 2024, 16:00-18:00, Anthropole 5060)

- Vladislav Smolka (University of South Bohemia, České Budějovice, Czech Republic):
'Is there an open window or a window open?' Intuitive FSP interpretation of the structure by native speakers of English
- Veronika Raušová (Charles University, Prague, Czech Republic):
Structural economy in casual spoken discourse: Focus marker LIKE as a pragmatic alternative to clefting
- Renata Pípalová (Charles University, Prague, Czech Republic):
What constitutes the thematic flow in academic discourse? On thematic movement in different sections of research articles
- Libuše Dušková (Charles University, Prague, Czech Republic):
Correspondence between theme/given and rheme/new

Session 4 (Wednesday, 28 August 2024, 10.30-12.30h, Anthropole 2106)

- Azad Mammadov & Lalandar Ziyadova (Azerbaijan University of Languages, Baku, Azerbaijan):
The role of information structure in the discourse of translation

- Jiří Lukl (University of Ostrava, Ostrava, Czech Republic):
Emphatic italics as a means of revaluating and non-revaluating intensification in written communication: A task-based approach
- Jana Chamonikolasová (Masaryk University, Brno, Czech Republic):
The Information Structure of Emotively Marked Speech
- Gabriela Brůhová & Kateřina Vašků (Charles University, Prague, Czech Republic):
The Dynamics of Passivization: A Study of English Ditransitive Verbs of Giving and Obtaining

Seminar 1 Abstracts:

The Dynamics of Passivization: A Study of English Ditransitive Verbs of Giving and Obtaining **Gabriela Brůhová & Kateřina Vašků**

This paper explores the passivization of ditransitive verbs in English, particularly focusing on verbs of giving (e.g., *give, hand, lend*) and obtaining (e.g., *buy, get, order*), from the FSP standpoint. English ditransitive verbs generally allow two types of passive transformations: the indirect object (Oi) or the direct object (Od) in active sentences can become the subject in passive constructions, known as the first and second passive respectively.

Huddleston and Pullum (2002: 249) highlight the variability in the occurrence of ditransitive verbs in passive clauses. While for verbs of giving, where the indirect object is an actual recipient (alternating with a prepositional object using *to*), both passive forms are generally accepted (ex. 1), for verbs of obtaining, where the indirect object alternates with the prepositional object using *for* and represents an intended recipient (beneficiary), neither passive form is fully acceptable (ex. 2) (Huddleston and Pullum 2002: 249). However, our analysis indicates that passive constructions in this case are in fact possible.

The aim of the paper is twofold: a. to investigate the distribution of first and second passives with selected verbs of giving and obtaining and b. to identify factors influencing the choice of passive construction. A significant factor in this appears to be FSP, as the passive is a major device used to achieve the basic distribution of communicative dynamism. The data for this study were excerpted from The Corpus of Contemporary American English.

- (1) a. I sent Sue a copy.
b. Sue was sent a copy.
c. A copy was sent to Sue.
- (2) a. I ordered Sue a copy.
b. ?Sue was ordered a copy.
c. *A copy was ordered for Sue.

The information structure of emotively marked speech **Jana Chamonikolasová**

Most studies of the information structure of discourse take into consideration syntactic, semantic, contextual and – in spoken discourse – prosodic criteria. The focus of the present study is emotively marked intonation in spoken discourse. The analysis is based on the theory of Functional Sentence Perspective developed by Jan Firbas, in which intonation is considered as a factor that in unmarked speech confirms the outcome of the interplay of the non-prosodic factors: linear modification, semantics, and context. Deviations from the correspondence between the prosodic prominence of a language unit and its degree of communicative dynamism determined by the interplay of non-prosodic factors often occur in English marked utterances signalling the speaker's emotions and attitudes to the extra-linguistic reality. The deviations are manifested by different types of prosodic

intensification and attenuation; in some cases, intonation comes into complete conflict with the interplay of non-prosodic factors.

The study follows up on Firbas' research of emotiveness in English. It presents different patterns of intensification and attenuation of communicative units identified in samples of spoken texts of different genres. The study provides a comparison of the analyzed texts in regard to emotiveness and a comparison of the means of expressing emotiveness in English and Czech.

Correspondence between theme/given and rheme/new

Libuše Dušková

The paper addresses basic concepts of information structure/functional sentence perspective, the theme and the rheme, from the aspect of correspondence between theme and given vs. rheme and new. In general, the theme presents given information and the rheme is new: a sentence starts with known, given information, and the new information appears at the end. In addition to the four determining factors, context, semantics, position and intonation, and leaving aside second instances, two aspects appear to play a role in regard to the respective function: the realization form of the noun phrases implementing the function and the position of the sentence in the text or text unit. Simple noun phrases constituted only by the head noun and a determiner indicate givenness/newness primarily by the determiner. Modified noun phrases may contain given and new elements both in the theme and the rheme, and their overall givenness/newness results from the interplay of the four determining factors. Position in the text or text unit appears to play a role in text-initial sentences and within the text in connection with the development of the story. This question is examined in finite clauses drawn from continuous text of two contemporary novels.

Emphatic italics as a means of revaluating and non-revaluating intensification in written communication: A task-based approach

Jiří Lukl

It is generally acknowledged (cf., Quirk et al., 1985, p. 1635) that one of the uses of italics in writing is for emphasis: in effect, to indicate the placement of tonic stress – in terms of information structure, the placement of information focus/rheme. If this is the case, then the question arises whether the use of emphatic italics in writing could have comparable effect to the placement of tonic stress in spoken communication as outlined by Firbas (e.g., 1985), namely, that of non-revaluating and revaluating intensifications. This possibility was explored in Lukl (2020) which analysed an extract from a John Irving novel and found that in the majority of cases (63%) emphatic italics were used for non-selective non-revaluating intensification, while in 19% of cases, they were used for revaluating intensification.

This topic is revisited in the present study; however, it relies on intuitive judgements on the part of the respondents, rather than an expertise in information structure analysis. This could more felicitously approximate the manner in which people naturally process written texts. To limit bias, the study also involves more respondents and samples of text from various authors. Procedurally, the respondents were first assigned the analysed texts without italics. Their task was to select what they perceived as the most important word in each clause, effectively indicating its information focus. Their responses were subsequently compared to the original text (with italics): their selection of a word which was originally italicized pointed to a case where the italics were used for non-selective non-revaluating intensification; and conversely their selection of a word other than the originally italicized one pointed to a case of either selective non-revaluating or revaluating intensification.

The role of information structure in the discourse of translation

Azad Mammadov & Lalandar Ziyadova

Despite the numerous studies in the field of the relationship between information structure and translation (Korzen and Gylling 2012, Maciej 2019, Jimenes-Fernandez 2020), there are still potentially perspective areas for research. One of these areas is the study of the role of the translator, who has a broad range of linguistic and extra-linguistic instruments to deliver information structure from the source text to the target text. In this connection, the paper explores certain ways in which the translator reconstructs the information structure of the source media texts in English in the target texts in the Azerbaijani language. The reason why the authors have decided to focus on the media translation from English into the Azerbaijani language is the desire to demonstrate how the typologically different (English and Azerbaijani) grammars can be used to reconstruct information structure during production of the discourse of translation.

For this purpose, the methods of contrastive and discourse analysis have been used for the study of 30 pieces of media texts (mostly news and newspaper articles) produced by the leading UK and US media outlets and their translations (made by the authors) into the Azerbaijani language.

There are various grammatical devices (the indefinite and definite articles, indefinite determiners, personal and demonstrative pronouns, adverbs, word order and its changes), which are used in text to distribute information within discourse (Arnold et. al 2013). Their ability to ensure strong communicative dynamism in the source text provides invaluable assistance to the translator to reach functional equivalence in the target text. On the other hand, the typological differences between English and the Azerbaijani languages seriously influence the choice of the translator during this process of reconstruction.

What constitutes the thematic flow in academic discourse? On thematic movement in different sections of research articles

Renata Pípalová

Thematic flow (movement, progression) has been widely recognized as contributing significantly to the recipient's perception of coherence. This paper investigates the thematic flow in academic discourse. It reports the findings of a study scrutinizing three recent linguistic research articles in view of the thematic progressions (e.g., Daneš 1974, 1989, Dušková 2015) featured in them, the unit of research being set at the main clause. The paper strives to verify a recent claim on the relatively lesser role played by thematic flow in academic discourse (see Pípalová 2023, 2024). It is framed in terms of three main objectives. Firstly, it aims to find out which proportion of themes is not integrated in thematic progressions at all. Secondly, it examines the ratio between simple and derived progressions. Lastly, since the research articles scrutinized exhibit the same structure (subgenres/ sections), the investigation is designed to show the similarities and differences between the types of thematic progressions employed across the diverse sections of research articles. The paper should enhance the current understanding of the genre thematic build-up.

Structural economy in casual spoken discourse: Focus marker LIKE as a pragmatic alternative to clefting

Veronika Raušová

One of the discourse-pragmatic functions the word *like* performs in casual spoken discourse is a marker of focus, allowing speakers to highlight various elements of their utterances. The present study draws data from two corpora, the demographically sampled component of the BNC1994 and the Spoken BNC2014, and shows that all the analysed instances of the focus-marking *like* are paraphraseable by either it-clefts or pseudo-clefts. Therefore, it is suggested that the focus marker *like* can be considered a more flexible, structurally simpler, lexical focusing device, which speakers can use along with prosody to signal salience in spoken casual discourse. Unlike clefting, the focus marker

like is not formally constrained regarding the highlighted element and does not require complex syntactic reorganisation (Miller & Weinert, 1995: 379 – 380). Furthermore, the comparison of the two corpora reveals that such usage has been a stable part of the discourse-pragmatic repertoires of British English speakers for several decades.

PS0E2: Yeah, so er we want to get *like* a corner laundry cupboard like just a wood one, whi whi white wood one. (BNC1994DS)

- Regular W-O: We want to get a corner laundry cupboard [...]
- Pseudo-cleft: What we want to get is a corner laundry cupboard [...]
- It-cleft: It is a corner laundry cupboard that we want to get [...]

The focus marker *like* is presented as an economical interpretational cue saving production effort for the speakers while yielding sufficient contextual effects to achieve the intended interpretation of salience by the addressees, aligning with the trends towards higher efficiency in spoken communication.

This work has been supported by Charles University Research Centre program No. 24/SSH/009.

‘Is there an open window or a window open?’ Intuitive FSP interpretation of the structure by native speakers of English

Vladislav Smolka

In the theory of Functional Sentence Perspective, the existential ‘there is’ construction is one of the essential means of implementing the presentation scale, frequently used in everyday communication, which introduces onto the scene the subject as the most dynamic clause constituent. If the subject includes modification, it may in some cases either precede or follow the nominal head. Where both options are available, this paper explores the relationship of the two variants and looks at the factors affecting native speakers’ choice of one of them. These will include the context, formal realisation of the modification, intuitive FSP interpretation of the structure reflected in the position of the intonation nucleus, the interpretation of the sentence as consisting of one or more fields of CD distribution, etc.

The research will be based on theoretical literature and on data obtained from recordings of native speakers of English uttering examples of the structures in question in well-defined communicative situations and on their comments.

2. English phraseology through the prism of other languages' phraseology [in person]

Convenors:

- Ramón Martí Solano (University of Limoges, France)
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- Alicja Witalisz (Pedagogical University of Krakow, Poland)
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Abstract:

A contrastive approach to English phraseology is essential in order to identify and describe the specificities of its lexicogrammar, imagery and figurative and formulaic language. This seminar invites participants interested in exploring contrastive phraseology and phraseotranslation. We welcome papers focusing on English collocations, idioms and other fixed phrases, conversational formulae and proverbs as well as phraseological patterns with open slots and other phraseological constructions in contrast or in comparison with other languages. Methodological stances and theoretical frameworks can include corpus linguistics, translational studies, construction grammar, cognitive linguistics, conceptual metaphor theory, linguo-cultural analysis and lexicography, among others.

Names and Affiliations of all Presenters:

- Jaroslav Emmer, University of South Bohemia, České Budějovice, Czech Republic
- Paola Attolino, University of Salerno, Fisciano, Italy
- Sabine Fiedler, Leipzig University, Germany
- Vladimir Ž. Jovanović, Marta Veličković & Mladen Popović, University of Niš, Niš, Serbia
- Irene Simonsen, University of Southern Denmark, Sønderborg, Denmark
- Ivo Fabijanić, University of Zadar, Zadar, Croatia
- Rita Juknevičienė, Vilnius University, Lithuania
- Inesa Šeškauskienė, Vilnius University, Lithuania

Session 7 (Thursday, 29 August 2024, 10.30-12.30h, Synathlon 1216)

- Introduction – Ramón Martí Solano (University of Limoges, France)
- Paper 1 - Paola Attolino (University of Salerno, Fisciano, Italy): *Anthroponymic Expressions in American Political Discourse: Cross-Cultural Translation Challenges*
- Paper 2 - Jaroslav Emmer (University of South Bohemia, České Budějovice, Czech Republic): *The translation of standard English adjectival similes into Czech*
- Paper 3 – Irene Simonsen (University of Southern Denmark, Sønderborg, Denmark): *How English Idioms Adapt in Danish: Exploring Potential Loan Translations*

Session 8 (Thursday, 29 August 2024, 15.30-17.30h, Synathlon 1216)

- Paper 4 - Rita Juknevičienė & Inesa Šeškauskienė (Vilnius University, Lithuania): *Collocations with GIVE and TAKE in the language of Lithuanian learners of English*
- Paper 5: Vladimir Ž. Jovanović, Marta Veličković & Mladen Popović (University of Niš, Niš, Serbia): *Image-Schematic Structure of Metaphorical Phrasemes of Motion in English and Serbian Journalistic Register*
- Paper 6 - Ivo Fabijanić (University of Zadar, Zadar, Croatia): *A Contrastive Study of Phraseological Units with War/Rat Element in English and Croatian*
- Paper 7 - Sabine Fiedler (Leipzig University, Germany): *English phraseology from a German point of view*

Seminar 2 Abstracts:

Anthroponymic Expressions in American Political Discourse: Cross-Cultural Translation Challenges

Paola Attolino

American political discourse provides numerous examples of phraseological units containing proper names, assuming connotational or metaphorical-metonymic meanings that can (re)construct social reality. Proper names, in fact, are not merely linguistic signs, they are also social constructs that may be often ideologized and enter various text and discourse relations. For this reason, proper names are not to be seen as isolated figures but analyzed for their use within specific (con)texts. Expressions like *full Ginsburg*, *Johnson treatment*, or *Sister Souljah moment* are worth investigating due to their intertextual character, as they refer to specific socio-cultural, historical, and/or ideological contexts. The analysis of these expressions can reveal power relations, different concepts of governance, as well as declared or implied ideologies, as proper names are not only related to historical and social worlds, but can also convey these cultural and social worlds, involving a reflection on society and values. This paper, rooted in the examination of various glossaries of American politics, political dictionaries, and newspaper corpora, aims to provide an overview of the distinctiveness of American political expressions that share the commonality of featuring a proper name - whether it be a given name, family name, or nickname. The purpose is twofold: on the one hand, to explore the origins and the circulation of such phraseological units within the journalistic sphere, fostering a reflection on how attitudes, practices, power relations, and value judgments are rapidly and effectively conveyed by specific anthroponymic elements which may function as idiom carriers in a specific context. On the other hand, the study incorporates a comparative analysis of selected idioms, closely examining the intricate challenges associated with translating these expressions into Italian and assesses the extent to which potential Italian equivalents can maintain both accuracy and resonance within the target language context.

The translation of standard English adjectival similes into Czech

Jaroslav Emmer

One of the challenges for translation is undeniably dealing with multi-word expressions (MWEs), especially those with specific functions, such as adjectival similes. Adjectival simile (e.g. *blind as a bat*) is a well-established figure of speech which ascribes a feature (tertium) to its target by employing analogy and whose primary function is emphasis, for example, *quiet as a mouse* typically means 'very quiet'. Although sometimes permitting transformations, the lexical representation in standard adjectival similes is predetermined. While the emphasis function remains universal, the constituting elements of adjectival similes tend to be different in each language, thus posing a translational challenge. This paper aims to explore how English similes are translated into Czech using a corpus-based investigation of a parallel corpus InterCorp v16 (at Český národní korpus). Three categories were designed to assess the translated Czech form: (i) a corresponding standard simile, (ii) a non-standard simile (loan translation/calque), and (iii) other means (idioms, avoidance). The data reveal that the most frequent approach to translating English similes into Czech is to avoid using a standard simile equivalent regardless of its existence. This typically involves either using a different MWE with a similar function or changing the structure of the proposition completely. Additionally, the number of loan translations is alarmingly large. This specifically impacts lexicography, as the loan similes tend to appear in adjectival simile lists extracted from corpus data. Furthermore, the data suggest that loan similes typically occur in translations of (originally English) literature. Increased exposure to loan similes might make them compete with standard Czech similes and result in their wider acceptance or, possibly, even cause them to become perceived as domestic by Czech speakers.

How English Idioms Adapt in Danish: Exploring Potential Loan Translations

Irene Simonsen

Exploring the Danish translations of English idioms, this study, based on the research project *The peculiarities of the phraseology of English from a contrastive perspective*, examines cases where idioms lack full or partial Danish equivalents. The focus is on translations employing either established Danish idioms or non-idiomatic expressions, despite recent potential loan translations from English into Danish. This research investigates whether the acceptance of these loan translations depends on the presence of established idiomatic or non-idiomatic equivalents in Danish, or if other factors such as diaphasic or diastratic considerations play a significant role. The study comprises two parts: a corpus analysis using Danish Web 2020 in Sketch Engine, Infomedia, and KorpusDK to explore contextual influences, such as medium, discourse, theme, and style concerning selected examples of loan translations, and a survey assessing Danish language users' preference for these selected potential loan translations versus established idiomatic or non-idiomatic expressions. The survey aims to determine the tendency to use loan translations in the absence of established Danish idioms and to explore the correlation between diaphasic and diastratic factors and the acceptance of these translations.

Collocations with GIVE and TAKE in the language of Lithuanian learners of English

Rita Juknevičienė & Inesa Šeškauskienė

Foreign learners of English at all stages of proficiency face situations when they struggle with collocations carrying semi-idiomatic meanings that have no literal correspondence in their mother tongue. The treatment of metaphor and metonymy in the cognitive linguistic framework helps account for many cases of misuse, especially when language- and culture-specific collocations remain rather opaque semantically.

This study is an attempt to explore the usage of two high-frequency English verbs, namely, *give* and *take*, collocating with abstract nouns in the corpus of spoken and written language of advanced Lithuanian learners of English. The corpus contains ca. 273,700 words and consists of Lithuanian components of the ICLE (Granger et al. 2020) and LINDSEI (Gilquin et al. 2010) corpora. Collocations with *give* and *take* often realize object metaphors, e.g. *take responsibility*, *give guidance*. However, as this study reveals, Lithuanian learners tend to choose 'Lithuanian' objects for the verbs, e. g. *take a law (cf. Lith. *priimti įstatymą*) or *give traditions (cf. Lith. *perduoti tradicijas*). Our findings confirm that 80-90% of deviations in the use of collocations for both verbs can be traced back to cognitive-conceptual differences between English and Lithuanian. As a result of the study, we suggest that cognitive incongruence of concepts between the target language and learners' mother tongue should be considered to better address the specific needs of proficient language learners.

Image-Schematic Structure of Metaphorical Phrasemes of Motion in English and Serbian Journalistic Register

Vladimir Ž. Jovanović, Marta Veličković, Mladen Popović

The present study concerns the so-called referential phrasemes, i.e. (lexical) collocations, irreversible bi- and trinomials, idioms, similes, phrasal verbs and compounds. The central interest of the research is the investigation of the underlying structure of referential phrasemes in terms of their image-schematic composition, basic to their conceptual formation. The main objectives include comparing the structural characteristics of English metaphoric motion-related phrasemes (predominantly verbs and verbal nouns) and their density with regard to the particular source and topic with their

equivalents in Serbian. By analyzing the scalarity as a higher-order principle attributable to the schemas within any image-schema complex, the research aims at validating certain assumptions regarding the potential differences in the types of image schemas engaged in the conceptualizations for the same/similar phraseological units in the two languages. The results of the analysis are meant to show the correlation between different values on the scalarity range and the variables such as the type of newspaper, the issue in focus considering the politico-economic domain, and others. The corpus is composed of 400,000 words from 8 online editions of English and Serbian dailies, with a total of over 5,000 motion-based conceptualizations excerpted therefrom, manually annotated for image-schematic complexes involving the schemas of FORCE, PATH, CONTAINMENT, LINK and BALANCE and analysed both qualitatively and quantitatively. The quantitative analysis was carried out by means of one-way MANOVAs and *t*-tests.

A Contrastive Study of Phraseological Units with War/Rat Element in English and Croatian **Ivo Fabijanić**

Due to the contemporary, global geo- and socio-political situation, the lexeme *war/rat* has unfortunately become a frequent element in political discourse. This paper will provide a descriptive, comparative and contrastive study of phraseological units including the *war/rat* element by comparing numerous lexicographic sources (general and phraseological monolingual and bilingual dictionaries) in English and Croatian. The lexicographic overview, which will be implemented by using chronologically different dictionaries (within a time span of approximately 70 years) will ensure a comparative insight into units that were lexicalized, institutionalized, and referenced in the earlier editions of dictionaries and others that have been included in the latest updates. The aim is to determine their similarities and differences as well as the influence exerted by the English language in Croatian phraseology. Although the corpus is still under construction, the analysis of some of the examples has revealed the possibility of including them in three classifications: full equivalence (En. *a war of nerves* / Cr. *rat živaca/rat nerava*, En. *cold war* / Cr. *hladni rat*), partial equivalence or grammatical difference (En. 'price war' vs. *rat cijena*), and zero equivalence, as in *war paint* and *an act of war*, which do not have Croatian counterparts.

English phraseology from a German point of view **Sabine Fiedler**

Comparative studies of phraseology show that the phrasicon of any language consists essentially of two types of units. Firstly, there are phraseological units that are internationally (or at least trans-linguistically) known. The correspondence between them goes back to common sources, such as the Bible, Greek mythology or works of world literature. Language contacts also lead to the adoption of phraseological units, with English currently being an important source language. In addition, general human behaviour, experiences and parallels in thought patterns and metaphors can be the basis for the emergence of the same or similar expressions. The second group includes the phraseological units that are specific to a language and culture. They are based on the history, traditions and values of a language community and not only difficult to understand without knowledge of this extra-linguistic background but also difficult to render directly into other languages. The expressions *to send someone to Coventry* and *a catch-22-situation* are examples of such culturally specific units in English. The aim of this study is a linguo-cultural analysis of the phraseologies of English and German with regard to these two groups of phraseological units, based on corpora (www.english-corpora.org; www.ids-mannheim.de/cosmas2) and dictionaries (CCID 2004, Duden Redewendungen 2020). The working hypothesis is that the specificity of English phraseology lies less in the imagery of the individual expressions than in the existence of specific types of phraseological units (such as phrasal verbs and discourse markers) and their pragmatics, i.e. the traditions of their use.



3. Conceptual Metaphor, Metonymy, and Their Interaction [in person]

Convenors:

- Robert Kiełtyka (University of Rzeszów) rkieltyka@ur.edu.pl
- Réka Benczes (Corvinus University, Budapest) rbenczes@gmail.com
- Mario Brdar (University of Osijek) mbrdar@ffos.hr
- Goran Milić (University of Osijek) gmilic@ffos.hr
- Marcin Kudła (University of Rzeszów) mkudla@ur.edu.pl

Abstract:

Almost three decades after A. Barcelona organized a seminar on metaphor and metonymy at the ESSE conference in Debrecen (1997) it seems apposite to take inventory of what insights we have gained meanwhile. By taking a cross-linguistic/cross-cultural perspective (involving English, on which researchers have mostly concentrated so far, and/or going beyond), the proposed seminar aims to provide a comprehensive understanding of conceptual metaphor and metonymy and how these mental processes interact in language, thought and culture. By examining their fundamental principles, mechanisms, and implications, the seminar will explore the intricate dynamics that shape our conceptual systems.

Possible topics to be covered: interaction between metaphor and metonymy; blending and integration of metaphor and metonymy in conceptualization; complementary and contrasting roles of metaphor and metonymy; case studies and empirical research on the interaction of metaphor and metonymy; the role of metaphor/metonymy in shaping cognition, language, and culture; cultural variation and context in metaphor/metonymy usage; metaphor and metonymy from a multimodal perspective; metaphor and metonymy in word-formation; analysis of metaphor and metonymy in specialized discourse (e.g., politics, business, science, advertising, film, religion)

Names and Affiliations of all Presenters:

- Ida Ruffolo (University of Calabria, Italy)
- Assunta Caruso (University of Calabria, Italy)
- Valentina Apresjan (Nazarbayev University, Russia)
- Kirill Koncha (University of Groningen, Netherlands; HSE University, Russia)
- Anastasiya Lopukhina (University of London, UK)
- Alexander Orlov (HSE University, Russia)
- Vladislava Staroverova (HSE University, Russia)
- Ziyi Zhao (PGR) (University of Glasgow, UK)
- Lidija Štrmelj (University of Zadar, Croatia)
- Mario Brdar (University of Osijek, Croatia)
- Rita Brdar-Szabó (ELTE, Budapest, Hungary)
- Réka Benczes (Corvinus University of Budapest, Hungary)
- Utku Bozdog (Corvinus University of Budapest, Hungary)
- Lilla Petronella Szabó (Corvinus University of Budapest, Hungary)
- Bożena Kochman-Haładaj (University of Rzeszów, Poland)
- Agnieszka Grząsko (University of Rzeszów, Poland)
- Goran Milic (University of Osijek, Croatia)
- Tanja Gradečak (University of Osijek)
- Marcin Kudła (University of Rzeszów, Poland)
- Robert Kiełtyka (University of Rzeszów, Poland)

Session 7 (Thursday, 29 August 2024, 10.30-12.30h, Anthropole 5060)

10:30-12:30	Session 7: Metaphor and metonymy in discourse room A5060 / chair: Robert Kiełtyka
10:30-11:00	Geopolitics meets journalism: The CAPITAL FOR GOVERNMENT metonymy in American news media Réka Benczes, Utku Bozdog and Lilla Petronella Szabó (Corvinus University of Budapest)
11:00-11:30	Metonymic chameleons and snowballs: Dynamic construal of metonymic meanings in English instructional texts Mario Brdar (University of Osijek) & Rita Brdar-Szabó (ELTE, Budapest)
11:30-12:00	Schematicity of metaphors as a euphemistic strategy Tanja Gradečak and Goran Milić (University of Osijek)

Session 8 (Thursday, 29 August 2024, 15.30-17.30h, Anthropole 5060)

15:30-17:30	Session 8: Metaphor and metonymy in literature and paremiology room A5060 / chair: Goran Milić
15:30-16:00	Metonymic operations in proverbs with place names Bożena Kochman-Haładaj and Agnieszka Grząsko (University of Rzeszów)
16:00-16:30	How to stomach the idea that a body part can be a verb: A cognitive semantic view of conversion Robert Kiełtyka and Marcin Kudła (University of Rzeszów)
16:30-17:00	Christian metaphors in <i>The Rockes of Christian Shipwracke</i> Lidija Štrmelj (University of Zadar)

Session 9 (Friday, 30 August 2024, 10.30-12.30h, Anthropole 5060)

10:30-12:30	Session 9: Metaphor and metonymy in interplay and contrast room A5060 / chair: Mario Brdar
10:30-11:00	Exploring proximal and distal metaphors in the mental lexicon Valentina Apresyan (Nazarbayev University) Kirill Koncha (University of Groningen, HSE University) Anastasiya Lopukhina (University of London) Alexander Orlov (HSE University) Vladislava Staroverova (HSE University)
11:00-11:30	Multimodal metaphor and metonymy in environmental social advertising Assunta (Susie) Caruso and Ida Ruffolo (University of Calabria)
11:30-12:00	From Metonymy to Metaphor: A Corpus-based Diachronic Comparison of English and Chinese Colour Metaphors Ziyi Zhao (University of Glasgow)

Seminar 3 Abstracts:

Multimodal metaphor and metonymy in environmental social advertising Assunta (Susie) Caruso & Ida Ruffolo (University of Calabria)

Climate change and environmental sustainability are often referred to as topical and crucial to the survival of humanity. Indeed, there is a widely accepted view that environmental and climate change-related issues should be addressed urgently. However, many scholars have argued that one of the major difficulties involved in visually communicating climate change is how to raise public awareness of a relatively invisible problem, the effects of which are accepted only once they have become visible (Doyle, 2011). The current situation makes the communication of environmental protection a necessary and important area of investigation, particularly from a Conceptual Metaphor Theory (CMT) perspective. According to CMT, the idea that “metaphor is a figure of thought rather than a figure of language has led to the examination of non-verbal and multimodal manifestations of metaphor” (Kashanizadeh and Forceville, 2020:78).

Against this background, this presentation aims at exploring how metaphor-metonymy interaction in the visual/multimodal realm of noncommercial advertisements fulfills different cognitive and persuasive roles, with a focus on the evaluative potential and pragmatic effect of the campaigns. The study follows Steen et al.'s (2010) metaphor identification procedure and Hidalgo-Downing and O'Dowd's (2023) multimodal metaphor coding protocol. Therefore, a corpus of 130 social ads - created in English and published in 29 countries – is investigated to understand how metaphor-metonymy interactions are employed to communicate environmental and climate change-related issues to stakeholders and the public at large in an attempt to contribute to recent studies on the interpretation of noncommercial advertising and their overall communicative effect.

Keywords: multimodal metaphor, metonymy, social advertising, environment.

References:

- Doyle, J. (2011). *Mediating Climate Change*. Farnham/Burlington: Ashgate.
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Exploring proximal and distal metaphors in the mental lexicon

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The debate on the storage of polysemous words continues among scholars despite extensive research. Frisson & Pickering (1999), Klein & Murphy (2001), Klepousniotou & Baum (2007) question whether senses are stored separately or together. A hybrid approach, advocated by Lopukhina et al. (2018), suggests metonymy is stored with the literal sense, while metaphor is separate. Apresjan et al. (2021) argue for different patterns for “proximal” and “distal” metonymy and separate storage of metaphor. We explore this through eye-tracking, lexical decision, and semantic clustering experiments on Russian stimuli, focusing on proximal and distal metaphor. Testing 362 participants, we expected proximal metaphor to share representation with the literal sense due to relatedness, while distal metaphor would have separate representation, particularly in deep semantic processing tasks. Our findings confirmed this, showing no significant distinctions in eye-tracking, longer response times for distal metaphors in lexical decision, and more frequent miscategorization with literal sense for proximal metaphor in semantic clustering. We observed differences in part of speech, highlighting potential dissimilarities in mental representation between adjectival and verbal metaphors. Comparing metonymy and metaphor, we found distinct processing and storage patterns. Metaphor, mapping across domains, is perceived as more distinct from the literal sense than metonymy, which maps within the same domain. We anticipate the cross-linguistic validity of our findings for English, despite differences in linguistic expressions, as cognitive and linguistic processes underlying polysemy are frequent if not universal.

Keywords: metaphor, metonymy, proximal, distal, grammaticalization, processing, mental lexicon

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From metonymy to metaphor: A corpus-based diachronic comparison of English and Chinese colour metaphors

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Within studies on interaction between metonymy and metaphor, little cross-cultural research has examined the development of metaphors that derive from metonymies. This paper compares the development of colour metaphors in English and Chinese and shows the critical role of their metonymic bases. It diachronically compares metaphors of three English colour terms and their Chinese counterparts: pink-fen(hong), orange-cheng(se)/jvse, gold(en)-jin(se). Pink-fen(hong) with a set of overlapping metonymic bases (flower, powder, skin) reveal how metonymies motivate metaphors. Comparison of orange-cheng(se)/jvse and gold(en)-jin(se) illuminates metonymy's role in the metaphorical productivity of colours.

This paper uses corpora in four historical periods of English and Chinese, to compare the routes taken during metaphorical development. These are supplemented by other resources – dictionaries, Historical Thesaurus, and Metaphor Map of English.

The results confirm that metonymy is a significant motivation for the colour term to develop metaphorical meanings in both languages. The metonymic bases establish the association between the colour and the connotation of the metonymy, which then develops into a metaphorical mapping. Thus, pink is associated with its metonymy of skin to express connotations of excellent health before pink metaphorically refers to excellent health. The association becomes metaphorical after losing the conceptual link of skin. Metonymy also influences the productivity of colour terms. Unlike gold(en), orange does not develop metaphorical meanings, probably because it lacks connotations. Comparison between two languages shows the development of colour metaphors is cross-cultural, influenced by the interplay of conceptualisation and cultural factors.

Keywords: colour term; metonymy; metaphor

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Christian metaphors in The Rockes of Christian Shipwracke
Lidija Štrmelj (University of Zadar)

The article deals with Christian metaphors in *The Rockes of Christian Shipwracke*, originally written in Italian by Dalmatian bishop Marco Antonio de Dominis at the beginning of the 17th c. As a typical homiletic writing, the text is abundant with metaphors, whose source domains are kinship, matrimony, natural environment etc. However, in the paper we shall focus mostly on the metaphors based on maritime imagery such as ship-wrecks, rocks, shelves and storms as most important, which were close not only to the author of Dalmatian origin, but also wide readership in Europe of the time.

Firstly, we shall identify the metaphorical concepts underlying the metaphorical expressions in the text, and secondly, investigate whether these metaphorical concepts are identical to those found in early religious texts, specifically, *the Old and New Testaments*. Then we shall draw a parallel between the metaphorical representations of seafaring in *the Bible* and ancient literature, such as *the Odyssey*, on the one side, and between *The Rockes of Christian Shipwracke* and contemporary literature, in particular, Shakespeare's *Tempest*, on the other side. The comparison might show the consistency in language specific and culture-framed conceptualisation, but also the possible reconceptualisation of particular targets that has taken place over time. So, the article intends to connect Lakoff's and Johnson's conceptual theory of metaphor and cultural linguistics, promoted by Farzad Sharifian, however, from a diachronic perspective.

Keywords: Christian metaphors, conceptual metaphors, cultural metaphors, seafaring

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Metonymic chameleons and snowballs:

Dynamic construal of metonymic meanings in English instructional texts

Mario Brdar (University of Osijek) & Rita Brdar-Szabó (ELTE, Budapest)

In this talk we argue for a new dimension along which metonymies could be studied as they interact in discourse. Our central notion is cumulative metonymy. Metonymies can be paradigmatically cumulative or syntagmatically cumulative. The former are cases of several conceptual metonymic layers stacked onto each other, but clipped or telescoped with respect to their form. Syntagmatically cumulative metonymies are realized as textual metonymic chains sharing the same metonymic source, viz. vehicle, but exhibiting variable targets as the discourse evolves.

The inclusion of two types of cumulativity makes it possible to study how metonymic meanings are dynamically constructed (how they emerge, how they are modulated, and how metonymies interact) as the discourse evolves. The paradigmatic and the syntagmatic complexity can be simultaneously modelled in this framework. As the discourse evolves, the target associated with a particular instance of the same vehicle may flexibly change. There are many ways in which this can happen, but we demonstrate just two patterns of metonymy-assisted dynamic meaning construal in English instructional texts, specifically recipes. In the first of these, which we call oscillatory, the targeted meaning changes from vehicle to vehicle like a chameleon, often oscillating forth and back between metonymic interpretations. The second pattern of metonymy-assisted dynamic meaning construal is when the reference of the target irreversibly changes, picking up more elements of meaning like a rolling snowball as it indicates a real-world transformation of the referent. Needless to say, the two patterns may interact, producing mixed metonymic networks.

Keywords: metonymy; meaning construal; cumulative metonymy; metonymy interaction, metonymic chain; metonymic tier

Geopolitics meets journalism: The CAPITAL FOR GOVERNMENT metonymy in American news media

Lilla Petronella Szabó, Réka Benczes, Utku Bozdog (Corvinus University of Budapest)

In political journalism, capital cities such as Washington are often used to represent the incumbent administration, a concept known as the CAPITAL FOR GOVERNMENT metonymy (Benczes & Szabó, 2020; Benczes et al., to appear). This metonymy is more prominent in reporting on countries viewed as allies or enemies, and less so for neutral governments (Brdar & Brdar-Szabó, 2011). The use of this metonymy is influenced by the EMOTIONAL DISTANCE IS DISTANCE IN PHYSICAL SPACE metaphor, where journalists metaphorically keep friends and foes closer. Thus, the question arises whether the realignment of the political landscape is reflected in the use of CAPITAL FOR GOVERNMENT metonymy.

Specifically, the research focuses on whether political shifts (such as the change of government in the USA) has an effect on the arrangement of the spatial metaphor. It analyzes the CAPITAL FOR GOVERNMENT metonymy in four capitals the public perceives as threats (Beijing, Moscow, Tehran, Pyongyang) and as allies (London, Ottawa, Tel Aviv, Brussels), on major online news sites (CNN, Fox News) between 2017 and 2023, based on Pew Research Center (2023) data. The findings uncover patterns in the prevalence of this metonymy in U.S. news media with different political leanings. The frequency of metonymic versus non-metonymic references are also compared to understand how ideological shifts affect linguistic choices in reporting on international affairs, especially during turbulent times of political crises and transitions.

Keywords: metonymy, CAPITAL FOR GOVERNMENT, USA, online news media, ally, enemy

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Metonymic operations in proverbs with place names

Bożena Kochman-Haładyj and Agnieszka Grząśko (University of Rzeszów)

As far as the motivation of proverbs in cognitive semantics is concerned, there emerge two contrastive perspectives. On the one hand, proverbs are viewed as metaphorically conditioned – due to the working of the GENERIC IS SPECIFIC metaphor (see Lakoff and Turner 1989) and on the other, on account of their conceptual nature proverbs might be interpreted as metonymic – visualising the general conceptual metonymy SPECIFIC FOR GENERIC (see Kövecses and Radden 1999, Panther and Thornburg 1999, Szpila 2005, Bierwiazzonek 2014, Lemghari 2019, Kochman-Haładyj and Kiełtyka 2023). The article in question scrutinizes metonymic conceptualisations embodied in proverbs and occasionally other phraseological units containing place names and coming from various linguo-

cultures. As postulated by Radden and Kövecses (2007: 17-18), places align with, among others, “people living there, well-known institutions located there, events which occur or occurred there [...] and activities performed there.” Accordingly, in the analysed linguistic occurrences the following types of metonymy are identified: PLACE FOR INHABITANTS (e.g. *The village feeds the town* (Bulgarian proverb)), PLACE FOR INSTITUTION (e.g. *The nearer the church, the farther from God* (Anglo-American proverb)), PLACE FOR EVENT (e.g. *Every man meets his Waterloo at last* (Wendell Phillips’ quote)), PLACE FOR ACTIVITY PERFORMED AT THAT PLACE (e.g. *A house without books is like a room without windows* (Anglo-American proverb)). Such cognitive linguistic inroads into the paremiologists’ domain demonstrate that this combined agenda appears as a win-win situation for both sides and therefore provides potential for explaining the motives behind the use of proverbs as well as analysing them cross-linguistically and cross-culturally.

Keywords: proverbs, place names, cognitive semantics, metonymy, metonymic operations

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Schematicity of metaphors as a euphemistic strategy

Tanja Gradečak and Goran Milić (University of Osijek)

The English language as a *lingua franca* in expert discourse was found to influence the development of meaning networks related to refugees and the phenomenon of migration, the socio-pragmatic effect of which is crucially shaped by conceptual mappings underlying specific linguistic choices regarding the actors and the process itself. In our research we follow the development of euphemistic expressions related to migration discourse in a ‘top-down’ process where international institutions as policy makers suggest, or rather dictate, the preferred jargon.

Baker & McEnery’s (2005) claim that coverage of refugee and asylum issues makes ample use of metaphors related to large quantities and elemental forces such as water and flooding and that these metaphors depict refugees and asylum seekers as anonymous, voiceless and even dehumanised groups. We hypothesize that the metonymy GENERIC FOR SPECIFIC is drawn upon in order to create the least metaphorically elaborated and a more neutral term – *movement of refugees/migrants* as a step further in the process of euphemisation of the notion of migration.

The aim of this study is to examine the euphemistic effect of the metaphor’s degree of schematicity (Clausner & Croft 1997), in this case of the MOVEMENT domain, as a schematic representation of all human movement in the EVENTS ARE ACTIONS generic-level metaphor (Kövecses 2002: 46) in official publications on migration published by EU institutions and the UN.

The focus is on a comparative corpus analysis of official EU and UN publications about migration movements in English in the periods from January 2015 to January 2016 and from Jan 2022 to Jan

2023. The extracted texts were analysed in SketchEngine with a specific descriptive quantitative goal of observing the increase in the use of generic metaphors as an indicator of the degree of euphemisation in discourse and the potential impact specific metaphorical expressions may have on wider audience. The secondary research goal was to observe the use of the English construction as it was adopted in the Croatian expert discourse and the media and compare them to the use of the constructions with water as the source domain.

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How to stomach the idea that a body part can be a verb: A cognitive semantic view of conversion
Robert Kieltyka and Marcin Kudła (University of Rzeszów)

In this paper, we explore the relationship between metonymy and conversion, focusing on English verbs derived from nouns denoting parts of the body. Revisiting the concept of conversion as metonymy, we build on the work of Dirven (1999), Martsa (2013), and Brdar (2017). We argue that the process of converting nouns representing body parts into verbs can be elucidated through metonymy. In the realm of denominal verbs based on body parts, the prototypical case involves an action utilizing a specific body part, adhering to the pattern INSTRUMENT FOR ACTION, exemplified by verbs like to knee ‘to hit someone with one’s knee’ or to stomach ‘to eat something without becoming ill’. However, we contend that this framework does not fully capture the complexity of the phenomenon. Since body part-based denominal verbs are often metaphorically extended, as seen in examples like to stomach a thought or to face a problem, we assert that such cases should be considered instances of metaphonymy, where the source domain of a metaphor is metonymically expanded (cf. Ruiz de Mendoza Ibáñez and Díez Velasco 2002).

Keywords: conversion, metonymy, metaphor, metaphonymy, instrument, salient property

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4. To Believe or not to Believe: Approaching Manipulation in Current Discourses **[in person]**

Convenors:

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Abstract:

Given the difficulty to ascertain the intentions of text producers (Maillat, 2013; Maillat and Oswald, 2009; Oswald, 2014), studying manipulative discourses presents challenges at different levels. Firstly, as a matter of definitions, manipulation and persuasion are often difficult to differentiate (but see de Saussure, 2005 and Sorlin, 2016 for some attempts). Secondly, at analytical and interpretative levels, establishing whether manipulation occurs often relies on speculative arguments on the part of the researcher.

In view of the above, the main aim of the seminar is to encourage contributions that offer proposals of innovative analytical tools and theoretical frameworks which:

- 1) would explore the nature of verbal and non-verbal (e.g. pictorial/visual) manipulation and establish its definition;
- 2) could be applied to the study of various types and degrees of manipulation (including fake news);
- 3) would enable to identify manipulation in various types of mono- or multimodal discourses (in the sense of Forceville, 2020), and possibly to find out whether or not manipulative techniques vary depending on the genre.

We invite researchers working within various frameworks and engaged in studying various types of English language media, including – albeit not limited to – online portals, social media, television, the press, or posters.

20-minute presentations plus 5 minutes for Q&A

Session 7 (Thursday, 29 August 2024, 10.30-12.30h, Anthropole 4129)

- Introduction: Jacopo Castaldi and Ewa Konieczna (20 minutes)
- Paper 1 - *Persuasion cultures on Reddit: the cases of r/changemyview and r/unpopularopinion*;
Daria Dayter, Tampere University, Thomas Messerli, University of Basel
- Paper 2 - *Manipulation on Social Media: Disguising Ageist Hate Speech through Mock Politeness*
Isabel Ermida, University of Minho
- Paper 3 - *Intertextuality and manipulation in immigration discourse during 2023 parliamentary election campaign in Poland*
Bożena Duda, University of Rzeszów

Session 8 (Thursday, 29 August 2024, 15.30-17.30h, Anthropole 4129)

- Paper 4 - *Persuader extraordinaire? Or expert manipulator? Different forms of intention, manipulation and persuasion in advertising discourse across various media*;
Elsa Simões, Pessoa University
- Paper 5 - *Commodification of misinformation: a multimodal analysis of conspiracy apparel*
Beata Kopecka, University of Rzeszów, Paulina Mormol-Fura, University of Rzeszów
- Paper 6 - *Approaching Manipulation through the Analysis of Pragmatic Markers*
Péter Furkó, Károli Gáspár University of the Reformed Church in Hungary

- Paper 7 - *Verisimilitude in Inno Uzoma Nwadike's Uwa Bu Agha and Adaeze: Connecting the dots of make-belief and realism*
Ikechukwu-Ibe Chioma Juliet, University of Salerno
- Final discussion: 20 minutes

Seminar 4 Abstracts:

Persuader extraordinaire? Or expert manipulator? Different forms of intention, manipulation and persuasion in advertising discourse across various media

Elsa Simões, Pessoa University

Manipulation discourse presents singular aspects: it is eyed with suspicion, seen as a ‘failure in communication’, or, from an ethical perspective, as a ‘perverted’ form of it. Epithets gathered by Sorlin (2017) in her overview of academic judgements on manipulative discourse include ‘misleading’, ‘morally wrong’, ‘fallacious’, ‘lacking in transparency’, ‘persuasion gone wrong’ or ‘arousing wrong passions’. In advertising, the ‘manipulative discourse’ slur is embedded in its very nature, permeating the way it is perceived. In this case, the intentions of the text producer are, and have always been, clear from the start, especially in the case of ads broadcast in traditional (‘paid’) media. In advertising, the use of manipulation is not norm-breaking: rather, it is the norm. Both commercial and social advertising thrives on it. Although it is always taken with a pinch of salt by the (mostly) savvy and ad-literate contemporary consumers, it still makes an impact and manages to get its message across, whether by repetition, intrusiveness, by resorting to an array of creative strategies, or even borrowing credibility from surrounding discourses. Based on de Saussure’s working definition of manipulation (2005), it is the purpose of this paper to look into strategies used in ads from different media in order to influence audiences. We can even contend that its manipulative nature does not really deceive but is used for purposes which transcend simplistic appeals to acquisition. Considering advertising as an attempt to change demand by means of communication (as proposed by Cluley, 2017), we will (1) analyse the elements that influence consumers, (2) reflect on the way they do it, resorting to Forceville’s proposals (2020) on the readings of visual and multimodal documents and, lastly, (3) delve into the way this discursive manipulation (persuasion?) shapes the way we communicate.

Persuasion cultures on Reddit: the cases of r/changemyview and r/unpopularopinion

Daria Dayter, Tampere University

Thomas Messerli, University of Basel

Within the context of polarized digital discourses, some spaces operate as sites of more reasoned and self-reflective debate. A case in point is the r/changemyview subreddit dedicated to playful debates on topics that community members choose themselves. The original posters (OPs) display expertise and position themselves as having a clear and typically unpopular opinion on the topic, but also as open to having their view changed by others, whose responses constitute attempts at persuasion. Another subreddit, r/unpopularopinion, similarly brings forth unpopular submissions as instigations for debate, but does not prescribe persuasion as a goal, instead foregrounding the unpopularity of the OP opinion.

For our study, we exploratively compare persuasive strategies in submissions and comments on both subreddits. We argue that in the case of r/changemyview, where successfully changing a user’s opinion results in gaining social capital, the persuasive activity is better understood as manipulation, since the authors are focused on obtaining the result rather than the affective benefits of disclosing their genuine beliefs (see Dayter & Messerli, 2022). We understand prescribed rules as an

independent variable that is likely to shape subreddit members' behaviour and ask: Given that r/changemyview prescribes persuasion and leaves undefined the status of the addressed opinion, and r/unpopularopinion defines the addressed opinion as unpopular and leaves undefined the perlocutionary effect of comments, what differences emerge in persuasive and non-persuasive strategies between the two conditions? To what extent can attempts at persuasion and manipulation be identified in submissions, directed at readers/commenters, and in comments, directed at OPs?

Verisimilitude in Inno Uzoma Nwadike's Uwa Bu Agha and Adaeze: Connecting the dots of make-belief and realism

Ikechukwu-Ibe Chioma Juliet, University of Salerno

The imaginary worlds that various authors create in literary works establish the foundations of literature's world-building. Though 'invented,' sometimes to manipulate the readers, the worlds perhaps exist somewhere in reality (Wolf, 2014). If fantasy, for instance, can reside in human minds, then literature is everything. Thus, literary works are products of inspiration, experiences, and observations (Thrash, 2021). This paper examines verisimilitude in *Uwa Bu Agha* and *Adaeze*, historical prose narratives. Drawing insights from the content (Miller, 1974) and the likeness or similarity approaches (Oddie, 2014) to truthlikeness, the paper establishes the relationship between the worlds of make-believe, invented by Inno Uzoma Nwadike in *Uwa Bu Agha* and *Adaeze* and contemporary society. Using the descriptive method of data analysis and the data set from the two literary texts, the paper demonstrates that *Uwa Bu Agha* manifests verisimilitude in the form of favouritism and politics, marginalisation, laxity, and conspiracy and manipulation, which are themes identifiable in the novel. It is also observed that verisimilitude, as it relates to *Uwa Bu Agha* and *Adaeze*, is utilised to satirise social constraints and norms that the author saw and assumed to be very unsettling, plainly upsetting, ridiculously comic, and undilutedly ironic. Nwadike uses the power of his mighty goose feather quills (pen) to expose such unscrupulous phenomena, with the hope that his ink-scribbled writings will be able to voice out eye-opening critiques and constructively manipulate the readers for better societies in return.

Manipulation on Social Media: Disguising Ageist Hate Speech through Mock Politeness

Isabel Ermida, University of Minho

This article aims at analysing how mock politeness strategies signal the expression of manipulation in online news commentary. It resorts to a subset of the NETLANG hate speech corpus, collected from a pool of user-generated texts posted on the comment boards of the *Daily Mail* news website in response to articles dealing with sensitive age-related issues. By examining four different types of (surface) politeness strategies used in the texts – thanking, complimenting, agreeing, and apologising – the article looks into the indirect, disguised ways in which such strategies voice ageism. More specifically, it assesses whether their positive and negative face-enhancing function is genuine or, as the hypothesis goes, insincere (i.e. infelicitous), hence manipulative, playing a triggering, enabling, and strategic role in the illocutionary expression of hatred. In other words, the analysis of mock politeness strategies will hopefully show that they “manipulate” readers into assimilating, or indeed accepting, prejudiced and discriminatory views on the elderly. In linguistic terms, the findings confirm the occurrence of pragmatic mismatch, as anticipated in the literature on mock politeness, and reveal a two-phase process under which it is accomplished. The article thus hopes to shed light on a relatively neglected aspect of im/politeness studies, i.e. mock politeness, by describing its dually formulaic and creative linguistic realisations. At the same time, it contributes to understanding the exploitation of mock politeness for manipulative, potentially harmful, ideological portrayals of the elderly, an equally neglected social group in hate speech research, leading to the group's ostracism and marginalization.

Approaching Manipulation through the Analysis of Pragmatic Markers
Péter Furkó, Károli Gáspár University of the Reformed Church in Hungary

Micro-analyses in Critical Discourse Analysis (CDA) concerning political discourse typically concentrate on the manipulative potential of lexical and morpho-syntactic choices, such as activation/passivation, nominalization, pronoun usage, and ergative constructions. Simultaneously, there has been a growing interest in CDA regarding pragmalinguistic and socio-pragmatic phenomena, such as face management, the realization of specific speech acts, as well as conversational strategies and topical organization.

The present paper draws on research in a sub-field of pragmatics, pragmatic marker research, often considered a growth industry within pragmatics. The primary goals of the paper are, firstly, to demonstrate that the analysis of pragmatic markers can function as a heuristic tool for revealing various manifestations of manipulative intent, and secondly, to showcase the advantages of the interdisciplinary exchange between CDA and pragmatic marker research. The paper adopts a Critical Discourse Analysis (CDA) approach to evidential markers, general extenders, quotation markers, and markers of (un)certainly in political interviews aired by the BBC, CNN, and Hungarian ATV. Following a brief overview of the formal and functional characteristics of pragmatic markers and their significance in CDA research, I explore distinct features of the political interview within the realms of political discourse, institutional discourse, and media discourse. The second part of the paper involves a reevaluation of previous, primarily descriptive and genre analytical research through the lens of CDA. I link specific pragmatic markers to various expressions of manipulative intent, encompassing suppression, polarization, recontextualization, conversationalization, and intended ambiguity.

Commodification of misinformation: a multimodal analysis of conspiracy apparel
Beata Kopecka, University of Rzeszów
Paulina Mormol-Fura, University of Rzeszów

Clothing, and especially T-shirts, can be seen as a means of communication, used to display various social messages for public consumption (Macomber, Mallinson and Seale 2011). T-shirt slogans, often combined with visual elements, can reveal one's attitudes, values, or identity, as well as voice support for certain causes (Crane 2012). By providing physical surface for the expression of ideas and views, they are instrumental in circulating various messages in the public arena (Paterson 2017), regardless of their validity and veracity. Given the above, the existence of a thriving market devoted to selling apparel with misleading, manipulative or conspiracy messages is hardly surprising.

Following the theory of multimodal discourse put forward by Kress and van Leeuwen (2010), in the following study, conspiracy T-shirts will be treated as examples of multimodal texts. Having amassed a corpus of such texts derived from various e-commerce websites, selected examples will be subjected to multimodal analysis rooted primarily in Stöckl's (2016) multi-level model. The primary aim of the study is to investigate how (and what) verbal and non-verbal means are used to spread conspiracy theories and misinformation by the agency of clothing. Additionally, the author intends to illustrate how the wearers' establish and embrace their identity through the use of verbal and non-verbal irony and reclamation.

Intertextuality and manipulation in immigration discourse during 2023 parliamentary election campaign in Poland
Bożena Duda, University of Rzeszów

The fact that intertextuality can take the visual form has already been acknowledged by, for example, Forceville (2006) and Janich (2008). In turn, Hart (2017) managed to show the interplay of metaphor and intertextuality from the multimodal perspective. The theoretical background for analyzing immigration discourse with the use of cognitive science relies here on Hart (2010), whereby a methodological tool is proposed for employing cognitive linguistics to illustrate how communication, also that for manipulation, is structured.

Some topics are more prone to manipulation than others, and immigration definitely belongs to the former category. The reason for this being, as Tandoc et al. (2018: 13) explain, “[that] fake news needs the nourishment of troubled times in order to take root. Social tumult and divisions facilitate our willingness to believe news that confirms our enmity toward another group.” Hence, it seems justifiable that immigration as a divisive topic was at the core of the election campaign in Poland in 2023.

The analysis aims to show how intertextuality plays a role in the manipulation of information in immigration discourse during an election campaign. The corpus for the analysis includes a number of posts published in social media between August 2023 and mid-October 2023, which was the period of parliamentary election campaign in Poland. The posts were labelled as manipulation or fake news by one of the leading fact-checking agencies in Poland, namely *Demagog*, *Pravda Association* or *AFP*. The aim is to examine how cognitive and linguistic means are employed to build intertextual links (verbal, visual or multimodal) with the view to manipulating the recipients.

5. The success of invisible Anglicisms: a global trend? [in person]

Convenor:

- Henrik Gottlieb (University of Copenhagen, Denmark) gottlieb@hum.ku.dk

Abstract:

Previous ESSE conferences – including the one in Košice in 2014, at which the Global Anglicism Database Network (GLAD) was founded – successfully included seminars focusing on the worldwide lexical impact of English.

For the 2024 conference, we propose a seminar on invisible Anglicisms, i.e. English-based semantic borrowings, loan translations and syntactic calques. Now attested as highly frequent in several Germanic speech communities (Gottlieb 2020, Andersen 2021), such invisible Anglicisms – tokens of English impact unnoticed by most speakers – may experience increasing usage in Romance, Slavonic and other speech communities, too (Witalisz 2015).

We welcome contributions from Europe and abroad testing or challenging this claim.

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Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 1031)

Time	Room	Presenter	Title
16:00-16:30	A1031	Virginia Pulcini & Stefania Cicillini	Speakers' perceptions of invisible Anglicisms in Italian
16:30-17:00		Anabella Niculescu	Invisible Anglicisms in present-day Romanian
17:00-17:30		Sabine Fiedler	The influence of English on Esperanto
17:30-18:00		Keisuke Imamura	Invisible Anglicisms in the Japanese GLAD contribution

Sessions 2 & 3 (Tuesday, 27 August 2024, 11:00-13:00 and 16:00-18:00, Anthropole 1031)

Time	Room	Presenter	Title
11:00-11:30	A1031	Henrik Gottlieb	Semantic English influence on Danish since 1800
11:30-12:00			Anglicisms around the Globe
12:00-12:30		Lieven Buysse	English phraseological borrowings in Dutch
12:30-13:00		George Xydopoulos	Prenominal NP's in Greek due to English influence
Lunch break etc.			
16:00-16:30	A1031	Alicja Witalisz	Overt vs. covert borrowing: an experimental study
16:30-17:00		Eva Sicherl	Visible and invisible Anglicisms in Slovene youth slang
17:00-17:30		Ivana Bozděchová & Aleš Klégr	English-based loan translations & semantic loans in Czech
17:30-18:00		Jiří Rambousek	Czech and English: Between interference and influence

Sessions 4 & 5 (Wednesday, 28 August 2024, 10.30-12.30 and 14:00-16:00, Anthropole 5071)

Time	Room	Presenter	Title
10:30-11:00	A5071	Svitlana Pereplotchikova	'Quiet' Anglicisation of Ukrainian: 2014-2024
11:00-11:30		Yuliia Kroviakova	The adoption of Anglicisms by Ukrainians: a questionnaire
11:30-12:00		Jovanka Lazarevska-Stanchevska	Invisible vs. visible Anglicisms in Macedonian
12:00-12:30		Biljana Mišić Ilić	English phraseological loan translations in Serbian
Lunch break			
14:00-14:30	A5071	Dubravka Vidaković Erdeljić	Invisible Anglicisms in Croatian
14:30-15:00		Nika Zoričić	The hidden impact of English on Russian and Croatian
15:00-16:00		Global Anglicism Database Network (GLAD) steering committee	Open meeting with latest updates on GLAD projects: the Database, the Routledge Anthology, this seminar, etc.

Seminar 5 Abstracts:

Alicja Witalisz

University of the National Education Commission, Kraków, Poland

Overt vs. covert borrowing: the evaluation of contact-induced phenomena through the prism of sociopragmatic factors and self-declared purism

This presentation reports on the results of an experimental study aimed at verifying corpus-sourced data and explaining recipient-language speakers' lexical preferences as manifested through the alternate use of direct borrowings (loanwords) and loan translations, both based on a common English etymon, e.g. Pol. *happy hours* and Pol. *szczęśliwe godziny* < Eng. *happy hour*. The very coexistence in the recipient language of two different types of loan that render a single foreign concept is corpus verifiable (Witalisz 2021), but mere quantitative data explain neither: 1) why some speakers prefer English-sounding direct borrowings (*happy hours*), while other speakers opt for native-looking loan translations (*szczęśliwe godziny*), nor 2) why these two synonymous expressions coexist in the lexical stock of a single speaker. A questionnaire (whose design was preceded by a corpus-based study and a pre-test) was carried out on a representative group of 375 speakers of Polish asked about their lexical preferences and attitudes to loans, as well as some national identity- and demographics-related questions. The major research questions were: 1) what factors govern speakers' lexical choices (between a loanword and a loan translation), 2) to what extent are these choices conscious, 3) whether and how they correlate with sociopragmatic factors, self-declared linguistic purism and the feeling of national identity. Corpus-based data were then compared to those obtained from the respondents.

Our study is innovative in that it concerns contact-induced synonymous expressions that coexist in the recipient language as two different types of loan, both based on a single English etymon. Previous similar research focused exclusively on the choice between a direct borrowing and a native semantic equivalent (e.g. van Meurs et al. 2014; Hansen et al. 2018; Calude 2020; Crombez et al. 2022), variance in gender assignment (Rothe 2014), or made use of invented loanwords, loan translations and loan creations based on a single model (Bańko et al. 2021).

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Anabella-Gloria Niculescu-Gorpin

Iorgu Iordan–Alexandru Rosetti Institute of Linguistics, Romanian Academy & University of Bucharest, Romania.

Invisible Anglicisms in present-day Romanian. A case study

Research is still needed on the global English influence, as quietly – but steadily – the influence has spread at the morphosyntactic level, less open to contact-induced phenomena as opposed to the lexical one, the most permeable in any given language. The current presentation identifies ‘invisible’ Anglicisms (Gottlieb 2020, Andersen 2021) in present-day Romanian from incorrect use of prepositions to semantic and syntactic calques. Most cases are still considered mistakes, as they infringe upon the Romanian morphosyntax, but native speakers use them without even realising that, most often, they are due to the English influence; I say ‘most often’ as there might be cases when speakers that do not know English are indirectly influenced, i.e. they are exposed to such ‘invisible’ Anglicisms through the language of their friends, through the Romanian media, etc. The analysis is focused on written and spoken sources: I have analysed students’ translations, most of them spoken, made on the spot during classes, and other instances from the online press. Examples such as Ro. *în Londra* instead of Ro. *la Londra* (En. *in London*) are common, and most speakers find them perfectly correct. Amazingly, the same attitude is observed for more complicated cases (e.g. Ro. Henry *trebuie* [En. *had needed*, as the tense in Romanian is not formed with an auxiliary] *niciodată* [never], correct Ro. *nu trebuie niciodată* for En. *Henry had never needed to*, where Romanian requires obligatorily double negation marked by the negative particle Ro. *nu* and the negative adverb Ro. *niciodată*). The preliminary results suggest that important transformations are taking place in Romanian under the current English influence, especially in speech, transformations that native speakers seem to embrace at ease.

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Biljana Mišić Ilić

Department of English, University of Niš, Serbia

In someone else’s shoes: English phraseological loan translations in Serbian

The abundant literature on linguistic borrowing from English into other languages has only recently turned attention to less direct types of borrowings such as pseudoanglicisms, loan translations and phraseological borrowings. Though not easily detected as foreign in the recipient language,

phraseological loan translations have been claimed to exert indirect and hidden influence and have pragmatic and cultural implications (Fiedler 2017).

Following the theoretical and methodological frameworks for the study of phraseological anglicisms, loan translations, and the pragmatic approach to the study of borrowing (Furiassi, Pulcini & Rodríguez González 2012; Fiedler 2014; Witalisz 2015; Andersen, Furiassi & Mišić Ilić 2017; Fiedler 2017; Furiassi 2018), the paper analyses several English phraseological loan translations in Serbian: *nije moja šolja čaja* ('not my cup of tea'), *nema besplatnog ručka* ('there is no free lunch'), *staviti tačku na i* ('to dot the I's'), *biti /hodati u tuđim cipelama* (to be in someone else's shoes'), *imati leptiriće u stomaku* ('to have butterflies in your stomach'), *hvala što ste koristili naše usluge* ('thank you for using our services'). The study combines a corpus-based approach (three e-corpora and a small personal corpus) with a small-scale questionnaire-based survey of Serbian native speakers to analyze linguistic, sociolinguistic, sociopragmatic and sociocultural aspects of the examined phraseological expressions, focusing on structural and functional adaptations, types of discourse, contexts and users, as well as the recognition and perception of and attitudes towards the use of these expressions.

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Dubravka Vidaković Erdeljić

Department of English, Josip Juraj Strossmayer University, Croatia

This morning is so Lana Del Ray and Summertime sadness: invisible Anglicisms in Croatian

Due to its unprecedented ubiquity in global communication, the impact of English on other languages is tremendous and no longer confined solely to the lexical level. In this talk we analyse the use of the construction *intensifier + NP* in Croatian, e.g. *Košulje su tako 2010* (Eng. Shirts are so 2010); *Blogovi su tako 'devedesete'*; *moja sestra od 12 godina* (Eng. Blogging is so 'nineties'; 'my 12-year-old sister') calqued from the English model (e.g. *idk how to describe it but this song is so taylor swift*). In order to gain insight into the use of this construction in Croatian we have consulted two different corpora: *Riznica* and *Tweet-hr*. While *Riznica* features formal language as it primarily consists of literature and newspapers, *Tweet-hr* corpus represents informal, non-standard language. Our analysis of the two corpora has revealed that the construction *intensifier + NP* in Croatian appears only in informal language and almost exclusively with degree adverbs *tako* ('so') and *totalno* ('totally'), whose frequency, as shown by some previous studies, has risen in informal and colloquial contexts due to the influence of English. Also, the construction *intensifier + NP* in Croatian expresses the same range of functions as it does in English and allows a similar range of noun phrases as already attested in English, i.e. noun phrases headed by proper and common nouns, pronouns and time constructions. We believe the motivation for this specific syntactic calque is at least twofold. First of all, when using the construction *intensifier + NP* in Croatian, speakers signal their association with the global culture of the younger generation. Also, speakers often exploit novel, marked constructions in order to express an idea in unexpected way and to be noticed for that.

Eva Sicherl

An analysis of visible and invisible Anglicisms in Slovene youth slang: The emergence of Slovenlish?

During the past decades, the speech of young Slovenes has become increasingly filled with Anglicisms. While Šabec (2009) commented on the switching between Slovene and English in Slovene blogs, the present presentation seeks to analyse some examples of recorded conversations of a group of Slovene native speakers aged between 19 and 21. The analysis is corpus-based, the corpus comprising transcribed conversations of different participants, obtained by covert recording. The gathered linguistic material is authentic, spontaneous, and not influenced by the presence of the researcher or the knowing that one is being recorded. The participants' consent to use the gathered material for research purposes has been obtained later, on condition that certain parts of the conversations are anonymized. Apart from numerous visible Anglicisms, which are either established and/or lexicalized on the one hand, but, increasingly, fashionable luxury loans (Onysko, Winter-Froemel 2011) on the other, there appear several examples of invisible Anglicisms whose structure is clearly English-based. However, these are extremely difficult to detect; such items and phrases slither into the language, and only careful language users sense that something 'sounds unusual'. Their structures and meanings, but also their frequencies, have been checked by means of two Slovene corpora, *Gigafida 2.0* and *Nova beseda* (available at <https://viri.cjvt.si/gigafida/> and http://bos.zrc-sazu.si/s_beseda3.html respectively).

My initial analysis of recorded conversations has so far shown that the share of Anglicisms (both invisible and overt) in the transcribed spoken corpus has now reached about 10% of all the tokens. Somewhat surprisingly, the youth slang also shows a certain preference for the use of English adverbs. With English influence reaching way beyond the usual lexical level and into the systemic core of the language (word-formational and syntactic patterns), we may be witnessing the emergence of Slovenlish.

Henrik Gottlieb

Department of English, Germanic and Romance Studies, University of Copenhagen, Denmark

Semantic English influence on Danish since 1800: Meaningful changes?

Semantic changes in the vocabulary and phraseology of a recipient language represent perhaps the most inconspicuous of all types of linguistic influence. Not only don't they look or sound like donor-language elements; unlike other 'invisible' -isms, they are not even (structural) neologisms.

In the case of Danish, with more than 15,000 Anglicisms listed in the GLAD database, semantic loans from English are less numerous than loan translations – constructions that constitute neologisms due to their structural features as calques of English compounds and phrasemes.

In this presentation I will discuss a representative selection of the 958 semantic loans presently found in the Danish GLAD contribution of 15,390 entries – a share of merely 6 percent (against the 20-percent share of the 3,139 Danish loan translations).

Based on the fact that semantic borrowing rests on structural similarity (and often shared etymology) between recipient and donor language, I will address the following questions:

- 1) In Danish, which parts of speech are most often impacted by 'English-only' senses in cognate words?
- 2) Which periods have yielded the most English-based semantic loans in Danish?
- 3) Are semantic extensions more common than semantic reversions and limitations? If so, why?
- 4) Have successful semantic loans contributed to blurring or adding nuances in Danish?

Obviously, to tackle all these questions, the GLAD database will not suffice. Therefore, major Danish text corpora and dictionaries will be used to help determine the trajectories and outcome of the English semantic impact on Danish throughout the last 200 years.

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Ivana Bozděchová & Aleš Klégr

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English-based loan translations and semantic borrowings in present-day Czech

Loan translations and semantic borrowings (referred to here as calques) participate in Anglicization (in the sense of blurring the boundaries between the cultural world of the target language and the one represented by English) to an extent probably even greater than direct borrowings and in greater numbers. It is not a direct linguistic influence (such as introducing new foreign forms), although to some extent it is: translation sometimes forces the creation of new domestic forms and changes the semantic range of words. This impact is probably all the stronger because it is covert: there are no formal visible signs of foreign influence. The contribution is based on a sample of 1,065 loan translations and 295 semantic loans. The goal was to map out the distribution of calques in Czech and specify their features and methods of identification. No such research has been previously conducted in Czech, and calques are defined only very generally. In both types we stay on the lexical level, i.e. we do not include sentence-type units (quotations, proverbs, etc.). The analysis yielded several interesting findings. Calques do not represent a discrete phenomenon: on the one hand, they interact with direct borrowings (as half-translations), on the other, there are transitions between the two types, half-lexical, half-semantic formations. Also, the notion that semantic borrowings must necessarily be single-word does not hold. In effect, the contribution is not a mere description of the sample; it also attempts to capture calques more adequately.

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Jiří Rambousek

Department of English and American Studies, Faculty of Arts, Masaryk University, Brno, Czech Republic

Czech and English: Between Interference and Influence

This presentation deals with the influence of English on the Czech language. The contact between the two languages – and its reflection by Czech scholars and the society – will be briefly characterized. We will then document the typical route of a word, idiom, phrase, or grammatical pattern from an unwelcome anglicism, corrected by school teachers, via acceptance limited to a particular register or social group, to complete inclusion in the language system. Only a tiny proportion of the “candidates”

reach the third stage, and the reasons are unclear. The perceived borderline between an error and an innovation will be discussed and documented, using examples from older and recent loans and calques. For the lexical part, we will use insights from work on updating the dictionary of false cognates between English and Czech, a book last published in 1990, just before the big wave of English influence. Its author included about 1,600 entries, while other sources usually list no more than a few dozen false cognates. Even so, substantial additions to the dictionary are necessary. Working on the revision provides an opportunity to observe the shifts in how the listed word pairs are perceived today and what new false cognates have emerged. In addition to this partial inventory of lexical influences, we will consider how such a lexicon can be offered as an aid to translators, especially in the era of CAT and NMT, and to what degree translation practice itself influences its development.

Jovanka Lazarevska-Stanchevska

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Invisible vs Visible Anglicisms: The Case of the Macedonian Language

The influx of anglicisms in the Macedonian language is indisputable. The extensive borrowing of English words and phrases in Macedonian reflects the cultural influence of English over Macedonian, as well as the cultural needs and interests of the Macedonian language. The influx of anglicisms is so significant in all fields of life that there is an unavoidable necessity to identify and classify them.

This research is based on the categorization of anglicisms into direct borrowings, loan translations or calques, hybrids, and unadapted borrowings. Direct borrowings such as *account* or *link* are considered visible anglicisms because they are simply orthographically and phonologically adjusted to the Macedonian language. The challenge arises with multi-word units that are loan translations or hybrids whose visibility is not obvious, and their number constantly rises. The paper will analyze, on the one hand, calques such as *have a nice day* – *имайте убав ден* or *state of mind* – *состојба на умом*, that are translated part by part in Macedonian without any formal resemblance to English, thus being invisible for non-linguists. On the other hand, hybrids like *human resources* (*човекови ресурси*) or *panel discussion* (*панел дискусија*) contain one component from English that already existed in the target language, and these hybrids are partly invisible.

This presentation aims to establish acceptable criteria for identifying invisible and partly invisible anglicisms by performing contrastive analysis on the grammatical and stylistic characteristics of the source and target language. Additionally, it will take into consideration the period of their emergence in Macedonian by observing lexicographic resources. The analysis will rely on a sample of collected loan translations and hybrids from electronic media, whose appearance and frequency will be checked in the electronic corpus of the Macedonian language.

Keisuke Imamura

Tokyo University of Marine Science and Technology, Japan

Invisible Anglicisms in Japanese: Exploring loan translations using the GLAD Database

Loan translation from English appears to be rather rare in Japanese, as compared to European languages that are genetically related to English. However, the validity of this speculation is still obscure because little attention has been paid to the topic. To verify this speculation, I first used the 8,000-plus loan translation entries of 17 languages in the GLAD Database to find equivalent loan translations in Japanese. In the case that loan translations were not found, I recorded words that express the same concept of the English etyma. From this, I created an original dataset to reveal tendencies in borrowing from English to Japanese. The results showed that the Japanese language strongly favours direct borrowing (i.e., loanwords) over indirect borrowing (i.e., loan translations, renditions, creations), part direct and part indirect borrowing (i.e., loan blends), or even no borrowing (i.e., use of other native words). Examples of each type of borrowing will be further analysed to

explore the causes for such tendency. I hypothesize plausible causes to be the lack of cognates with English, the absence of words that convey a similar scope of meaning, and the inefficiency of loan translation in Japanese, and will discuss actual findings.

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***The thing is...* English phraseological borrowings in Belgian and Netherlandic Dutch**

Its typological and cultural proximity to English makes Dutch potentially a straightforward candidate as a recipient language of English lexemes. Nonetheless, relatively little attention has been paid to trace phraseological borrowings from English in Dutch. The present study will, therefore, focus on two such loan translations that carry discourse-marking functions: the ‘conclusive’ marker *aan het eind(e) van de dag* (‘at the end of the day’) and the ‘elaborative’ marker *het ding is* (‘the thing is’). This presentation will examine these forms in the Corpus of Contemporary Dutch (*Corpus Hedendaags Nederlands*), to which end it will map the incidence with which and the contexts in which they appear, explore their functional equivalence to the corresponding English forms (as attested in the British National Corpus), and compare their incidence between the Belgian Dutch and Netherlandic Dutch corpus sections. Even though the corpus is relatively young, it is hypothesised that both forms have become more frequent since the late 1990s and are functionally fully equivalent to their English counterparts, although *aan het eind(e) van de dag* has maintained a more subtle cline between propositional and non-propositional tokens than *het ding is*. Netherlandic Dutch is expected to exhibit higher frequencies of both forms than Belgian Dutch, given Belgian Dutch’s strong purist tradition that contrasts with a more open attitude to foreign languages in the Netherlands (Zenner et al., 2012: 770), and the latter’s position within Kachru’s Outer Circle of English varieties (Gerritsen et al., 2016) as opposed to Belgium’s Expanding Circle position.

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The hidden impact of English on Russian and Croatian: parallelisms in the adaptation of indirect phraseological borrowings

The widespread presence of English in global electronic media has strongly impacted Slavonic languages. Aside from the exponential growth of instances of direct English borrowings presenting varying degrees of orthographic, phonological, morphological and semantic adaptation, it is possible to observe a significant intensification of the process of pattern borrowing. In this regard, particularly frequent are instances of hybrid and indirect phraseological borrowings, i.e. English-based communicative formulae, catchphrases, and other types of fixed multi-word constructions whose morphemes are partially or entirely substituted by lexical items of the recipient languages (see Andersen 2020, 2021; Fiedler 2017; Gottlieb 2020).

Given their increasing frequency of use in written electronic media and in computer-mediated communication, the aim of this study is to investigate in greater depth the cross-linguistic distribution of phraseological loan translations replicating English phrases in Russian (an East Slavic language) and Croatian (a South Slavic language), with special focus on English models highly frequent also in other speech communities (see Andersen 2020, 2021), like, e.g., the phraseme *on a daily/weekly/monthly/etc. basis* or the *ever* construction, as well as more recent and popular expressions like *become viral*, *live someone’s best life*, *be/become the best version of yourself*, etc.

On the basis of the data gathered from web editions of newspapers and magazines, online chat rooms and blogs, it will be shown that, with regard to structural and functional similarity, despite some instances of specialization, the two Slavonic languages display a high degree of parallelism in the adaptation of specific indirect English-induced phraseological borrowings.

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The emergence of a new case of pre-nominal NPs in Greek due to the English influence

Influences of English on Greek are attested not only on the lexical level, but on the morphosyntactic level too. In this work, we focus on the emergence of a new case of pre-modified NPs in Greek, where the Noun is in a pre-nominal position as in English.

Traditionally, in the Greek NP, the head N is succeeded by another N in the same Case as the head N [_{NP}N_{NOM}NP_{NOM}], (1); an N in the genitive [_{NP}N_{NOM}NP_{GEN}], (2); an NP in the genitive [_{NP}N_{NOM}NP_{GEN}], (3); or a clause [_{NP}N_{NOM}CP], (4). Uninflected brand names and acronyms (of Greek or foreign origin) are placed in a post nominal position too [_{NP}N_{NOM}NP_{UNINFL}], (5):

- (1) *mia sir*_{NOM} *spitia*_{NOM} ‘row houses’
- (2) *to vivlio*_{NOM} *odigion*_{GEN} ‘instructions booklet’
- (3) *to vivlio*_{NOM} *tis Marias*_{GEN} ‘Maria’s book’
- (4) *to spiti*_{NOM} *του αγόρασα* ‘the house that I bought’
- (5) *bir*_{NOM} *Amstel*_{UNINFL} ‘Amstel beer’ / *arxia*_{NOM} *PDF*_{UNINFL} ‘PDF files’

In contrast, the newly attested NPs have the form [_{NP}NP_{UNINFL}N]. The pre-modifier is itself an NP that is headed by an uninflected loanword of English origin, either a brand name (6), an acronym (7), a noun (8) or an adjective (9), and the head N, a native Greek element, creating hybrid structures:

- (6) *Adidas*_{UNINFL} *paputsia*_{NOM} ‘Adidas shoes’ ≠ *paputsia*_{NOM} *Adidas*_{UNINFL} ‘Adidas shoes’
- (7) *BB*_{UNINFL} *krema*_{NOM} ‘BB cream’ ≠ *krema*_{NOM} *BB*_{UNINFL} ‘BB cream’
- (8) *cocktail*_{UNINFL} *forema*_{NOM} ‘cocktail dress’ ≠ *forema*_{NOM} *cocktail*_{UNINFL} ‘cocktail dress’
- (9) *baggy*_{UNINFL} *padeloni*_{NOM} ‘baggy pants’ ≠ *padeloni*_{NOM} *baggy*_{UNINFL} ‘baggy pants’

In this work we:

- study a sample of Greek pre-nominal NPs through the Internet, TV, everyday communication etc.
- get results for each structure through the Sketch Engine Greek corpora.
- compare their frequency of appearance to the indigenous equivalent ones.
- determine their status within the Greek morphosyntax.

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The influence of English on Esperanto

The strong influence of English is currently affecting almost all languages. It is therefore difficult to imagine that this development will stop at Esperanto. Anglicisms should be particularly widespread in the planned language, because they could come from two sources – on the one hand from Esperanto speakers with English as their mother tongue, and on the other hand from the use of Anglicisms by Esperanto speakers in their mother tongue. However, this is not the case. As analyses show (e.g. Fiedler 2018), there are significantly fewer Anglicisms used in Esperanto than in other languages. This is mainly due to the nature of the language (an a-posteriori language with an autonomous system) and the attitudes of the speakers, such as linguistic loyalty and shared community norms (Fiedler & Brosch 2022). English etymons for which, according to the *Global Anglicism Database (GLAD)*, Anglicisms can be found in numerous languages (e.g. *chat room*, *underground* and *flash*) have endonymic word formations in Esperanto (*retbabilejo* from *reto* ‘net’, *babili* ‘chat’ and *ejo* ‘place’, *subtera* from *sub-* ‘under’ and *tero* ‘earth’ and *ekbrili* from *ek-* indicating the beginning of an action and *brili* ‘shine’) (cf. the Esperanto corpus www.tekstaro.com). When lexical units are borrowed from English, their spelling and pronunciation are adapted to the rules of Esperanto (e.g. *podkasto*, *blogo*). Thus, all so-called Anglicisms in Esperanto belong to the group of ‘invisible Anglicisms’. In addition, there are pragmatic borrowings and syntactic calques (e.g. *Havu belan tagon!* ‘Have a nice day’) in spoken communication, the English origin of which many speakers are often unaware of. This presentation is based on the results of the research project “Mobility and Inclusion in Multilingual Europe” (2014-2018; www.mime-project.org), in which the team at the University of Leipzig was responsible for the use of lingua francas. The research draws on a variety of methods, mainly conversation analysis, ethnographic research and the documentary method, using tools such as participant observation with note-taking and audio recording. The extensive dataset includes speech events such as spontaneous everyday conversations, panel and working group discussions, lectures, official speeches, interviews, and excursions. It amounts to 188 hours of audio (and in a few cases also video) material.

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‘Quiet’ Anglicisation of the Ukrainian language: 2014-2024

In recent decades English, as the principal language of global communication, has quietly penetrated into many other languages. The current growth of Anglicisms in Ukrainian is conditioned by the

closer international relations involved in adjusting to European legislation, administrative conventions and practices, as well as military, social and economic cooperation with many countries of the world, that has strengthened greatly during the last two years of the full-scale war. And despite the fact that only 23% of Ukrainians can use English for their everyday and/or professional communication (Survey 2023), while the law on the use of the English language in Ukraine (according to which certain categories of citizens are obliged to speak English) was adopted only in November 2023, many researchers working on Ukrainian have long expressed their concerns that Anglicisms are changing the language and even influencing national identity (Bakhmat et al., 2021). Analysis of the corpus of Ukrainian texts for the period March 2014 – March 2024 demonstrates overall an “unmotivated overuse” (Bahan, 2020) of Anglicisms, mainly orthographically adjusted and transliterated borrowings. Taking into consideration that Ukrainian is an inflected language, these borrowings are always assimilated by means of assigning the root elements to characteristic nominal and verbal categories. Thus nouns are assigned a particular gender and paradigm class (e.g. *soft skills* – *м'які скіли*), and verbs acquire person and aspect morphology by means of endings and prefixes, that allow them to indicate tense, voice, mood etc., e.g. *to donate* (*донатити*), *he has donated* (*він задонатив*), etc.). Since grammatically they look like ordinary Ukrainian words, they become largely invisible and are perceived as Anglicisms only by those who know English.

The period chosen for the analysis covers the years when the sensitivity of Ukrainians towards foreign words has been enhanced due to the Russian occupation of Ukrainian territories. Many Russian-speaking Ukrainians have switched to the Ukrainian language, a tendency becoming especially acute after February 24, 2022. And the associated struggle to ‘cleanse’ the language of russianisms has also affected Anglicisms. In the case of russianisms speakers typically substitute them with words of Ukrainian origin, but in the case of Anglicisms, a translation loan typically starts circulating alongside a transliterated and grammatically adjusted borrowing as a synonym (e.g. *link* entered into Ukrainian in the form of a transliterated borrowing *лінк* and of a translation loan *покликання*, *cookies* (*куки*) and *реп'яшки*, *deadline* (*дедлайн*) and *реченець* etc.). Usually synonyms are introduced for the words which for some reason are used often, and therefore this struggle to ‘cleanse’ ends up in the growth of transliteration loans, which turn into invisible Anglicisms.

It is also worth mentioning that some Anglicisms acquire the role of a synonym to an original Ukrainian word used with the corresponding meaning. For example, the Ukrainian word *виклик*, which originally existed in the language in the meaning of entering a struggle or competition for something/with someone, is now being gradually replaced by a transliterated borrowing *челендж* (*challenge*). Other Ukrainian words undergo a semantic development of their meaning under the influence of media texts translated from English. For instance, the economic term *стагнація* (*stagnation*) at some point substituted the Ukrainian word *застій*, but has now also acquired the main meaning of the corresponding English word, that of “a situation in which something stays the same and does not grow and develop” (Cambridge Dictionary), and has started to be used to describe the absence of active military actions in the eastern Ukraine.

In order to check the findings on the basis of the analysis of the data from the corpus, a usage survey was conducted by the author. It shows that younger Ukrainians (under 40) are less sensitive to English borrowings and are eager to use even direct borrowings. On the other hand, people over 40, most of whom do not know English well, or at all, avoid putting themselves in situations where such borrowings are naturally used by younger generations, in part because of “the threat of not being understood and becoming ashamed” as one respondent mentioned. Both groups, though, found it difficult to identify words as translation loans from English unless they are specially interested in some phenomena (e.g. *whitewashing* – *відбілювання*, *hate speech* – *мова ворожнечі*, *cancel culture* – *культура скасування*, *red lines* – *червоні лінії* etc.). The principal conclusion of this preliminary analysis is that age is a highly significant factor in the adoption and use of Anglicisms, with younger people more confident about them than older generations because of their greater knowledge of English and more possibilities for interaction due to Ukraine’s ever closer relations with foreign countries.

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Speakers' perceptions towards invisible Anglicisms in Italian

In this paper we will consider some recent instances of lexical innovations in neo-standard Italian (Berruto, 2017), i.e., semantic borrowings (eg. *attitudine*, *confidente*, *severo*, *suggestione* and *evidenza*, from the meanings of *attitude*, *confident*, *severe*, *suggestion* and *evidence* respectively), loan translations (*pausa caffè*, *post-verità*, *applicare [per]* from *coffee break*, *post-truth* and *apply [for]*) and syntactic calques (eg. the coordinate prepositions “da e per” from “to and from”), which indeed appear to be ‘invisible’ outcomes of the influence of English. These phenomena have been systematically described by scholars, although some instances are ascribed to other forms of innovation in Italian rather than the influence of English. Many such cases are pointed out by Italian linguists and observers as ‘suspiciously’ from English and sometimes discussed by the Italian Academy (*Accademia della Crusca*), such as, for example, the pattern “chiamare al cellulare”, alternating with “chiamare sul cellulare” (by analogy with “call on the phone”), the phrase “grazie di non fumare” (modelled on English “thank you for not smoking”, conveying futurity), the dropping of the article in “(la) prossima settimana” (“next week”), the transitive use of verbs (“rispondere una domanda” instead of “rispondere a una domanda” modelled on English “answer a question”), and many other cases.

Drawing from recent collections of neologisms in Italian (Adamo & Della Valle 2018, 2019) and studies in this area (Bombi, 2020; Pulcini, 2023), a wordlist of Italian sentences containing selected lexical and syntactic patterns, reportedly modelled on English, will be submitted to the evaluation of a group of Italian informants, in order to find out whether they perceive them as borrowings from English or Italian domestic creations. Given that most Italian educated speakers have some competence in English, the variable taken into consideration for this survey is age, separating boomers from genX and millennials. This survey aims to find out whether different generations have different perceptions of the origin of words, of the acceptability of neological creations, and express divergent attitudes to English borrowings in general.

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The successful adoption of Anglicisms in the Ukrainian language: reasons and consequences

Despite the differences on the linguistic level, the Ukrainian language like many others is currently in an active phase of borrowing and adapting English words and phrases. Considering the fast pace of other European languages regarding the adoption and adaptation of Anglicisms, it is assumed that the Ukrainian language follows this trend. It is posited that one-word borrowings prevail over phrases and collocations.

In order to validate the need of continued research in this field, a short survey was created. It also aims to attest usage and attitudes towards Anglicisms, to identify the main reasons for Ukrainians using borrowings and thus forecast their fate as a part of the Ukrainian lexicon. The survey consists of 14 questions, most of which are multiple-choice ones. The questionnaire was distributed among ordinary Ukrainians aged 18-55; around 100 responses were received. Aside from the common cause like globalization, it was discovered that borrowings are used while providing linguistic economy and countering lacuna. They are also preferable over domestic units for semantic reasons. The findings also demonstrate borrowings' usage frequency and the public perception regarding the assimilation of Anglicisms into the Ukrainian language.

The research has shown that many Anglicisms are easily identified in one's speech and can be potentially interchanged by domestic equivalents. However, some stay 'invisible', being loan translations, the subject of my investigation. For example, a typical loan translation phrase consists of an English original component translated into Ukrainian and an adapted borrowing. For instance, *fake news*: *фейкові* (adapted borrowing) *новини* (domestic equivalent).

6. Multidisciplinary Approaches to Ecological Discourse and Ecological Challenges

[online]

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Abstract:

This seminar will investigate how ecological challenges and social threats (including military conflicts and ecological and social damage caused by wars) are reflected in ecological texts and discourses, and how these texts and discourses respond to and react against such challenges and threats by proposing practical solutions and positive change. The contributions to the seminar will scrutinise ecological texts and discourses (literary and non-literary, verbal and multimodal, contemporary and non-contemporary) by applying various theoretical frameworks and methodologies. These may include, but are not limited to, ecolinguistics, stylistics, positive and critical discourse analysis, ecocriticism and environmental communication (both with a linguistic approach). Of particular interest will be contributions adopting interdisciplinary frameworks, or falling within disciplines, like pragmatics, which are less frequently employed to explore ecological discourse.

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Wednesday, 28 August 2024, session 4, 10.30-12.30, Anthropole 2064

10:30-10:45	Gi Taek Ryoo (Chungbuk National University) The language of feelings: Experiential encounter with the environmental crisis
10:45-11:00	Giuseppina Di Gregorio (University of Catania) From <i>Happy Feet</i> to <i>Strange World</i> : 20 years of eco-narration for the big screen to explain the impact of human actions on the environment to children
11:00-11:15	Masayuki Teranishi (University of Hyogo) The natural environment in tourism communication at Japan's world heritage sites: An eco-stylistic analysis of tourist guides for foreign visitors
11:15-11:30	Q&A
11:30-11:45	Elisa Fortunato (University of Bari) Always trembling on the brink of poetry. Human and nonhuman in Katherine Mansfield
11:45-12:00	Meriem Chebel (Annaba University) & Rahil Dellali (Annaba University) Reconstructing the environment through 'adjustment' literature: Tracking ecological actionability in Octavia Butler's <i>Parable of the Sower</i> (1993) and Cormac McCarthy's <i>The Road</i> (2006)
12:00-12:30	Q&A

Thursday, 29 August 2024, session 7, 10.30-12.30, Anthropole 2064

10:30-10:45	Philipp Striedl (University of Zurich) What do ratings about Sensory, Motor and Emotional associations of landscape terms and images reveal in the context of ecological discourse?
10:45-11:00	Jane Helen Johnson (University of Bologna) and Cinzia Bevitori (University of Bologna) "I just feel really inspired and full of energy to work towards a better future!" Eco-emotions in readers' reviews: A corpus-informed SFL study
11:00-11:15	William Kelleher (University Rennes 2) The 'What matters to us' project and participative ethnographic research into Rennes' civil society narratives – an ecolinguistic perspective
11:15-11:45	Q&A
11:45-12:00	Agata Rozumko (University of Białystok) Media reports on the impact of the war in Ukraine on animals: An ecolinguistic perspective
12:00-12:15	Jean Marguerite Jimenez (University of Calabria) and Vanessa Marcella (University of Calabria) The bright side of fashion: Environmental and social sustainability in the south of Italy
12:15-12:30	Q&A

Thursday, 29 August 2024, session 8, 15.30-17.30, Anthropole 2064

15:30-15:45	Eleonora Gallitelli (Roma Tre University) (online) Personal deixis as a rhetorical strategy in a contemporary edition of a classic of the environmental movement
15:45-16:00	Eleonora Fois (University of Cagliari) Media framing and pragmatic analysis: Reporting COP 28
16:00-16:15	Florence Floquet (Université Paul Valéry, Montpellier) Depicting and tackling the waste problem – a study of Rob Greenfield’s “I wore all my trash for 30 days” TEDx talk
16:15-16:30	Chen Chun (Maynooth University) Rethinking human relationship between food and environment: Using deep ecology approach and positive discourse analysis
16:30-17:00	Q&A

Friday, 30 August 2024, session 9, 10.30-12.30, Anthropole 2064

10:30-10:45	Elisabetta Zurru (University of Genoa) Environmental activism through <i>The Gigantic Change</i> : An ecostylistic analysis
10:45-11:00	Daniela Francesca Viridis (University of Cagliari) Defining “environment”: An ecostylistic investigation of a beneficial text
11:00-11:15	Prabha Shankar Dwivedi (Indian Institute of Technology Tirupati) Theology or discourse on ecology? Reading Śiva Mahāpurāṇa as an ecoaesthetical text
11:15-11:30	Q&A
11:30-11:45	Lorenzo Buonvivere (Roma Tre University) “I stink, therefore I am”: The use of puns in popularisation discourse about plants
11:45-12:00	Monica Turci (University of Bologna) Exploring climate change in contemporary picture books
12:00-12:15	Maria Bortoluzzi (University of Udine) Exploitable resources, natural solutions or web-of-life relations: Representations of plants in texts promoting environmental approaches to ecological challenges
12:15-12:30	Q&A

Seminar 6 Abstracts:

1. Maria Bortoluzzi (University of Udine) maria.bortoluzzi@uniud.it

Exploitable resources, natural solutions or web-of-life relations: Representations of plants in texts promoting environmental approaches to ecological challenges

The overwhelming majority of living beings on the Earth consists of plants; thanks to their action on ecosystems, they create the conditions for animals to live on the planet (Trewavas, 2014; Baluška & Mancuso, 2020, 2021). Plants are also considered ‘natural solutions’ for the present human-induced climate crisis. The research question focuses on the role of plants as represented in texts of different genres promoting ecological awareness and action against climate crisis and climate injustice. The theoretical framework is based on ecolinguistics (Steffensen & Fill, 2014; Fill & Penz, 2018; Stibbe,

2021, 2024; Viridis, 2022; Bortoluzzi & Zurru, 2024), critical discourse studies (Halliday, 2001; Fairclough, 2003, 2010; Van Leeuwen, 2008), and multimodal studies (van Leeuwen, 2022;). The paper focuses on the construal of plant roles in texts: what kind of ‘animacy’ and ‘activation’ they are given in texts, and how their interaction with the ecosystem is conveyed. The data sets are qualitatively analysed: media articles on climate crisis (opinion, comment and scientific popularization articles); texts on plant studies (scientific popularizations and creative non-fiction including voices influenced by native cultures). The paper establishes a connection between the phenomenon of ‘plant blindness’ in biology (Wandersee & Schussler, 1999) and the textual phenomenon called here ‘plant neglect’, namely the tendency to construe plants discursively as backgrounded inert objects easily exploitable or eradicated. An alternative is construing plants as ‘natural solution’ against the climate crisis. A third perspective, more in line with climate justice, views plants as interconnected with the web of life and deserving respect.

2. Lorenzo Buonvivere (Roma Tre University) Lorenzo.Buonvivere@uniroma3.it

“I stink, therefore I am”: The use of puns in popularisation discourse about plants

Humour has been seen to feature in some instances of popularisation discourse – e.g. the communication of science to a general public. These include, for example, public speeches like TED Talks, where laughter is a powerful engaging element. However, as popularisation strategies mainly aim at making scientific information more accessible to the layperson, the educational objective of humour is still being debated. The aim of this presentation is to investigate the role of puns in the production and dissemination of botanical knowledge to non-professional audiences. Data is collected from a small corpus of online articles published on the website of Kew Royal Botanic Gardens (<https://www.kew.org/>) between 2017 and 2023. Whereas also found in texts advertising special activities and exhibits, puns appear to occur more frequently in pieces describing the biology of plants and fungi. Following a cognitive linguistic approach, I refer to the theory of conceptual blending (Fauconnier and Turner 2003) applied to humour (Coulson 2005) to analyse such wordplays. Results suggest the presence of both ‘relexicalised’ and ‘reworked’ or ‘reconstruction’ puns (Partington 2009); the latter are mostly based on idiom modification and exploit phraseology derived from popular culture (e.g. “All’s fair in love and *spore*”). I propose that, in some of the instances highlighted, the effort required of the reader for ‘reconstructing’ the original and deciphering the conceptual incongruity (Attardo 2020) on which puns are built might act as an effective tool in forwarding scientific information and supporting its comprehension. Furthermore, adopting an ecolinguistic perspective, I suggest that particular conceptualisations entailed by some wordplays may stimulate the layperson’s interest in the botanical world and thus participate in the construction of ‘salience’ to talk about plants and fungi (Stibbe 2021).

3. Meriem Chebel (Annaba University) meriemchebel@yahoo.fr and Rahil Dellali (Annaba University) rahil.dellali@gmail.com

Reconstructing the environment through ‘adjustment’ literature: Tracking ecological actionability in Octavia Butler’s *Parable of the Sower* (1993) and Cormac McCarthy’s *The Road* (2006)

One of the most prominent products of ecocriticism is climate fiction, which laments the ecological damages that have been brought about by different imagined apocalyptic scenarios. With the rise of ecocriticism in the 1960s, contemporary science fiction writers found a new interest in environmental science for many reasons, among them the importance of the human’s positive action towards nature to change the contemporary lethargic attitude into a responsible engagement. However, many climate fiction writers fail in generating action (or actionability) because postapocalyptic narratives stimulate fear in their audiences, which is an emotion that “is generally ineffective at motivating genuine engagement” (Hofstetter). This paper, thus, studies actionability and its absence in two important

climate fiction productions: Octavia Butler's *Parable of the Sower* (1993) and Cormac McCarthy's *The Road* (2006). Both novels share the same postapocalyptic setting that follows an ecological damage brought about by climate change. Nevertheless, Butler's feminine and spiritual vision of the world after the apocalypse is different from that of McCarthy's in that it forges ideological layers that have proved relatable and engaging. She creates a literature of 'adjustment' and manages to authenticate the genre of climate fiction into the emerging new aesthetic movement of 'Afrofuturism'.

4. Chen Chun (Maynooth University) CHUN.CHEN.2024@mumail.ie

Rethinking human relationship between food and environment: Using deep ecology approach and positive discourse analysis

Environmental crises and human actions have most often been discussed with a critical and negative tone in public discourse. This research explores a fresh convergence of the human-ecological relationship by utilizing two new approaches - Deep Ecology and Positive Discourse Analysis (PDA). It focuses on ten speeches on the relationship between food production and the environment, drawn from recent TED talks. The relatively new philosophical approach of Deep Ecology advocates for a life-centric outlook that values balance and harmony between humans and the natural world. In conjunction with PDA analysis, Deep Ecology provides rather positive insights on discourses that "embodies aspects of a deep ecological perspective, and hence offers alternative models of thought and socio-linguistic practise" (Ponton, 2022, p. 38). This study analyses how TED talks on food and climate change reflect key Deep Ecology principles by examining discursive strategies and linguistic practices, using textual tools in PDA investigations. Contrary to conflictual method of Critical Discourse Analysis, the central thrust of this study is to highlight the potentially supportive role of humans in environmentally friendly practices. It uses a methodologically novel and interdisciplinary collaboration between Deep Ecology and PDA, uncovering discourses or discursive linguistic practices that favour ecologically favourable societal changes and emphasise the interconnectedness of human-ecological relationships.

5. Giuseppina Di Gregorio (University of Catania) giudigr@unict.it

From *Happy Feet* to *Strange World*: 20 years of eco-narration for the big screen to explain the impact of human actions on the environment to children

The vast majority of texts which are produced by contemporary society are characterised by an ambivalent or destructive discourse, thus defining a culture that is both nature-depleting and environment-degrading (Viridis 2022:37). On the contrary, if multimodal products for children are taken into account, as for example animated movies, it is possible to argue that they represent examples of beneficial discourse (Stibbe 2021), promoting a narrative that relies on larger-than-self values and encouraging an active approach in protecting the ecosystems. Considering this background, the present paper aims at investigating how human impact on the environment is explained to children, analysing a corpus composed of four animated movies: *Happy Feet* and *Happy Feet 2*, *The Lorax*, and *Strange World*. Preliminary results show that the eco-narration has shifted over the years from a realistic approach, as in *Happy Feet*, where intensive fishing determines lack of food for a community of penguins, to a fantastic one, as in *Strange World*. In fact, describing a futuristic community of adventurers and peasants, this movie presents the world as a living creature, which is directly affected by the choices made by its inhabitants, a living creature (a giant turtle) that needs their help to stay alive, thus promoting a perspective that is defined by the Deep Ecology, since the planet is seen as an organic whole. In order to analyse the selected corpus of animated movies, this paper relies on several theoretical frameworks and methodologies, such as ecolinguistics, critical discourse analysis, semiotics, children's literature, and intermedial studies. The main aim is to unveil the frames that characterise the 'stories we live by' (Stibbe 2021) that are created for children,

considering entertainment products that can affect informal learning, using amusement to sustain motivation.

6. Prabha Shankar Dwivedi (Indian Institute of Technology Tirupati) prabhas.dwivedi@iittp.ac.in

Theology or discourse on ecology? Reading *Śiva Mahāpurāṇa* as an ecoaesthetical text

This paper intends to bring out the idea of eco-care from the textual analysis of one of the seminal *purāṇas* called *Śiva Mahāpurāṇa*. The paper will offer a perspective of reading the theological texts rich in understanding the ecological balance represented by varied deities. Lord Śiva has always represented the harmonious co-existence of varied beings, it is therefore, he is also known as Pashupatinath. This purana offers an amazing inclusivity in Śivagaṇa (attendants of Shiva) indicating the maintenance of ecological balance. The animals that are known to be the predators for each other are all depicted in the *Śiva Mahāpurāṇa* to have been associated with lord Shiva and his family, like Shiva mounts a bull and wears a snake around his neck while lord Ganesha, his younger son, mounts a mouse on which the snake predate, and lord Kartikeya, his elder son, mounts a peacock that predate on the snake, and all live harmoniously under the influence of Shiva. The text from its very beginning promotes the plantation of trees and growing forests. In the 34th verse of the second chapter of the *Vidyēśvara Samhitā*, *Śiva Mahāpurāṇa* relates trees, particularly Banyan and the Wood-Apple trees with a religious belief by stating that recitation of the verses from the *Rudra Samhitā* under any of these trees relieves one from the cardinal sins like *Brahmahatya* (killing of a Brahmin). This chapter continues to talk about the importance of Wood-Apple tree and its forest in attaining the desired rewards from lord Shiva and motivates the devotees to plant, protect and revere this tree and its forest for their own welfare. Thus, the paper attempts to read this sacred text from the perspective of deep ecology that attaches an equal value of life to all the living beings, be it a human, a bull, a snake, a mouse, a peacock, or for that matter a honeybee as is well reflected in the Śivagaṇa.

7. Florence Floquet (Université Paul Valéry, Montpellier) florence.floquet@univ-montp3.fr
Depicting and tackling the waste problem – a study of Rob Greenfield’s “I wore all my trash for 30 days” TEDx talk

Following a previous analysis I made of various TEDx talks promoting the zero waste lifestyle, I propose to investigate how the waste problem and the need for reduction of the amount of trash we produce is dealt with in the most recent TEDx talk dedicated to that topic: that of Rob Greenfield, entitled “I wore all my trash for 30 days” (TEDx UCLA, June 2022). Using a critical stylistics approach (as developed by Lesley Jeffries (2010)), and taking into account the specificities of the format of such talks (including its non-divisive and non-polemical character), I intend to show how the problem of waste is depicted (both verbally and visually, as the speaker – through his experiment – turns himself into the physically embodiment of the problem he is discussing) and treated, questioning our preconceptions about trash. I will also explore how some solutions are put forward by Greenfield to tackle this ecological problem, to initiate change in society and make the world a more sustainable and fairer place. I will finally show how he depicts one of them as more relevant and realistic than the others – namely a solution relying on a break from consumerism by individuals rather than relying on solutions having to do with technology or recycling – trying to change our relation to trash.

8. Eleonora Fois (University of Cagliari) eleonora.fois@unica.it

Media framing and pragmatic analysis: Reporting COP 28

Journalism plays a crucial role in recognising and explaining environmental issues (Boykoff and Boykoff 2007: 1192) as well as influencing the public’s approach (McCombs and Shaw 1972). The

dissemination of globalized environmental news relies heavily on translation, which can take multiple forms. Recontextualization (Hernandes Guerrero 2019), for instance, is a phenomenon where translation is employed to generate news by extracting information, either in whole or in part, from other texts rather than replicating the original source text. This introduces transformative elements beyond mere linguistic transfer, adhering to prescribed guidelines from companies and editors. Recontextualization is a critical step in the gatekeeping and framing process that dictates which components of an information piece can be disseminated. In setting the agenda of public discussion, however, the writing style of a news article also matters. Journalistic prose leans upon the objectivity paradigm. However, a specific terminology in presenting quotations, the use of presuppositions and implicatures, and hedging are all examples of pragmatic writing choices that can create in the reader an impression of either neutrality or bias. Therefore, pragmatics may reveal concealed ideological content (Bjørge 2001) and shed light on the potential shaping of readers' viewpoints. Based on these premises, this presentation concentrates on the coverage of the conclusion of COP 28, providing a pragmatic analysis of articles from three newspapers' online editions: *The Guardian* (UK); *The New York Times* (US); *ilPost* (Italy). The primary objectives are to 1) scrutinize potential variations in the recontextualization of information among the newspapers; and 2) examine the utilization of pragmatic devices to elicit divergent reader responses. It will emerge that recontextualization, employing pragmatic methods, frames the outcomes of COP 28 in a manner distinct from the official results presented in the UAE Consensus.

9. Elisa Fortunato (University of Bari) elisa.fortunato@uniba.it

Always trembling on the brink of poetry. Human and nonhuman in Katherine Mansfield

The history of the critical reception of the narrative work of Katherine Mansfield (1888-1923) is divided along two critical lines: the studies that look at her short form of narration in relation with Modernism (da Sousa Correa, Kimber, Reid 2010) and those, more recent, which focus on its (post) colonial origins (Wilson, 2013; Aretoulakis, 2013). Her short stories, in which otherness (cultural, gender, physical) takes the form of 'sketches' of life and the senses reveal a truth that words cannot express, have always been under the lens of the critics for their capacity to capture Mansfield regard on otherness. The poetic production of the New Zealand writer had by far less critical resonance. Almost completely forgotten are the more than seventy poems written throughout her life. Yet, poetry always occupied a key part in her literary journey. "I feel always trembling on the brink of poetry. The almond tree, the birds, the little wood where you are, the flowers you do not see". As she wrote on 22 January 1916 in her notebook. It is only through poetry that the wedge between the self (no longer 'other') and the world is recomposed, and that reality acquires a new and unprecedented meaning. Memory, perception, and imagination merge as in a Kierkegaard's *fullness of time*, and the subject, no longer in an anthropocentric position, finds a new voice, synthesis and reconfiguration of the relationship between human and nonhuman (Braidotti, 2013). The voice of the bird (*When I was a Bird*). The voice of the reckless grass that grows on the rocks (*Now I am a Plant, a Weed...*). And the voice of the sea, her main interlocutor, that awakens an infinite perception of the self (*The Sea Child, Sea, Sea Song*). The presence and the function of nature in Mansfield's writings is now read also from an ecocritical perspective (see Wilson 2016 and Ryan, 2018), but there are still no studies focusing on the ante litteram post-humanism of the New Zealand writer. This contribution aims to analyse the formal mechanisms (*enjambement*, use of synesthesia, archaisms, etc.) that Katherine Mansfield uses to interpret nature (intended as the nonhuman) and to create a new subjectivity that incorporates human and nonhuman in a process of autopoiesis (Haraway, 2023). In Mansfield's poems, nature and culture are no longer antithetical. Rather, through poetry, they do find a shared identity. The sample used in our analysis is a selection of poems unpublished in Italy.

10. Eleonora Gallitelli (Roma Tre University) eleonora.gallitelli@uniroma3.it

Personal deixis as a rhetorical strategy in a contemporary edition of a classic of the environmental movement

This paper focuses on the use of personal deixis in the framing of the new edition of Aldo Leopold's *A Sand County Almanac: And Sketches Here and There* (1949). This celebrated collection of essays, considered one of the most important books on ecology and environmentalism ever written, has had several editions in 15 languages, with more than two million copies printed. The recent 2022 edition is particularly interesting from a pragmatic point of view, in the way it is targeted to a new generation of readers thanks to an introduction by the author Barbara Kingsolver. Here, as on the Aldo Leopold Foundation website where the book is on sale, deixis is effectively employed to overcome what Kingsolver calls the "full-metal culture war" between "conservationists" and "conservatives". Starting from a reference to her own experience (the first words of her introduction are "My life"), Kingsolver astutely includes herself both in the "half of us" who are "worried sick about a warming planet" and "the rest of us" who "think Greta should go home and watch movies with her friends". This ecumenical use of the "inclusive we" (Yule 1996: 11) can be considered part of a strategic manoeuvring aimed to create "communion" (van Eemeren & Houtlosser 1999: 485) between the two opposing parties ("all of us"), while at the same time averting the risk Kingsolver perceives that in "the heat of modern culture wars, a voice like this could [be] canceled".

11. Jean Marguerite Jimenez (University of Calabria) jean.jimenez@unical.it and Vanessa Marcella (University of Calabria) vanessa.marcella@unical.it

The bright side of fashion: Environmental and social sustainability in the south of Italy

Growing concern on the part of society and academia regarding environmental damage has led fashion industries to a wider engagement with sustainability (Li *et al.*, 2024). Indeed, the time has come to rethink the global textile system, which has notably had detrimental effects on the environment (EMF, 2017).

This presentation is based on the analysis of a small emerging fashion and agricultural cooperative located in the south of Italy, namely *Il Nido di Seta*, which is implementing a new regional regenerative silk production program at a local scale and has recently developed a collaborative project with Gucci that takes a nature-positive approach to biodiversity.

Specifically, the study explores how *Il Nido di Seta* uses language in the ecological context (Stibbe, 2012), including issues related to the global fashion industry, ecotourism, and regional enhancement. Based on a corpus of texts from the cooperative's website as well as texts from Gucci's website which refer to their collaboration with *Il Nido di Seta*, the aim is to analyze and compare the type of ecological discourse adopted (Fill & Mühlhäusler, 2001). Moreover, the study examines to what extent the topics addressed in the websites are reflected in *Il Nido di Seta*'s social media posts on Instagram. Lastly, by focusing on these messages (N=363), we analyze how their ecological purposes are framed (Entman, 1993) in a multimodal way, in the time span 2019 - 2024.

This work presents the results obtained (1) with corpus linguistic techniques to determine the occurrence of terms and the use of collocations; (2) through content analysis to investigate differences and similarities between the webpages and the social network (Instagram); (3) with the analysis of frames to identify the messages conveyed through digital communication and images.

Keywords: Eco-fashion, sustainability, ecotourism, ecological discourse, corpus linguistics, social media.

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12. Jane Helen Johnson (University of Bologna) janehelen.johnson@unibo.it and Cinzia Bevitori (University of Bologna) cinzia.bevitori@unibo.it

“I just feel really inspired and full of energy to work towards a better future!” Eco-emotions in readers’ reviews: A corpus-informed SFL study

A growing number of studies from several different disciplinary perspectives have shown how emotions of climate and environmental-related issues are increasingly important in shaping people’s reactions to the climate crisis (e.g., Pikhala 2022). Research from different theoretical perspectives has documented depression and anxiety evoked by climate change. Recent studies have demonstrated that ‘eco-anxiety’ can have both inhibiting and motivating effects, and there is evidence that empathy is positively associated with prosocial behavior (Ágoston et al. 2022). This study will focus on attitudinal resources and the mechanisms by which speakers construe their emotions, by using corpus tools and techniques and the Appraisal framework (Martin & White 2005). While the relation between language and emotion has been examined in various genres (e.g., Bednarek 2008, Mackenzie & Alba-Juez 2019, Cavasso & Taboada 2021), little attention has so far been paid to the comments that readers make to evaluate books. The purpose of this study is to investigate readers’ lexicalized expressions of feelings aroused by selected books on climate change non-fiction (Bevitori & Johnson 2023) in a corpus of Goodreads reviews containing the lemma *feel/feeling*, and thus promoting certain books and possibly actions rather than others. Following Martin (2017), we build up “a picture of the feelings we mean, describing how they are related to one another (looking round), specifying how they are realized (looking down) and outlining what they realize (looking up)” (2017: 24). Probing such feelings may thus have a practical outcome contributing to combating climate change.

13. William Kelleher (University Rennes 2) william.kelleher@univ-rennes2.fr

The ‘What matters to us’ project and participative ethnographic research into Rennes’ civil society narratives – an ecolinguistic perspective

‘What matters to us’ (‘Ce qui nous concerne’) is a small stories narrative (Georgakopoulou, 2007; De Fina and Georgakopoulou, 2008) participative ethnographic research project into third sector organisations in Rennes, France. Rennes has a rich history of civil society engagement. This encourages ‘positive’ discourse analysis (Bartlett, 2012) and purposive change through research initiatives. ‘What matters to us’ is a longitudinal project in three phases: the composition of a corpus of stories told by members of civil society organisations (Kelleher, Djagbre, Kouakou and Briand, 2022), the creation of an interactive library accessible through a 2D virtual world (Ramella, 2023), and facilitation of emancipatory pedagogic practices focused on re-tellings and co-tellings. This paper explores ‘What matters to us’ stories from an ecosophical (Naess, 1989) and ecological (Kelleher, 2020) perspective. This concerns, firstly, the shape of the story arc and its time scale, which is to say that we explore stories that employ sharing and interspecies cooperation (Haraway, 2016; Tsing, 2015), or what Haraway (2016: 40) terms stories in ‘nets’. Secondly, we are concerned with the differences between teller and (interspecies) characters captured by positioning analysis (Bamberg and Georgakopoulou, 2008; De Fina, 2013) and the axes of intersubjectivity (Bucholtz and Hall, 2005) pertinent to such positionings. Finally, we explore the semiotisation of the story world and the linguistic means or ‘earth-centred’ language (Rosenfeld, 2019) that is employed. Findings suggest that the third sector in Rennes, and its stories, are responsive to ecosophical values and give voice to fascinating links between humans and their environment.

14. Agata Rozumko (University of Białystok) a.rozumko@uwb.edu.pl

Media reports on the impact of the war in Ukraine on animals: An ecolinguistic perspective

The impact of the war in Ukraine on the environment has already been discussed by environmental scientists (e.g. Pereira et al. 2022); some research has also been done on Anglophone media discourse reporting the ecological consequences of the Russia-Ukraine war (e.g. Pavlichenko & Orlova 2022; Pavlichenko & Bilas 2023). This paper focuses on media accounts of animal rescue operations and the situation of animals during the war in Ukraine. More specifically, it examines the discursive representation of animals in a corpus of articles devoted to this problem, collected by the author from the BBC and CNN websites. The aim of this study is to identify the discursive strategies employed by BBC and CNN reporters to describe animals, their suffering, and the relations between animals and humans during the war. It focuses on such discursive practices as euphemisation and anthropomorphisation; it also looks at the use of reference terms, as well as the notions of agency and responsibility in descriptions of the relations between animals and humans. It shows that different species of animals are represented in different ways, in many cases depending on the nature of their relationship with humans in the time of peace.

15. Gi Taek Ryoo (Chungbuk National University) gtrvoo@chungbuk.ac.kr

The language of feelings: Experiential encounter with the environmental crisis

Jorie Graham's *Sea Change* (2008) was an artistic response to the prevailing public apathy and social denial regarding climate change, at the time when the US refused to take its share of responsibility for ecological destruction. Indeed, climate Change is not something we can perceive or whose physical substance we can discern; it can be grasped only through scientific concepts and models. For Graham, our failure to imagine and encounter beyond our experience is part of the reason why we have created the environmental crisis. What she has done, in *Sea Change*, is to bring the environmental plights to the human sensorium, so that people can truly "feel" what they think they already know." Her poetry allows us to have an experiential encounter with the environmental crisis, by embodying an apocalyptic world in its linguistic forms and thus making us "feel" or experience catastrophic events and the destructive consequences of human activity. For Graham, feeling is an effective way of engaging the reader with the environmental crisis as it has the power to affect our minds and, thus, (re)direct our actions. With diverse and multi-layered artifices, Graham's poetry can articulate what scientific discourse cannot and render the declining ecosystem more sensible and perceptible than any scientific model can. This paper explores this affective dimension of Graham's experimental language to demonstrate how her poetry changes our sensorial and perceptual coordinates to awaken our sense of interconnectedness with and responsibility for the natural world.

16. Philipp Striedl (University of Zurich) philipp.striedl@uzh.ch

What do ratings about Sensory, Motor and Emotional associations of landscape terms and images reveal in the context of ecological discourse?

This study of landscape conceptualisations is an innovative collaboration between geographers, psychologists and linguists. We aim to uncover language-specific conceptualisations in ecological discourse by using experimental methods and interdisciplinary perspectives. Knowledge about landscape conceptualisations is a prerequisite for context-sensitive analysis of ecological discourses (Burenhult 2023; Lakoff 2010). Thus, assessing landscape conceptualisations can offer insights for policy makers to promote sustainable landscape management. In our online survey, English, French and German speaking participants rated the degree of their sensory, motor and emotional associations with landscape terms and images. We queried fourteen dimensions which are regarded as basis for conceptual grounding in psycholinguistic approaches (e.g. Lynott et al. 2020; Warriner, Kuperman & Brysbaert 2013). Statistical analysis revealed systematic differences in ratings of landscape terms

between English, French and German speaking participants which indicate diverging conceptualisations of LANDSCAPE in the subject speaker communities. For example, English speakers who rated *rain* indicated feeling significantly unhappier than German speakers who rated *Regen*. By comparing ratings of landscape images and terms, we investigate possibilities for multimodal and non-verbal communication in ecological discourses. In isolation, our data cannot explain participants' diverging ratings, but it reveals community-specific associations with landscape concepts that invite for further interdisciplinary research. For example, (historical) discourse analysis of the concept RAIN in English, French and German texts can uncover important information for policy incentives against draughts and floods caused by Climate Change. Appropriate and nuanced attitudes towards RAIN can help communities adapting to extreme precipitation events.

17. Masayuki Teranishi (University of Hyogo) teranishi@shse.u-hyogo.ac.jp

The natural environment in tourism communication at Japan's world heritage sites: An eco-stylistic analysis of tourist guides for foreign visitors

The aim of the current study is to examine the role of the natural environment in tourism communication in Japan and to consider methods used to raise ecological awareness at Japan's World Heritage Sites. By analyzing, stylistically and narratologically, foreign language texts provided for non-Japanese speaking tourists, I will clarify how (in)appropriately cultural buildings and places are represented as worth preserving from an ecological perspective. The current study is particularly concerned with what narrative and stylistic devices are employed to raise awareness of the beauty, nature, and environment of Japan's World Heritage Sites. For this purpose, I will compare three types of tourist guides: "original" Japanese versions, their verbatim translation by DeepL, a cutting-edge machine translation system, and authentic English versions. The research is based on a field study gathering authentic data at World Heritage sites in Japan. The current study simulates a foreign visitor's trip and as preparation for the field work, their websites are also examined. In this presentation, the 'original' Japanese and 'translated' English texts describing cultural and historical sites, such Ryoanji, are comparatively analyzed from the perspectives of translation (Boase-Beier 2014) and eco-stylistics (Virdis 2022), as well as cross-cultural understanding, to examine whether and to what extent the original Japanese messages are retained, modified, or even deleted in the foreign language. By focusing on the representation of Japan's culture and natural environment, I will explore the relationships between the value of sightseeing spots as cultural heritage sites, awareness of environmental preservation, and stylistic and narratological choices.

18. Monica Turci (University of Bologna) monica.turci2@unibo.it

Exploring climate change in contemporary picture books

This paper explores challenges posed by climate change in a corpus of picture books for children. In the twenty-first century, picture books on climate change have become an increasingly popular feature in bookshops and websites. Association of teachers, librarians, journalists and environmentalists have provided information and have variously promoted this genre, often engaging in a debate along with academics on the way picture books can prepare a young audience to face one of the most contentious and complicated challenges of our times. Implicitly underlying this view of picture books is Jerome Bruner's contribution in the field of narrative (1985) that sees narrative thought as a conduit to understand social events and to interact with others by using our natural ability to create stories. This paper aims at providing a multimodal analysis that illustrates the strategies adopted in contemporary picture books to communicate coping mechanisms and suggest actions for positive change. The methodology of analysis is quantitative and qualitative. The former uses a semi-automatic procedure to gather data and find foregrounded features connected to the representation of climate change. Based on these findings, qualitative analysis focuses on a selection of relevant case studies employing an interdisciplinary method inspired by ecostylistics, multimodality, ecocriticism and ecopedagogy.

19. Daniela Francesca Viridis (University of Cagliari) dfviridis@unica.it

Defining “environment”: An ecostylistic investigation of a beneficial text

In his latest book, Goatly (2022, 282, 287-289) explores such key contemporary ecological issues as capitalism and human control over nature. More precisely, this scholar discusses the quantifying potential of the noun phrase, and states that quantification sustains the monetising practices of capitalist ideology. This leads to gradual commodification of both humans and the environment, which has a dramatic impact on social equality and biodiversity, with a catastrophic reduction in the latter threatening the environment and the entire planet. According to Goatly (2022, 282, 304), the environment is directly endangered by obvious phenomena like monoculture and species loss, but also by less obvious phenomena like standardisation, anthropocentrism and individualistic freedom. Given these ecological challenges, it is of topical interest to clearly define what “environment” means from different disciplinary perspectives and to exemplify its meaning in ecological discourse. Moving from this background, this presentation investigates the marker word (Myerson and Rydin 1996, 6, 37) “environment”. In the first analytical part of this presentation, this marker word is defined from the disciplinary viewpoints of lexicology (Oxford English Dictionary Online 2024) and of ecology and environmental studies (recent ecology and environment dictionaries and textbooks). In the second analytical part, the marker word “environment” is explored in the context of a text drawn from the environment (Myerson and Rydin 1996, 7-10), to be more specific, from the environmental website of Greenpeace International. The stylistic strategies scrutinised in this presentation are mainly foregrounding (Leech 2007), point of view (Simpson 1993) and metaphor (Steen 2016). The text and the stylistic devices emerging from this examination are compared with and evaluated against the ecosophy of this research and its seven norms (Stibbe 2021, 14-15); as a result, several beneficial stylistic practices (Stibbe 2021, 26-30) are identified and proposed for wider use and circulation among the general public.

20. Elisabetta Zurru (University of Genoa) elisabetta.zurru@unige.it

Environmental activism through *The Gigantic Change*: An ecostylistic analysis

In the last decade, an ecological turn has been advocated within stylistics (Goatly 2017; Zurru 2017). The number of publications on the link between style and the representation of landscape, space, place and environment has increased (Douthwaite, Viridis, Zurru 2017; Viridis, Zurru, Lahey 2021; Viridis 2022a; Viridis 2022b). A number of these contributions explore the connection between the functional and stylistic use of language and (un)ecological discourse in texts, with the aim of contributing to the global conversation on ecological matters and helping raise awareness. In addition, ecostylistics has also been fruitfully employed to analyse the style of ecological discourse in multimodal texts (e.g. Zurru 2021), which have also become the object of analysis of mainstream stylistics in recent years (see McIntyre 2008, Nørgaard 2018, Ringrow & Pihlaja 2020). With an integrated approach based on ecostylistics, multimodality (Cope, Kalantzis 2000; Kress 2010) and visual environmental communication (Hansen 2018), this presentation will investigate a case study within environmental discourse and activism: the short animated film released in April 2020 by *The Gigantic Change* (<https://thegiganticchange.com/#>) as part of their campaign to promote individual and collective action to help put a stop to the climate emergency. The aim is to explore which linguistic and non-linguistic communicative strategies allow the text to be engaging and approachable for different age groups, while maintaining its explicit function of communicating the urgent need for a “gigantic change” in the form of swift collective ecological action.

7. Lexicography, Discourse, and Power: Dictionary-Making in History and the Construction of Hegemonic Discourses **[in person]**

Convenors:

- Alessandra Vicentini (University of Insubria, Italy)
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- Ruxandra Visan (University of Bucharest, Romania)
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Abstract:

This seminar proposal explores the complex relationship between lexicography, discourse, and power dynamics from a historical perspective, acknowledging the significant role of dictionaries in shaping dominant discourses and power structures (Bourdieu 1991; Schmid 2001).

It seeks to uncover the impact of dictionary-making practices on language, culture, and society throughout history. By examining the historical and social contexts of dictionary creation and usage, the seminar focuses on their contribution to constructing and perpetuating hegemonic discourses.

Discussions may encompass various aspects of lexicography, e.g., word selection, definition, organization, labelling, and contextual information, considering the influence of social, cultural, and political factors (Cowie 2008; Allan 2013; Considine 2019).

The purpose is to facilitate interdisciplinary dialogue, inviting participants to critically examine how dictionaries reinforce or challenge dominant discourses over time.

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- Cowie A. P. (2008). *The Oxford history of English lexicography: Vol. I: General-purpose dictionaries; Vol. II: Specialized dictionaries*. Oxford: OUP.
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Presenters: Anna Anselmo, University of Ferrara, Italy; Raluca Sinu, Transilvania University of Braşov, Romania; Reinhard Heuberger, University of Innsbruck, Austria; Elisabetta Lonati, Università degli Studi del Piemonte Orientale, Italy

Thursday, 29 August 2024, 10.30 -12.30, Synathlon 2212

10.30 -10.40, Alessandra Vicentini (University of Insubria, Italy) & Ruxandra Vişan (University of Bucharest, Romania) - *Introductory remarks*

10.40 -11.00, **Elisabetta LONATI** (Università degli Studi del Piemonte Orientale, Italy): “*To the interest and glory of their country*”: *Business and Power in Late 18th-Century British Dictionaries of Trade and Commerce* [elisabetta.lonati@uniupo.it]

11.00 -11.20, **Anna ANSELMO** (University of Ferrara, Italy): *The Reception of Motherby’s New Medical Dictionary: Coeval Reviews and the Lexicographic (Re)Organization of Medical Knowledge*,

11.20 -11.40, **Raluca SINU** (Transilvania University of Braşov, Romania): *Ideology in Dictionary-Making. The Case of the Dictionary of the Romanian Language* [raluca.sinu@unitbv.ro]

11.40 -12.00, **Reinhard HEUBERGER** (University of Innsbruck, Austria): *Anthropocentrism in Monolingual English Learners' Dictionaries – Revisited* [Reinhard.Heuberger@uibk.ac.at]

12.00 -12.30 – *Discussions and concluding remarks*

Seminar 7 Abstracts:

“To the interest and glory of their country”: Business and Power in Late 18th-Century British Dictionaries of Trade and Commerce

Elisabetta LONATI

Università degli Studi del Piemonte Orientale, Italy

The second half of the eighteenth century saw the publication of three British dictionaries of trade and commerce: Postlethwayt's (1751-1755 1st, and later), Rolt's (1756 1st, 1761 2nd), and Mortimer's (1766). On the one hand, they included very practical and useful knowledge for the daily activities of merchants, manufacturers, and men of business in general; on the other hand, they also promoted “commerce as a national science”, to support “the interests of all the dominions belonging to the crown” (Postlethwayt, 1751-1755 1st: ix), and “to conduct his [i.e. merchant and trader's] business with honour and advantage” (xiv). As a consequence, the function of these dictionaries went far beyond ‘practicality’: they helped to change the representation of an expanding and empowering country-nation. Dictionaries of trade and commerce became pivotal in the construction of dominant discourses at the socio-cultural and political levels. The general aim of this contribution is both a close examination of the lexis of trade and commerce and a discussion on its cultural assumptions as they emerge from the paratextual apparatus, and from a selected number of entries. The approach is mainly qualitative, but a preliminary corpus-based quantitative approach to collect data by a concordancer is required. The starting point for the selection of entries and further in-depth qualitative analysis is the word business. The investigation will demonstrate how the word business is able to identify lexical, ideational, and ideological networks which are significant components of 18th-century British hegemonic discourse(s).

The Reception of Motherby's *New Medical Dictionary*: Coeval Reviews and the Lexicographic (Re)Organization of Medical Knowledge

Anna ANSELMO

University of Ferrara, Italy

Among the under-researched areas in the history of medical lexicography, McConchie refers to the critical assessment of how dictionaries “might fit into and reflect the larger scientific and cultural milieu of the period” (2019: 3). During the eighteenth century, medical reform and shifting epistemological paradigms brought about the progressive differentiation of medical dictionaries and medical encyclopedias (Lonati 2017; McConchie 2019); in turn, this caused a shift in dictionary content and entry organization, and it implied a new use – i.e. quick reference – and a new intended audience. George Motherby's *New Medical Dictionary* (1775) embodies this shift. An analysis of its reception is presented here, in particular, a reading of the three reviews it received, one per edition (1775, 1785, 1791). Interestingly, these were all published in the same periodical *The Critical Review*. The analysis aims to combine an appraisal of Motherby's role in reshaping the medical dictionary, in line with the shifting knowledge organization paradigms of the time, and a look into the burgeoning

world of the periodical press, whose mediation and remediation of lexicographic work provides insight into new hegemonic ways of conceptualizing and reading medicine.

Ideology in Dictionary-Making. The Case of the *Dictionary of the Romanian Language*

Raluca SINU

Transilvania University of Braşov, Romania

Premised on the idea that “[l]exicography and its products, dictionaries, are never value-free, apolitical or asocial” (Chen, 2019 in Fuertes-Olivera and Tarp, 2022: 109), this article aims to highlight a few aspects of ideological bias found in the most authoritative and comprehensive reference work in our cultural context, the *Dictionary of the Romanian Language* (*DLR*, 2010). The result of a century-long compilation process and originally released in installments, *DLR* is a shining example of not just the changes in the lexicographic practice and philosophy, but also in the communal mindsets on different aspects relevant to society at a given time. In light of this, *DLR* cannot be said to reflect one political ideology, but a complex of attitudes relating to societal and political life in Romania and abroad. For instance, while the word *fascism* is not an entry in *DLR* because the installment containing the letter F was completed in 1934, before the rise of fascism in Europe, the word *fascism* was later used to define *Nazism*, in the installment devoted to the letter N, issued in 1971. Another example is the pair *aristocrație – nobilime* (“aristocracy”- “nobility”) defined almost six decades apart: the former is glossed as a class of people privileged by birth, the latter, a class of the exploiters, descendants of feudal land owners who preserved their class privileges. In tracing the social and political ideologies that found their way in *DLR* our focus of attention will be the front matter, macrostructure and microstructure of this interesting dictionary.

Anthropocentrism in Monolingual English Learners’ Dictionaries - Revisited

Reinhard HEUBERGER

University of Innsbruck, Austria

Dictionaries can be a revealing source when examining the prevailing views and biases of a society (cf. Landau 1993: 309). Lexicographers aim to provide objective information, and the biases which dictionaries nevertheless contain are usually those widely shared by the general public – thus going unnoticed at the time. Anthropocentrism is a prime example of overlooked bias. It regards nature and animals as means or instruments rather than ascribing any intrinsic value to them (cf. Kopnina et al. 2021). Within the framework of ecolinguistic research, this paper compares animal-related dictionary definitions in monolingual English learners’ dictionaries from the mid-1990s with their present-day counterparts and investigates whether the anthropocentric attitudes prevalent three decades ago are still found in the current generation of reference works.

Compared to newspapers and television news programs, dictionaries play an only minor role in shaping public opinion. At the same time, dictionaries are commonly regarded as authorities on language issues (cf. Moon 2002: 634; cf. Jackson 1994: 42), and language learners are thus particularly likely to store and emulate the style and content of the definitions (cf. Veisbergs 2005: 537). As Moon (2014: 85) puts it: “Ideologically positioned meaning is central to the concerns of critical lexicography, and particularly important with respect to learners’ dictionaries because of their positioning as global texts for a pluralist multicultural usership.” Anthropocentrism in (learners’) dictionaries should therefore not be regarded as trivial or negligible, and it ought to be investigated in the same way as other ideologies, e.g. sexism, ageism, racism or ethnocentrism.

8. Teaching Specialized Translation in the Machine Translation Era **[in person]**

Convenors:

- Tiffany Jandrain (Université de Mons, Belgium)
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- Charlene Meyers (Université de Mons, Belgium)
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- Joëlle Popineau (Université de Tours, France)
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Abstract:

The swift progress of neural machine translation (NMT) and the advent of tools such as Google Translate, DeepL, eTranslation and ChatGPT have considerably reshaped the world of translation. As a natural consequence, translation teaching has also been impacted by this paradigm shift. We invite participants interested in discussing any of the following:

- Integrating NMT tools in specialized translation teaching
- Teaching the limits and benefits, the pros and cons of NMT in specialized settings
- Teaching NMT post-edition in specialized translation
- Annotating errors in NMT post-edition of specialized texts
- Defining quality with NMT tools (quality/quantity performance)
- Comparing the use of NMT vs other tools by students (corpora, web search, terminological databases, translation memories, etc.)
- Comparing NMT-aided translations with human specialized translations
- Tendency to over-trust / mistrust NMT in specialized translation teaching / learning

Names and Affiliations of all Presenters:

1. Natalie Kübler, Alexandra Mestivier, Maud Bénard, CLILLAC-ARP, Université Paris Cité
2. Romane Bodart – Université Catholique de Louvain
3. Kiara Giancola – Université de Mons / Université Catholique de Louvain
4. Joëlle Popineau – UMR CNRS 7270, Université de Tours
5. Gaia Aragrande, Irene Frosi – University of Bologna
6. Célia Atzeni – CLILLAC-ARP Université de Paris, William Babonnaud – Talan's Research and Innovation Centre, Paris
7. Rossella Latorraca – University of Salerno
8. Radia Hannachi – University of Southern Brittany, Sílvia Araújo - University of Minho

Time slot of 4 hours: 20 min of presentation + 10 min of question time for each presentation.

Session 8 (Thursday 29 August 2024, 15:30-17:00, Synathlon 2218)

1. 15:30-16:00 – **Natalie Kübler, Alexandra Mestivier & Maud Bénard** – *Translating and Post-Editing in Specialised Context. Do we still need to train specialized translators?*
2. 16:00-16:30 – **Romane Bodart** – *Post-editing quality: Tracking students' progress across time*
3. 16:30-17:00 – **Kiara Giancola** – *A Comprehensive Analysis of Speech Technologies in Machine Translation Post-Editing*

4. 17:00-17:30 – **Radia Hannachi & Silvia Araújo** – *From Automatic Translation to Vocal/Image Representation of Idiomatic Expressions with Artificial Intelligence*

5. 17:30-18:00 – **Rossella Latorraca** – *The blame game. MTPE vs. Human Translation in the eyes of translation trainees*

Session 9 (Friday 30 August 2024, 10:30-12:30, Anthropole 2024)

6. 10:30-11:00 – **Joëlle Popineau** – *Machine vs students: Translating legal texts, comparing and analyzing errors*

7. 11:00-11:30 – **Gaia Aragrande & Irene Frosi** – *Technology in specialized translation teaching: A Progress Report on the Translation of Web-Based Heritage Tourism at the MA Level*

8. 11:30-12:00 – **Célia Atzeni & William Babonnaud** – *Exploring the abilities and limits of generative AIs on specialized translation: a case study on UN documents on violence against women*

Seminar 8 Abstracts:

1. *Translating and Post-Editing in Specialised Context. Do we still need to train specialized translators?* – Natalie Kübler, Alexandra Mestivier, Maud Bénard

From the era of translation memories to the present day, the qualitative leap seen with the advent of deep learning is impressive. However, while Neural Machine Translation (NMT) produces more fluent texts, it continues to produce errors. Kenny (2022) and Martikainen & Kübler (2016) point out that these errors can have serious consequences in the healthcare sector, for example.

While future translators will continue to receive training in human translation, training in machine translation and post-editing will require them to develop additional skills (Kenny 2022). Furthermore, translating a specialised text requires adapted skills, in terms of acquiring specialised knowledge (Rogers 2015), but also in the use of tools and corpora (Bowker & Pearson 2002). Yamada (2019) shows that the errors produced by NMT are fairly similar to the errors produced by humans and require the same cognitive effort in post-editing as revising a human translation. Finally, while NMT produces results that are close to acceptable in less specialised domains, the results in highly specialised domains are much less convincing.

Since ChatGPT appeared on 30 November 2022, researchers have tried to evaluate its use in translation. Jiao et al (2023) compare the results of ChatGPT with those of DeepL in neural machine translation; Karpinska and Iyyer (2023) in the literary field show that LLMs perform better for translation at paragraph level than at sentence level and that professionals prefer these solutions to those of Google. Castilho et al. (2023) show that ChatGPT is more sensitive to contextual information than DeepL or Google. Most studies agree that when properly used, ChatGPT, produces better results than neural machine translation systems.

A pilot study in which 4 specialised texts were translated by ChatGPT4 and DeepL suggests that neither one is better than the other; the various issues in their respective outputs are different.

In an experiment with 1st year master's students in specialised translation, students post-edited extracts from scientific articles in earth sciences from English into French. The articles were machine translated by DeepL and CHatGPT. The translations and post-edits were annotated using an error typology adapted for the teaching of translation (Castagnoli et al. 2011) and post-editing (Kübler et al. 2022), both to enable the students to revise their work and to assess the types of errors in the two processes. The results show, for example, that terminology, particularly complex terms and terms inserted in complex noun phrases, pose just as many problems in post-editing as in human translation,

but sometimes on different points. The same applies to specialised collocations. We will present the methodology used to create the learner corpus and discuss the results between human translation and post-editing machine translation or AI in order to highlight the skills required for both processes. In addition, we will show how to exploit the post-editing learner corpora produced by students to create pedagogical material.

2. *Post-editing quality: Tracking students' progress across time* – Romane Bodart

The aim of this talk is to provide comparative empirical insights into the quality of machine translation post-edited texts produced by master's students in translation (Guerberof Arenas 2009, Koponen and Salmi 2018, Pavlovic and Antunović 2021, ...). The objective is three-fold: (1) assess the overall quality of post-edited texts produced by the same students over a period of two years (master's degree), (2) compare the error types most commonly found in student post-edited texts, also adopting a longitudinal approach and (3) examine the impact of a task variable, namely the time taken to complete the task (in minutes), known as temporal effort (Krings 2001), to assess whether it impacts quality. To the best of our knowledge, this is the first longitudinal study on the topic.

We rely on English-to-French corpus data drawn from the *postedit.me* (PEM) corpus. More precisely, we make use of a PEM subcorpus containing 107 post-edited texts (90,000+ tokens) that pertain to the legal and financial domains. The subcorpus was fully error-annotated relying on a standardized taxonomy drawn from the *Machine Translation Post-Editing Annotation System* (MTPEAS) (Lefer et al 2022). MTPEAS contains four categories to tag errors in post-edited texts, which are systematically complemented with TAS tags (*Translation-oriented Annotation System*, Granger and Lefer 2021) to specify the nature of the erroneous segments in the final post-edited texts.

The longitudinal analyses will yield preliminary insights into quality improvement (or lack thereof) from the first year of the master's programme, before students attend a compulsory stand-alone module dedicated to post-editing, to the second year of their programme, when they are trained in post-editing and have practiced it across language-pair- and domain- specific translation courses.

3. *A Comprehensive Analysis of Speech Technologies in Machine Translation Post-Editing* – Kiara Giancola

With the ever-evolving translation market and the advent of machine translation (MT) in the translators' toolbox, new challenges and practices have been arising over the last few years, especially since the growing uptake of machine translation post-editing (MTPE) (Liyanapathirana et al., 2019). The need of innovative tools and competences to address this technological shift has led to empirical studies to test MTPE with different methods, including with speech technologies. Speech synthesis and automated speech recognition have indeed gained ground, allowing translators to work faster in a more ergonomic environment (Ciobanu & Secara, 2019; Liyanapathirana et al., 2019). However, their implementation in MTPE remains underexplored, even more so in translator training. This paper therefore aims to review the realm of MTPE and speech technologies to suggest new research avenues and pedagogical approaches. The review begins with the investigation of the strategies for effectively incorporating speech technologies into MTPE, as well as their limits and benefits. Then, the focus is put on the quality and effectiveness differences between speech-enabled MTPE and traditional MTPE. Finally, the user's perspective is considered, exploring the experiences and satisfaction levels of individuals engaged in MTPE with speech technologies, and their resulting implications for translator training. All in all, this paper seeks to put forward a comprehensive analysis of the integration of speech technologies in MTPE, aspiring to be a catalyst for advancing translator training by ensuring that it remains at the forefront of preparing translation professionals and educators for the challenges and opportunities presented by the MT era.

4. *Man vs machine: Translating legal texts, comparing and analysing errors* - Joëlle Popineau

This paper aims to compare legal translations made by Law and Language students in translation classes and the productions made by ChatGPT. Constitutional law and criminal law are chosen to conduct our comparison. Law and Language students with whom we conducted the study have dual syllabi and classes in the Languages Faculty and Law School of the University of Tours.

Legal English is a highly specialized domain of translation because, on the one hand, legal systems differ from country to country (Levasseur 2018) and on the other hand a highly specialized knowledge of the legal system of the country referred to and the domain with which the text deals are basic requirements. Some may say it is only a matter of vocabulary lists, but legal translation is not a transparent process where a word in English has an equivalent and only one in French. Moreover, let's keep in mind that English and French are not parent languages: they do not belong to the same Indo-European branch of languages: indeed, French is a Roman language, whereas English is a Germanic language. Thus syntax between both languages differs in many ways.

Legal translation is thus a threefold complex procedure: different founding documents and legal systems imply complex (un)equivalences (Cornu 2005); different syntaxes stemming from different language characterisations imply complex syntactic (re)writing (Sorlin 2014); English legal stylistics seems to be a verb-based language, whereas French legal stylistics show a more frequent use of nouns (Wales 2001; Popineau 2024). Last but not least, semantic representation differs as well; the same legal notion can have different legal consequences (Monjean-Decaudin 2022).

Our first example deals with “laïcité” which is a key principle established in the French constitution:

(1) « La France est une République indivisible, laïque, démocratique et sociale ».

(1a) (CHATGPT) France is an indivisible, secular, democratic, and social Republic.

(1b) (Students) France is a Republic which is defined by its unity, laicity, democracy and welfare principles.

“Secular” does not correspond to *laïcité* in French founding texts. Law and Language students faced difficulties translating “laïcité” because no word in English embraced the three key principles set up under *laïcité*:

*La laïcité repose sur trois principes : la liberté de conscience et celle de manifester ses convictions dans les limites du respect de l'ordre public, la séparation des institutions publiques et des organisations religieuses, et l'égalité de tous devant la loi quelles que soient leurs croyances ou leurs convictions*¹.

(2a) (Students) [French *laïcité* is based on three principles: freedom of conscience and to express one's convictions as far as order and police are not threatened, separation of public bodies and religious institutions and a fair trial in courts regardless of one's beliefs or convictions].

So the best legal translation strategy is to borrow the French word *laïcité* into English texts as definitions do not compare.

Our second example deals with citizenship in English constitutional law:

(2)The British government took away Shamima Begum's citizenship on national security grounds in 2019, shortly after she was found in a detention camp in Syria².

(2a) ChatGPT : Le gouvernement britannique a retiré la citoyenneté de Shamima Begum en 2019 pour des motifs de sécurité nationale.

(2b) (students) Le gouvernement britannique a déchu Shamima Begum de sa citoyenneté britannique en 2019 pour atteinte à la sûreté nationale.

French Law students face difficulties translating citizenship into French because *citoyenneté* and *nationalité* are strongly bound in French constitutional law: a French individual can not be deprived

¹ Texte de la Constitution française, Legifrance,

<https://www.legifrance.gouv.fr/loda/id/JORFTEXT000000571356/> consulté le 17 avril 2024.

² <https://www.supremecourt.uk/cases/uksc-2020-0157.html>

of their citizenship without losing their *nationalité*. So students decided to add British [britannique] to localize the legal piece of news related in (3) (Nord, 1997), showing a clear difference between the unicity of *nationalité* in French and the six definitions of citizenship in the UK (Popineau forthcoming).

Other branches of law will be dealt with in our presentation, and other examples will be commented on. What ChatPGT produces is called “a word-to-word literal translation” (according to the translation procedures listed by Vinay Darbelnet 1958/1977) without comparing legal systems. We assume that as far as legal translation is concerned only what can be compared (legal notions) can be translated. Legal translation requires comparative law which is yet to be taken into account in Chatgpt productions. Law students are trained to use comparative law in their syllabus which gives more localized and legally correct translations.

5. Technology in specialised translation teaching: A Progress Report on the Translation of Web-Based Heritage Tourism at the MA Level – Gaia Aragrande, Irene Frosi

Tourism represents a leading sector in translation practice with growing inputs from the fields of specialised translation and applied linguistics (Gandin, 2016); especially in the context of tourist websites, the potential for neural machine translation (NMT) and machine translation (MT) is now exploding with repercussions and ramifications that are not yet clear (Carvalho et al., 2023; Dimitroulia, 2021).

Within this context, this paper intends to provide some experimental evidence about training students in the field of tourism translation. Indeed, this paper is a progress report on the incremental use of (N)MT tools (a.o. Chat GPT, Google Bard, Bing Translator and DeepL) in an MA course on English for Special Purposes and translation focusing on the language of Tourism. While the use of MT and post-editing is encouraged among our students, we also promote the use of more traditional, yet technology-bound, tools like (specialised and general) corpora as well as shared translation memories and term banks. We will analyse 45 exam papers consisting of a translation of a web-tourist text and a comment on translation strategies. Students were asked to translate a text on a heritage tourist attraction using whichever tool at their disposal, including (N)MT and a specialised corpus of heritage tourism (HT Corpus) made available for them on Sketch Engine. They were then asked to comment on their translational output and report about the tools they used to translate. Before receiving their final mark (08/02/2024), we will also ask students to fill in a survey about the translation tools they used while translating (in case they did not report using any in their comment). The data from the survey and the close analysis of students’ translations and comments will bring us to explore the potential existence of connections between academic outcome to the use of translational tools.

6. Exploring the abilities and limits of generative AIs on specialized translation: a case study on UN documents on violence against women – Célia Atzeni, William Babonnaud

Large language models (LLMs) have reshaped the ways in which linguistic tasks are addressed, and the ways in which linguistic-related topics are taught. Their multilingual abilities make them very powerful in the field of machine translation (MT), enabling one to quickly obtain good-quality translations and to easily perform reformulations of the outputs. Although concerns have been raised about the possibility of such systems replacing professional translators, the current state of affairs rather suggests that LLMs still require human post-edition in most cases.

It is therefore of utmost importance of train students in MT to use LLMs at the best of their ability, and that implies making them aware of their limits, especially in the context of specialised translation where neural MT systems have already shown weaknesses. The present paper aims to explore the

abilities of several models such as ChatGPT, Bard, LLaMA, and Mixtral on translating United Nations' documents on the topic of violence against women between English and French.

The interest of such a case study lies on the quasi-systematic availability of UN documents in the six official languages of the organisation, which provides a large amount of data for comparison, and on the diplomatic constraints of the UN that shape its writing style and its lexis. Furthermore, the topic of violence against women calls for specialised knowledge in a field where concepts and terminology may rapidly evolve, which may be challenging for LLMs whose training datasets stop at a specific point of time. In the context of teaching, we argue that such a study illustrates the benefits and the limits of LLMs in MT.

7. *The blame game. MTPE vs. Human Translation in the eyes of translation trainees* – Rossella Latorraca

Technological advancements have had a profound impact on language industry professionals, leading to a shift where a considerable portion of translation tasks, once handled by human translators, is now carried out by automated systems. Services like Machine Translation (MT) and Post-Editing (MTPE) have seen a substantial increase in adoption within Language Service Companies, and this trend is anticipated to persist in future projections, possibly surpassing Human Translation (HT) in prevalence.

In response to this evolving industry, translation training institutes and universities assert their commitment to adapting and developing training programs aligned with market needs. However, in the Italian translator training scenario a misalignment exists between the professional landscape and the actual content of translation training programs. This contribution aims to investigate how translation trainees perceive their performance in translation versus post-editing tasks and gain insights into their attitudes toward MTPE and their confidence in undertaking such tasks.

Findings reveal a noteworthy contrast between the trainees' confidence in translation performance, shaped by extensive training, and the challenges faced when performing MTPE tasks. Not only did the lack of dedicated MTPE training impact the trainees' ability to execute the task effectively but it also hindered their capacity to analyze the task critically and self-evaluate their performance, underscoring the need for the development of more targeted and specialized curricula to address these specific challenges in the evolving landscape of translation services.

8. *From Automatic Translation to Vocal/Image Representation of Idiomatic Expressions with Artificial Intelligence* - Radia Hannachi, Sílvia Araújo

This presentation explores the possibilities of a multimodal approach to automatic translation in the context of learning idiomatic expressions, whether in native or foreign languages. Conducted with students in French as a foreign language at the University of Southern Brittany, our pedagogical approach involves two main stages. Students begin by translating French idiomatic expressions into English and/or Spanish using Google Translate (Nassau et al, 2022), Deepl, and ChatGPT, initially without context, and then integrating them into cultural contexts that illuminate their figurative meaning. Subsequently, AI helps them generate an image for the literal sense and a vocal representation of the connotative context in both the source language and target languages, making these elements accessible on Spotify. This multimodal approach significantly enhances the understanding and appropriation of these culturally marked expressions (Crida Álvarez & Alessandro, 2019). In conclusion, this experience demonstrates that the integration of AI in the process of automatic translation and vocal/image representation of idiomatic expressions presents challenges and opportunities (Mollick & Mollick, 2023), thus opening new perspectives in language learning and intercultural communication.

9. Critical Issues in English Language Teacher Education **[in person]**

Convenor:

- Lucie Betáková (University of South Bohemia in České Budějovice)
betakova@pf.jcu.cz

Abstract:

In this seminar, we would like to consider critical issues in training or education of English language teachers. A critical issue is understood as a component of the educational content that can be considered difficult, problematic, demanding, or even failing, for a variety of reasons. In this case we would like to think about problems or difficulties of teacher trainees or beginner teachers in the process of becoming ELT professionals and also problems or difficulties in EL teacher training courses from the perspective of teacher trainers or the training institutions or schools, the future employers. A critical issue can be identified in any component of the teacher training programme – language competence of the students, their linguistic knowledge, knowledge of literature and culture and last but not least the school experience or teaching practice. We would primarily welcome research based papers.

Names and Affiliations of all Presenters:

1. Kateřina Dvořáková, Petr Dvořák, Martina Davidová - University of South Bohemia, Czech Republic
2. Kateřina Klementová - University of South Bohemia, Czech Republic
3. Alice Sukdolová, Barbora Stehlíková - University of South Bohemia, Czech Republic
4. Éva Szabó - Eötvös Loránd University (ELTE), Budapest, Hungary
5. Ana R. Luís - University of Coimbra, Portugal
6. Antonella Giacosa - Turin University, Italy
7. Canan Aksakalli - Atatürk University, Turkey
8. Eva Skopečková - University of Western Bohemia, Czech Republic
9. Izabela Olszak - John Paul II Catholic University of Lublin, Poland
10. Juliet Munden, Inger-Kristin Larsen Vie, Knut Øystein Høvik - Inland Norway University of Applied Sciences, Norway
11. Luciana Pedrazzini, Andrea Nava, Emanuela Tenca - University “Statale” of Milan, Italy
12. Magdolna Nemes - University of Debrecen, Hungary
13. Nuzha Moritz - University of Strasbourg, France
14. Serkan Şen - Başkent University, Ankara, Turkey.
15. Stephanie Hazel Wold, Debra Myhill - Western Norway University of Applied Sciences, Norway
16. Thomas Bieri - Nanzan University, Japan
17. Tú Anh Hà - Rovira i Virgili University, Spain
18. Iulian Cananau - University of Gävle, Sweden
19. Songul Dogan Ger - Eötvös Loránd University in Budapest, Hungary
20. Marija Mijušković - University of Montenegro in Nikšić, Montenegro
21. Lucie Betáková - University of South Bohemia, Czech Republic

Session 1 (Monday 26th August 2024, 16:00-18:00, Synathlon S1216)

1. Lucie Betáková: Critical Issues in English language teacher education from the perspective of ELT educators
2. Serkan Şen: Ethical Decision-Making Processes of English Language Teacher Trainers

3. Juliet Munden, Inger-Kristin Larsen Vie, Knut Øystein Høvik: Sustainable development in the course descriptions for English and Norwegian in Norwegian teacher education
4. Eva Skopečková: The (Im)possible Translation: New Perspective on Translating in ELT

Session 2 (Tuesday 27th August 2024, 11:00-13:00, Synathlon S1216)

1. Ana R. Luis: Critical issues in Teacher Digital Competence: Reporting on an empirically grounded study
2. Luciana Pedrazzini, Andrea Nava, Emanuela Tenca: Developing English language trainee teachers' awareness of L2 teaching methods through materials evaluation tasks
3. Magdolna Nemes: The Issues of Teaching English to Learners with Specific Learning Disabilities - from the Teachers' Perspectives
4. Nuzha Moritz: New Challenges in the Field of English Language Teaching in an Inclusive Context

Session 3 (Tuesday 27th August 2024, 16:00-18:00, Synathlon S1216)

1. Alice Sukdolová, Barbora Stehlíková: Reading Competence as a Critical Issue in Language Teacher Education
2. Tú Anh Hà: The concept of critical reading from pre-service teachers' perspectives: A qualitative study in Spain
3. Iulian Cananau: Critical Thinking in English Language Teacher Education in Sweden. A Syllabi Analysis
4. Marija Mijušković: Writing Skills in the EFL Classroom: The Significance of Student Portfolios
5. Stephanie Hazel Wold, Debra Myhill: Teachers' views from LANGUAGES

Session 4 (Wednesday 28th August 2024, 10:30-12:30, Synathlon S1216)

1. Éva Szabó: Gamification: solution to a problem? Results of an exploratory study on gamifying an online and an In person ELT methodology course
2. Canan Aksakallı: Pre-service EFL teachers' perceived competence on artificial intelligence literacy: The integration of ChatGPT into English Language Teacher Education
3. Izabela Olszak: Foreign language teachers in the Generative AI Environment. Roles, dangers and challenges
4. Thomas Bieri: Critical gaps in technological pedagogical knowledge building in MA ELT programs

Session 5 (Wednesday 28th August 2024, 14:00-16:00, Synathlon S1216)

1. Kateřina Dvořáková, Petr Dvořák, Martina Davidová: Critical Issues in Foreign Language Teacher Education from the Perspective of Students
2. Kateřina Klementová: The process of reaching target language proficiency in English through the lens of graduands of MA teaching programmes
3. Antonella Giacosa: Investigating teachers' and trainee teachers' awareness of the inclusive/exclusive potential in EFL textbook images
4. Songul Dogan Ger: Teachers' Attitudes and Practices Concerning the Development of Students' Cultural Diversity Awareness and Intercultural Communicative Competence

Seminar 9 Abstracts:

1. Critical Issues in Foreign Language Teacher Education from the Perspective of Students

Critical issues in teacher training are those areas in the educational curriculum of future teachers that are considered particularly challenging, problematic or difficult to master and thus hinder their professional development.

The aim of the University of South Bohemia research project carried out by the Faculty of Education in 2022-2024 was to identify critical issues in training foreign language teachers in the Czech Republic. Critical issues were examined from the perspective of various stakeholders in all components of the foreign language teacher training programme, i.e. language competence, literature and cultural studies, linguistics, and methodology. In our contribution, presented jointly by teacher educators and a student involved in the project, we are going to explore critical issues as perceived by students in the area of methodology.

Data was obtained through a questionnaire containing both quantitative and qualitative questions, which was distributed to all university teacher-training institutions in the Czech Republic. The target group were students enrolled in the final year of regular, In person Master's degree courses to qualify as teachers of foreign languages at primary or lower-secondary schools.

We believe that our findings will draw attention to critical issues in foreign language teacher training and contribute to the improvement of their educational programmes.

2. The process of reaching target language proficiency in English through the lens of graduands of MA teaching programmes

Drawing on the data from a large-scale study of Critical Issues in English Language Teacher Education among teacher students at Czech faculties of education, this paper reports on the future teachers' perception of the critical aspects of their progress towards advanced-level proficiency in English. Their responses relate to the well-researched three elements responsible for the successful development of advanced levels of proficiency: (1) practice using the language, (2) persistent, enduring motivation, and (3) the development of a positive identity as an L2 user. Further, as future teachers, the respondents seem to understand the need to reach advanced-level proficiency in English to use the language for academic and professional purposes. The presented paper aims to highlight the connection of the Critical issues study results to Fillmore's (1982) claim that language in second-language classrooms serves a dual purpose: it communicates the content that needs to be learned and provides the necessary input for language acquisition. Similarly, Krashen's (1985) 'roughly tuned' teacher talk, i.e. a suggestion that teacher talk should be at a higher level than the learners' current level of language proficiency to serve as comprehensible input, resonates within many of the responses strongly. In summary, the MA programme graduands participating in the study view reaching the target language proficiency level as leading to their competent and confident use of L2 for their prospective teaching jobs. From an even broader perspective, the teacher students are aware that becoming a skilled and confident L2 teacher depends on developing one's identity as a proficient L2 user.

3. Reading Competence as a Critical Issue in Language Teacher Education

The paper will examine critical issues in English Language Teacher Education, namely in the training in literary and cultural studies. The study will be based on the results of a questionnaire survey centred on teacher trainees and the perspective of their educators to identify areas of cultural and literary studies that are perceived as problematic, difficult to deal with in the teaching practice, and generally understood as critical in the discrepancy between the theoretical approach and practical use. From the point of view of teacher educators, teacher trainees study to apply the knowledge of literature and culture to their work with language learners, frequently asking how to use literary knowledge and skills in the classroom with young learners. The research results will demonstrate how

critically the teacher trainees and their educators approach reading and cultural knowledge, how competent they feel in their work with literary texts, and what improvements can be made. The research results will offer the points of view of teacher educators and teacher trainees to compare the critical issues related to young learners' reading competence, and the teacher trainees' reading competence. The role of motivation in the process of acquiring reading competence will be discussed, regarding literary genres and considering the age of young readers.

4. Gamification: solution to a problem? Results of an exploratory study on gamifying an online and an In person ELT methodology course

An issue I identified as a teacher educator while observing the lessons of trainee teachers in the pre-service EL teacher education programme is integrating *assessment for learning* in their teaching during their teaching practice. Despite the fact that specific attention is paid to the topic of assessment and alternative assessment methods in the ELT methodology courses, I observed that the trainees often fall back on traditional methods of testing that fail to encourage their learners to assess their own knowledge and find directions for improvement; hence, they do not serve the purposes of formative assessment.

In an attempt to raise students' awareness of the potential of formative assessment to boost motivation and autonomous learning, an intensive 'gamified month' was introduced in the ELT methodology course during which students were able to experience the gains and pitfalls of the method. Another aim of the experiment was to demonstrate how gamification is different from collecting points for the different course assignments, which is often used as a method of assessment in various university courses. The experiment was done with two groups: first during the 2020/2021 academic year, when all university courses were taught online due to the Covid-19 pandemic, and a year later when In person teaching had already resumed. The results show that adopting an intensively gamified syllabus was more successful during the online course and the lessons learnt have implications for using gamification in In person courses.

5. Critical issues in Teacher Digital Competence: Reporting on an empirically grounded study

The *Digital Education Action Plan* (2021-2027) is a European initiative aimed at enhancing digital skills across educational levels and domains. In an increasingly digital world, educators need a wider range of skills to effectively assist their students in developing digital literacy. This means that teacher need to possess the necessary knowledge, skills, and competences to effectively navigate the challenges of teaching in a digital environment. For example, they should understand how to create and share digital content, engage with students virtually, adapt digital tools to learning goals, guide students on responsible and ethical online behaviour to ensure positive learning experiences.

In this presentation, I discuss an empirically grounded experience focused on enhancing pre-service English language teachers' digital skills and competence. A postgraduate Digital Competence Module was developed, at Master's level, based on the *DigCompEdu* framework, which encompasses six key areas of digital competence: Professional Engagement, Digital Resources, Teaching and Learning, Assessment, Empowering Learners, and Facilitating Learners' Digital Competence. To evaluate the impact of this training, a survey was conducted using an adapted version of the SELFIE questionnaire to understand pre-service teachers' perceptions of their digital competence after completing the program. The findings highlight a significant gap: while these teachers possess technical skills, they lack readiness to seamlessly integrate digital tools into their teaching practices. Their understanding of digital learning environments' potential for inclusive teaching also remains limited. These results highlight the importance of integrating digital skills into pre-service teacher education programs from the outset.

6. Investigating teachers' and trainee teachers' awareness of the inclusive/exclusive potential in EFL textbook images

The emergence of English as a lingua franca and the most studied language makes ELT classes a fertile environment for teachers to help contemporary multicultural and diverse student groups integrate language skills with intercultural citizenship and global cultural awareness (Abid, 2021). EFL textbooks dramatically impact learning outcomes by promoting inclusion (or exclusion) through multimodal cultural representations (Motschenbacher, 2019)). However, not always EFL teachers critically engage with the cultural contents of textbooks and are fully aware of their potential to enhance (or hinder) learning (Weniger, Kiss, 2013).

This mixed-method study investigates the awareness of EFL teachers (N=10) and student teachers (N=100) regarding the potential of pictures in textbooks of B1/B2 secondary school and university classes. First, it analysed the pictures (N=40) illustrating texts from the textbooks used by the respondents. Using multimodal discourse analysis (MDA), which is based on the framework of visual grammar (Kress, Van Leeuwen, 1996), it examined the representations of people concerning the categories of gender, age, actions, setting, ethnicity, objects and animals (Motschenbacher, 2021). Second, it conducted an anonymous online survey to gather information about respondents' knowledge of cultural representations in EFL textbooks and their impact on learning.

The data triangulation shows that the meaning of the images and texts predominantly points to Western-centred cultural models whose inclusive/exclusive power still needs to be fully and explicitly appreciated by most teachers and trainees. This paper argues that training based on MDA could help teachers sharpen their critical and intercultural skills to exploit the potential of textbooks in ELT.

7. Pre-service EFL teachers' perceived competence on artificial intelligence literacy: The integration of ChatGPT into English Language Teacher Education

With the advent of rapid developments in digital technologies, there has been a growing interest in the use of artificial intelligence (AI)-based applications in English language teaching (ELT). Among these applications, ChatGPT has inspired language teachers and learners with its prevailing potential benefits such as a conversational interface, output quality, and being freely available. For the responsible and effective adoption of ChatGPT in ELT, pre-service EFL teachers' AI literacy competencies are of paramount importance. There appears to be an increasing body of research regarding the potential benefits and challenges of ChatGPT use in English language education; however, less frequently the focus of debate is how AI literacy competence relates to ChatGPT use in ELT. Furthermore, to our best knowledge, no study has been conducted to understand pre-service EFL teachers' perceptions of their AI literacy competence and its reflection to their ChatGPT use, which is the main focus of this study. Adopting a qualitative methodology, in-depth semi-structured interviews with 15 pre-service EFL teachers at a state university in Türkiye will be conducted. Thematic analysis method will be used to analyze the data and the data will be categorized under the themes. The suggestions, based on the perceptions of the participants, will be provided to increase pre-service teachers' AI literacy competencies for responsible and effective ChatGPT use in ELT.

8. The (Im)possible Translation: New Perspective on Translating in ELT

Translation and learners' L1/s use have a chequered history in language teaching, reaching from its marginalisation to complete abandonment. Despite the recent calls for its rehabilitation and efforts to make it part of this context, there prevails a deep-seated belief that it should be minimised (Butzkamm & Caldwell, 2009; Cook, 2010; Garcia, 2014). Nevertheless, research shows that regardless of the residual reserve, teachers use both translation and their learners' L1 in their language classes, depending on circumstances (An & Macaro, 2022; Molway et al., 2022). The question is how to

optimally use translation as a thought-provoking, natural and communication-oriented phenomenon with great language-learning potential in the language classroom and make that part of teacher education.

This presentation aims to report on the main findings and implications of a research project conducted within the context of a university teacher education program for EFL lower-secondary school teachers in the Czech Republic. Employing action research over the course of two years (2021-2023), the proposed didactic model for optimal translation practice in ELT (OTP in ELT model) was included in methodology courses for EFL pre-service teachers. Results indicate that it is possible to fuse concrete principles from the field of Language Pedagogy and Translation Studies and reflect the active role of the teacher (or student teacher) who, in compliance with this framework and its concrete realisation, makes informed and intentional choices according to the actual language learning context (Skopečková, 2024). Presenters offer rationales for choices made and outline relevant steps, concrete tips, and pitfalls.

9. Foreign language teachers in the Generative AI Environment. Roles, dangers and challenges

With the current AI revolution and the growing use of AI tools in different fields of life, there is no shortage of ways for students to use various AI tools to enhance their learning. When acquiring foreign languages, both the first and subsequent ones, students engage AI-powered tools for various reasons. They try to find help in understanding difficult language issues, diversify their learning process or search for additional support if the explanations given by foreign language teachers in the classroom are inadequate. Therefore, the question remains, still insufficiently explained, what role a foreign language teacher plays and will play in the world of all-encompassing AI, what threats and challenges arise for foreign language teachers in the constantly changing AI reality. The purpose of the research was to verify the role(s) of foreign language teachers as well as challenges they face when educating in the world of Artificial Intelligence. The data was gathered through a survey instrument, containing open- and close-ended questions to elucidate opinions about teacher's position in teaching bilingual students in the AI overarching environment. The undertaken statistical analysis aims to gauge the targeted group of bilingual students to collect their perceptions on the present and future role of foreign language teachers in the generative AI environment. The results prove that applied linguistics students indicate a significant role of a foreign language teacher in the AI environment, presenting threats, challenges as well as future recommendations, which can serve as key factors for both current foreign language teachers and those just starting their teaching careers.

10. Sustainable development in the course descriptions for English and Norwegian in Norwegian teacher education

The last decade has seen major changes in the Norwegian educational sector, including the introduction of a five-year integrated teacher education at master's level and a revised national curriculum for primary and secondary education (LK20). In LK20, three interdisciplinary topics are identified as crucial for citizens of the future: 1) democracy and citizenship, 2) health and life skills and 3) sustainable development. The interdisciplinary topic 'sustainable development' features both in the national guidelines for teacher education and in the Core Curriculum of LK20. With this starting point, we ask the following question:

How is the interdisciplinary topic sustainable development addressed in course plans for the English and Norwegian subjects in teacher education in Norway?

In our study, we use document analysis to explore the place sustainable development has in the course plans in Norwegian and English at the country's 13 institutions offering teacher education. A preparatory literature study created a shared understanding of relevant concepts and formulations in

the documents. All course plans were then coded for explicit and implicit references to sustainable development and interdisciplinary themes more generally, and analyzed in the light of, among others, Wolfgang Klafki's concept of education. We found few references to sustainable development in the documents analysed, and we consider the reasons for this, not least the many and inconsistent demands made on teacher education. Our findings exemplify the findings of another study, namely that despite positive attitudes towards interdisciplinarity, there are structural challenges across levels in the education sector (Biseth et al, 2022).

11. Developing English language trainee teachers' awareness of L2 teaching methods through materials evaluation tasks

A critical issue in teacher education is bridging the gap between theoretical knowledge of L2 teaching methods and their operationalisation in the classroom (Sun, Wei and Young 2022). This presentation examines trainee teachers' perception and awareness of L2 teaching methods (Borg 2003; 2006) and how they make sense of their application in teaching materials. The study was conducted in the context of the development of a historical archive of ELT materials, the Italy ELT Archive (Nava and Pedrazzini 2019), and involved nine trainee teachers attending an MA course in L2 teaching methodology. The participants' perceptions were gathered through forum discussions on the course e-learning platform and a follow-up focus group and were investigated through inductive thematic analysis (Braun and Clarke 2006). The results show the role of the trainees' previous learning experiences and their ability to reflect on the application of L2 teaching methods in Italy. Awareness of the way methods are applied was fostered by asking participants to discuss examples from coursebooks they are familiar with. The focus group involved the participants in a real-life task of materials evaluation (Norton and Buchanan 2022; Tomlinson 2023) based on resources from the Italy ELT Archive. The findings from the discussion highlighted how deeper awareness of the way methods are applied can be developed through materials evaluation tasks (Walsh and Mann 2019).

12. The Issues of Teaching English to Learners with Specific Learning Disabilities - from the Teachers' Perspectives

To make language teaching effective, it is important to consider the forms of language teaching, especially when we talk about learners with a specific learning disability. A dyslexic learner usually has difficulties in reading and writing in his L1, their reading is slower and they have problems with reading comprehension too. Besides the possible difficulties, we also discuss the strengths of dyslexic learners as their most important compensating skills are global/holistic thinking, visualisation, creativity and problem-solving.

The goal of our research is to see whether Hungarian EFL teachers are prepared to meet the needs of dyslexic learners in their classroom, moreover, what steps they take to support their students.

In our research, we conducted interviews in spring 2023 with 25 language teachers (N=25) who have worked or are working with dyslexic learners during their career. We decided to choose this research tool to get the most reliable answers to our questions concerning pedagogical methods, experience and activities used in the language lessons of the respondents. During the interviews ethical issues were taken into consideration.

The research has revealed that 80% of the respondents did not learn about how to deal with dyslexic learners during their university studies. However, language teachers do their best to widen their knowledge if they have a dyslexic learner in their class. The teachers involved in the research also motivate their learners in different ways and use the *learning by doing* method, ICT tools and also prepare extra materials for the learner(s).

We came to the conclusion that teacher training programmes in Hungary do not provide enough knowledge for future language teachers about teaching languages to dyslexic learners, though the number of such learners is on the rise. Teachers have to find out new ways of teaching on their own.

Teaching languages to learners with dyslexia is a challenge for language teachers since preparing materials for Multi-sensory Structured Learning Techniques is time-consuming and costly.

13. New Challenges in the Field of English Language Teaching in an Inclusive Context

At the beginning of the 21st century, the standardization of teaching practices is the focus of educational reforms aimed at increasing the success of all students. As a result, there are many incentives to use differentiated teaching methods to cope with students' diversity. However, this concept remains vague when it comes to including it in an inclusive teaching context. The question is what are/should be the most relevant criteria for selecting English language teachers? In an inclusive teaching context, a teacher should be aware of three types of differentiation: differentiation of learning processes, differentiation of learning content and differentiation of structures. Inclusion is not limited to the mere physical presence of a student with special needs in mainstream education, but also and above all concerns the measures that the mainstream institution puts in place to promote learning and the socialization of this student. Differentiation is an ideal among teachers but is often difficult to implement, as this aspect is not present in their training. This paper focuses on the difficulties English teachers face when they have students with disabilities in their classrooms, particularly hearing-impaired students learning English as a foreign language. An ongoing project, LISA - Language, Inclusion, Surdit , Accessibilit , (Language, Inclusion, Deafness, Accessibility), is carrying out a number of actions to raise teachers' awareness of this type of disability and how to deal with it. We would like to share and exchange our ideas with colleagues and take a step forward to validate various teaching skills.

14. Ethical Decision-Making Processes of English Language Teacher Trainers

The ethical decision-making processes of English language teacher trainers is one of the most important critical issues in the education of English language teachers. English language teacher trainers have to make ethical decisions especially when they are faced with a problem and/or a crisis throughout the teacher training programme. For instance, while some students fail to show linguistic competence and cultural knowledge, others have difficulty in adapting to teaching practice or the school experience. In such cases, the ethical decision-making processes of teacher trainers might be negatively affected by such individual factors as personality traits, work experience and communication strategies as well as social factors including top management pressure, organizational culture and lack of time and information. Starting from this premise, this study conducts an analysis of such ethical strategies as "ethics of critique", "ethics of justice", "ethics of care" (Starratt 1991) and "ethics of the profession" (Shapiro & Stefkovich 2016) adopted by English language teacher trainers in their ethical decision-making processes. By using criterion and typical case sampling methods, this study obtains data from semi-structured interviews from a total of 8 English language teacher trainers working in Turkey. Thus, this study shows the urgency to provide teacher trainers with an ethical decision-making training programme and to raise their ethical awareness with the aim of increasing accountability and transparency in the education of English language teachers.

15. Teachers' views from LANGUAGES

This paper presents findings from the LANGUAGES project; a cross-curricular, international project investigating French and English teaching in Norway, England and France. Data collected includes classroom video recordings, questionnaires, language tests, and interviews with both students and teachers. This presentation looks at preliminary findings from the teacher interviews, with a view to identifying issues that need to be addressed in teacher education, to prepare future teachers for the demands of their profession.

The interviews were conducted using a semi-structured interview schedule, exploring teacher perspectives on effective teaching and learning. One strand invited them to consider what they saw as critical issues and/or constraints to successful teaching and learning, and it is this data which informs this presentation. The interviews were transcribed and coded in Nvivo, using thematic analysis (Braun and Clarke 2006). The codes were agreed upon in a team of coders from all the universities collaborating on this project.

Preliminary findings show that key critical issues relate principally to: a) time constraints; b) teachers feeling restricted by national or local guidelines; c) pressure to 'teach to the test' and d) the challenge of meeting students' individual language learning needs. The teachers also discuss the challenges caused by non-alignment of teacher and student perspectives. The analysis highlights common issues across the three countries, but also some distinctive differences. The results offer valuable understanding of the skills and knowledge language teacher students need in pre-service teacher education programmes, both in general and in their local context.

16. Critical gaps in technological pedagogical knowledge building in MA ELT programs

This presentation will explain the aims, methods, and results of a project focused on a critical issue at the program level - the lack of inclusion of educational technology pedagogy when preparing language teachers. This lack persists despite the growth since the emergence of COVID-19 in opportunities and merits of using technology to support language teaching and learning.

The presenter examined the incorporation of educational technology skills into language teacher education at the Master of Arts (MA) level in Japan and in the state of Michigan (USA), as well as the beliefs administrative faculty in these programs have regarding this incorporation. MA programs on ELT were identified and publicly available online data on the curriculum of each was examined. Then key faculty-administrators were asked to sit for In person, semi-structured interviews and eight agreed to participate, one each from four institutions in each locale.

Examination of the data indicated that typically these programs offered little or no explicit instruction in technological pedagogy, along with providing very limited experience in using educational technology for the learners in many cases, even though the interviewed administrators all noted opinions that appropriate use of technology was an important element of language teaching. A variety of reasons for this limited exposure as well as some differences between the two geographical areas emerged. The available online curricular information shows little apparent change in the technological content of these programs as of 2023 in spite of the general spread of educational technology use during the COVID-19 pandemic.

17. The concept of critical reading from pre-service teachers' perspectives: A qualitative study in Spain

Critical reading is a necessary competence as it helps individuals with knowledge building, professional training, and not to be led by others without recognizing their purposes. This study examines the perception of pre-service teachers about critical reading, which can impact their teaching practice in the future, especially on the formation of reading competence for students. The study involved 41 students from a public university in Spain. Data collection was conducted via Google Forms and subjected to qualitative content analysis, facilitated by Excel and Atlas.ti (v.23 for Windows). The findings reveal that a majority of students (90%) perceived critical reading from the cognitive aspect which requires both reading (73%) and thinking competence (54%). Only a few students mentioned the characteristic of the text which is often controversial (7.3%). About the reading competence, the most popular reading skills that students highlighted include: analyzing the text, identifying the main ideas and concept, and recognizing the authors' message and purposes. In

terms of thinking competence, students mostly mentioned reflection and understanding the text in depth as the most prominent elements. On the contrary, identifying the techniques to build the text (6%), questioning (7.3%) and criticizing the text (7.3%) account for the least proportion. The findings show that pre-service teachers had a fundamental understanding of critical reading, however, they seemed to value the ideas and underrate the techniques applied to generate a message. In addition, questioning and criticizing the text's message were not popular phenomena.

18. Critical Thinking in English Language Teacher Education in Sweden. A Syllabi Analysis

Often identified and promoted in European and national policy documents as one of the standards of education for democratic culture and citizenship, critical thinking (CT) is deemed especially important in teacher education. What it means and how it can be implemented and trained in teaching and learning, however, continue to be relevant questions that an impressive and ever-growing body of research literature is still addressing. As long as these basic questions have not yet been answered decisively, and the assumption that it is important for democratic education remains valid, CT can be considered a critical issue in teacher education. This paper aims to contribute an in-depth and theory-based understanding of the meaning of, and conditions for, CT in upper secondary school English teacher education programs in Sweden. To accomplish this aim, I will examine course syllabi at ten Swedish universities (half of those that offer upper secondary school English teacher education programs), using a document analysis method inspired by conceptual historians' analyses of the semantic fields of concepts. The semantic field I am interested in is based on the contemporary theoretical models of CT in education respectively espoused by the critical thinking movement, critical pedagogy, and the "criticality" movement. Although individual teacher educators' and students' own practice might be best for observing CT in action, the course syllabi, which are legally binding documents in Sweden, offer a good indication of the meaning of CT and the conditions for it in the education of English language teachers.

19. Teachers' Attitudes and Practices Concerning the Development of Students' Cultural Diversity Awareness and Intercultural Communicative Competence

Over the past decades, globalization and increased mobility have led to extensive interaction among diverse languages and cultures. As the development of social and cultural contacts in intercultural or multicultural contexts has accelerated, there has been growing recognition of the need to integrate culture teaching and *intercultural communicative competence* (ICC) into foreign language teaching and learning.

The primary aim of the present study was to explore teachers' attitudes and practices regarding the development of their students' cultural diversity awareness (CDA) and ICC. For this purpose, in-depth interviews were conducted with teachers working at an international school in Budapest to investigate how they perceive the concept of culture, what they think about culture learning and teaching, and what practices they use for developing critical CDA and ICC in their English classes. The results of this study show that most teachers find culture and culture teaching to be important, and that they use a variety of methods to develop their students' CDA and ICC, although these methods are largely limited to transmitting knowledge-based information. The teachers' unwillingness to teach certain topics, primarily connected with elements of deep culture, including controversial cultural topics, in order to develop students' critical ICC, points to the conclusion that they need guidance on analytical culture teaching and on developing their students' CDA and ICC. Therefore, it can be fairly said that pre- or in-service teacher training programs and professional development courses should incorporate intercultural education, including both theoretical and practical methods, techniques, and approaches to teaching culture.

20. Writing Skills in the EFL Classroom: The Significance of Student Portfolios

This research paper analyses the challenges of teaching writing skills in the English as a Foreign Language (EFL) context, where constraints of time and demanding curricula often deter attention from writing. The study proposes the integration of student portfolios as a teaching tool to address this challenge. Portfolios, representing a compilation of students' written work, offer a comprehensive approach to developing writing skills while enabling teachers to navigate time constraints effectively.

The research was conducted in collaboration with the English Language Teachers Association in Montenegro, where all members actively engaged in the survey. The study thoroughly examines the current writing education in EFL classrooms in Montenegro. The study focuses on primary and secondary school English teachers, utilizing a questionnaire to express their viewpoints on the effectiveness of writing portfolios. The analysis of these responses aims to reveal the current landscape of writing education in the EFL classroom in Montenegro, emphasize areas for enhancement, and propose strategies to improve writing skills within the existing foreign classroom constraints. The findings aim to contribute to the EFL writing pedagogy, fostering informed decisions for educators and curriculum planners in Montenegro.

21. Critical Issues in English Language Teacher Education from the perspective of ELT educators

In this paper, we are going to consider critical issues in training of English language teachers from the perspective of English teacher educators. In our research English language teacher educators in the Czech Republic were contacted to participate in a questionnaire survey. In the first part of the survey, three open questions were offered asking the teacher trainers to identify areas of English language teacher education that they perceive as critical, i.e. causing severe problems to the teacher trainees. In the second part of the questionnaire the educators were to rate particular areas of English language teacher courses whose choice was based on competence based models of language teacher education covering pedagogical content knowledge of the language system, literature and culture including the teachers' own communicative competence. In the area of ELT methodology we looked at the teacher trainees' knowledge of curricular documents, the ability to state aims, their lesson planning, creating classroom atmosphere, using appropriate methods, carrying the lesson out in English, teaching vocabulary, grammar, pronunciation and teaching both receptive and productive language skills. Apart from that we were interested in providing feedback and error correction, using technology, supporting autonomy, developing learning strategies etc.

In the paper the results of the survey together with some implications for English language teacher education will be discussed.

10. New perspectives on English for Specific Purposes (ESP) and interfaces **[in person]**

Convenors:

- Patrizia Anesa (University of Bergamo, Italy)
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- Audrey Cartron (Nantes Université, France)
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- Marion Charret-Del Bove (Université Jean Moulin Lyon 3, France)
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- Mary C. Lavissière (Nantes Université, France)
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Abstract:

Genres are “essentially multidimensional” (Bhatia, 2017) and can be studied through various approaches and frameworks. Genres are defined both from linguistic (terminological, lexicogrammatical, structural, rhetorical, etc.) and/or extra-linguistic perspectives. It has also become generally accepted that they are attached to discourse communities (Swales, 2016) and that they interact with other genres within these communities. These interactions can be of different natures:

- surface interaction, such as interdiscursivity or interrelation
- interaction in the discourse community in the form of genre networks, genre sets, etc.
- interfaces between specialized and non-specialized discourses

We welcome theoretical, methodological and pedagogical papers on these topics and other related themes.

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<https://doi.org/10.4000/asp.4774>

Names and Affiliations of all Presenters – In alphabetical order

- Jacqueline AIELLO (University of Salerno, Italy) & Rita CALABRESE (University of Salerno, Italy)
- Patrizia ANESA (University of Bergamo, Italy)
- Audrey CARTRON (Nantes University, France)
- Paola CATENACCIO (Università degli Studi di Milano, Italy)
- Claire KLOPPMANN-LAMBERT (Ecole Normale Supérieure Paris-Saclay, France) & Shirley CARTER-THOMAS (Institut Mines-Télécom, France)
- Mary C. LAVISSIERE (Nantes University, France)
- Irina PETROVSKA (University St. Kliment Ohridski, North Macedonia)
- Karolina RYKER (University of Silesia, Katowice, Poland)
- Magda SUČKOVÁ (Brno University of Technology, Czech Republic) & Petra ZMRZLÁ (Brno University of Technology, Czech Republic)
- Nesrine TRIKI (University of Turin, Italy)
- Lejla ZEJNILOVIĆ (University Mediterranean, Montenegro)

Slot 1: Tuesday, 27 August 2024, 11:00-13:00, Anthropole 2044

Moderators: Mary C. LAVISSIERE & Audrey CARTRON

- **11h-11h15:** Paola CATENACCIO (Università degli Studi di Milano, Italy) – “Genre chains in news reporting: recontextualisation practices and their effects on reliability”
- **11h15-11h30:** Jacqueline AIELLO (University of Salerno, Italy) & Rita CALABRESE (University of Salerno, Italy) – “Communicating health equity and health promotion: a critical genre analysis of the EuroHealthNet magazine”
- **11h30-11h45:** Magda SUČKOVÁ (Brno University of Technology, Czech Republic) & Petra ZMRZLÁ (Brno University of Technology, Czech Republic) – “Hedging and Boosting Criticism in Dissertation Reviews”

Questions & Answers session (11h45-12h)

- **12h-12h15:** Nesrine TRIKI (University of Turin, Italy) – “Deconstructing internationalization in higher education: Insights from university strategic plan genre”
- **12h15-12h30:** Claire KLOPPMANN-LAMBERT (Ecole Normale Supérieure Paris-Saclay, France) & Shirley CARTER-THOMAS (Institut Mines-Télécom, France) – “X (Twitter) as a research interface: organisational, semiotic and linguistic features of university research tweets (URTs)”
- **12h30-12h45:** Patrizia ANESA (University of Bergamo, Italy) – “Enhancing ESP genre competence via Extended Reality”

Questions & Answers session (12h45-13h)

Slot 2: Tuesday, 27 August 2024, 16:00-18:00, Anthropole 2044

Moderators: Marion CHARRET-DEL BOVE & Patrizia ANESA

- **16h-16h15:** Karolina RYKER (University of Silesia, Katowice, Poland) – “Professional vs. consumer discourse communities: Comparative genre analysis of online music reviews”
- **16h15-16h30:** Irina PETROVSKA (University St. Kliment Ohridski, North Macedonia) – “Textual and Visual Representations in Macedonian Tourist Guides”
- **16h30-16h45:** Lejla ZEJNILOVIĆ (University Mediterranean, Montenegro) – “Intertextuality and interdiscursivity in human rights blogs”

Questions & Answers session (16h45-17h)

- **17h-17h15:** Mary C. LAVISSIERE (Nantes University, France) – “Interfaces between maritime authorities’ discourse and maritime contracts”
- **17h15-17h30:** Audrey CARTRON (Nantes University, France) – “Genre networks, interrelations and interactions in English for Police Purposes”

Questions & Answers session (17h30-17h45)

Abstracts for each presentation – In alphabetical order
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- **Jacqueline AIELLO** (University of Salerno, Italy) & **Rita CALABRESE** (University of Salerno, Italy)

Communicating health equity and health promotion: a critical genre analysis of the EuroHealthNet magazine

This study intends to build on burgeoning research strands dedicated to the study of health communication and emerging genres of science popularization and dissemination by exploring the communication of the not-for-profit organization EuroHealthNet, a partnership whose mission is to “help build a sustainable, fair, and inclusive Europe through healthier communities and to tackle health inequalities within and between European States” (<https://eurohealthnet.eu/>). In light of its mission and the heterogeneous nature of its target audience – including but not limited to European health institutions, health professionals, and the general public, a primary premise of this study is that, for it to be effective, EuroHealthNet’s communication must take heed of, be sensitive to, and be receptive of the diverse linguacultural backgrounds and levels of knowledge of specialized discourses of its audience. Thus, this study explores the five editions of EuroHealthNet’s magazine available to date on its official website with particular attention to how this discourse community constructs, interprets, and uses different (sub-)genres, including (digitally-mediated) personal health narratives and persuasive reports of scientific news, to achieve its goals. We draw on the multiperspective and multidimensional framework provided by critical genre analysis (Bhatia, 2017) to explore both the text-internal factors (e.g., lexicogrammatical features, move structures) and the text-external factors (e.g., socio-pragmatic, disciplinary, and institutional factors, as well as the interdiscursive appropriation of generic resources) that characterize EuroHealthNet magazine articles, with special heed to the nexus between specialized and non-specialized scientific discourses.

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Bhatia, V.K. (2017) *Critical Genre Analysis: Interdiscursive Performance in Professional Settings*. London: Routledge.

- **Patrizia ANESA** (University of Bergamo, Italy)

Enhancing ESP genre competence via Extended Reality³

³ This study develops within the project “Enhancing ESP competence in educational and professional contexts via Augmented Reality” (PRIN 2022 - DD MUR 104, 02.02.2022) funded by the EU (Next Generation EU).

Computer-Assisted Language Learning (CALL) is witnessing a sustained growth in the use of mobile devices and free Extended Reality (XR) creation apps which represent new opportunities to master the XR experience and create real-life situations. Practicing in authentic professional contexts is particularly salient in ESP communication. However, there is a profound, often ignored, need to adopt clear, theoretically-driven and pedagogically-sound approaches to enlighten future practical developments and implementations of XR software in ESP education which will enable users to reflect critically upon the role of genres in ESP discourse.

Following Hockly's (2019) claim that the affordances of technology in building situational interest (i.e. the temporary contextual interest generated by a tool or task) is still under-researched in language acquisition studies, this paper aims to explore how situational interest is enhanced by XR applications focusing on ESP in educational contexts. The aim is to offer an evaluation of how the use of XR technologies can enhance the knowledge of ESP genres as social practices and promote self-reflexivity, thereby going beyond a merely instrumental and solutionist view.

- **Audrey CARTRON** (Nantes University, France)

Genre networks, interrelations and interactions in English for Police Purposes

English for Police Purposes (EPP) is a specialised variety of English characterised by different genres, both spoken – such as police interviews, radio communications or court testimonies – and written – police reports, manuals or codes of ethics, for instance. They have specific linguistic, discursive and cultural features that vary depending on the intended audience. Police officers constantly interact with multiple actors while carrying out their duties: police peers, professionals of related – and especially judicial – fields, specific members of the public, as well as the general public. These various interactions form a series of interconnected communicative events involving multiple actors and multiple means of communication over an extended period of time (Garner & Johnson 2013: 39). They are complementary, interrelated and interweaving as cases, investigations and the judicial process unfold. Police genres and discourse productions are not communicative events that occur in isolation but rather intrinsic parts of a wider process (Haworth 2006: 741), serving a set of common specialised and professional goals (Van der Yeught 2019: 65).

The present paper focuses on the study of genre networks, interrelations and interactions in English for Police Purposes. After presenting an overview and a typology of police productions, shedding light on the different professional purposes they serve, the paper then focuses on the network of interrelated police genres that can be called the “police sequence”. Finally, the paper explores the constellations of communicative events and the textual travels that occur at the different and successive steps of the criminal process.

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- **Paola CATENACCIO** (Università degli Studi di Milano, Italy)

Genre chains in news reporting: recontextualisation practices and their effects on reliability

One of the effects of the Covid-19 pandemic has been to bring attention to the way in which scientific topics are handled in the news, and more specifically to the overall reliability of scientific news reporting. The production of scientific news relies on a genre chain that includes – as a minimal set – the original research article in which the discovery is presented and a press release or other type of text announcing the discovery, which typically constitutes the basis for the news article(s) eventually appearing in the media. Before reaching the news, scientific discourse is therefore mediated through popularizing genres and practices that may affect the message conveyed.

As has been observed, scientific journalism is a domain particularly prone to distortion because of the sheer complexity of the topics dealt with. The need to make scientific research both comprehensible and relevant to the general public calls for extensive recontextualization (Garzone 2014), and it is common for some aspects to be prioritized over others, in a process of “selective knowledge transformation” (Nikitina 2020) which can give rise to partial and incomplete at best, but also ideologically biased and even deliberately manipulated accounts of the original information (van Dijk 1998; Fairclough 2014; Garzone 2018).

This presentation investigates multiple news reports deriving from a press release announcing the promising results of an in-vitro experiment that showed the effectiveness of an already existing drug – Ivermectin – in killing the virus responsible for COVID-19. The investigation aims to identify and analyse the (often subtle) changes in wording and presentation order of information that may affect the integrity of the original message, thus providing a detailed categorization of the phenomena that most affect the reliability of information, with a special focus on issues of evidentiality and epistemic modulation.

- **Claire KLOPPMANN-LAMBERT** (Ecole Normale Supérieure Paris-Saclay, France) & **Shirley CARTER-THOMAS** (Institut Mines-Télécom, France)

X (Twitter) as a research interface: organisational and engagement features of university research tweets (URTs)

Social media, in particular microblogging platforms such as X (Twitter), play a growing role in the dissemination of science. However, little is known about the way universities tweet about research and address the relatively unpredictable readership characteristic of the web.

University Research Tweets (URTs) seek to disseminate information about research projects carried out under their auspices. The aim of this paper is to analyse the genre’s engagement strategies and discuss the role of X as an interface between researchers, communication experts and a largely ill-defined, target audience, which can include not only university students and personnel but also a more general public.

Our study is based on a mixed disciplinary corpus containing two hundred URTs published by leading English-language universities. We firstly identified URTs’ moves structure (Swales 1990) as well as their use of attachments, visuals and interactional affordances. This was followed by a linguistic and semiotic analysis of key engagement strategies (Hyland 2005; Luzón 2023).

Results reveal that URTs share a relatively fixed range of organisational, semiotic and linguistic features to reach out to their readership in a space-constrained context. URTs emphasise scientific breakthroughs and the social impact of research and systematically include embedded images and links to popularised resources. They also contain moves to capture attention or elicit action, to which readers react mainly by “liking” and sharing. Finally, the analysis of engagement markers reveals the

use of numerous proximity-creating and attention-seeking resources and relatively few appeals to shared disciplinary knowledge. In conclusion, we discuss how new digital genres such as URTs adapt to “context-collapse” and the potential role of X as a tool for scientific outreach.

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- **Mary C. LAVISSIERE** (Nantes University, France)

Interfaces between maritime authorities’ discourse and maritime contracts

Research in language for specific purposes has often represented some legal genres as “frozen”. These genres, such as contracts, have been represented as being conservative, having little variation and being greatly sealed-off from influence of less specialized or non-specialized discourse. In short, they have been called “all form and no content” (Danet, 1980: 472).

This corpus-based study uses the framework of dialogic linguistics (Bres et al., 2016) to present evidence for a more dynamic nature of maritime contracts, which interact with many discourses, specifically that of maritime authorities. The study presents the links between changes in 60 maritime contracts filed in American jurisdiction from 1970 to 2020 and the discourse in the Federal Maritime Commission’s Reports from 1970-2020.

Results show that Federal Maritime Commission becomes increasingly critical of the maritime industry in time, with language of obligations and consequences of over collaboration among liner shipping companies becoming more salient. While increasingly acknowledging the need for compliance, the contracts challenge the Federal Maritime Commission’s obligations by introducing uncharted fields of information sharing thanks to technological advances, such as digital platforms.

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- **Irina PETROVSKA** (University St. Kliment Ohridski, North Macedonia)

Textual and Visual Representations in Macedonian Tourist Guides

The implementation of the principle of sustainability and creative dialogue among all participants in search of more than just forms of tourism can be achieved by analyzing tourist guides, which constitute a classic component in the system of texts embraced by tourism communication. It is a genre to which a very large number of tourists turn both before, during and after a visit to a foreign country or city. Considered as a genre, tourist guides are first of all characterized by their textual complexity: they combine words and images, description and narration, information and persuasion, etc. Tourist guides also occupy a specific place within Macedonian responsible tourism marketing in so far as they represent critical reflection on the economic, social and environmental responsibility of tourism in Macedonia today.

The purpose of this research paper is to examine a number of communicative strategies in the most popular widespread series of tourist guides, that are produced by community-based tourism organizations in order to advertise their sustainable services.

The paper analyzes and evaluates a number of both verbal and visual strategies in a small corpus in order to find out if there exist prototypical strategies characterizing this particular Macedonian type of tourist guides. The analyzed written texts produced for tourists needs have indicated that the following strategies are quite widespread: the use of 'genre persons', descriptions, narrations, explanations, direct speech acts, 'you can' constructions, etc. The findings contribute towards how particular tourism discourses are realized linguistically.

Key words: tourist guides, visual and verbal communicative strategies, genre.

• **Karolina RYKER** (University of Silesia, Katowice, Poland)

Professional vs. consumer discourse communities: Comparative genre analysis of online music reviews

Even though rhetorical move-step analysis has originally been applied to academic texts, this approach is currently being employed to genre analysis of other written genres. Reviews constitute an interesting example of texts as they may significantly influence the perception of a particular work and its potential success or failure. The juxtaposition of texts written by professional and consumer reviewers allows one to pinpoint similarities and differences between the characteristics of these discourse communities. While book and film reviews have been subject to genre analysis in such a comparative manner, music reviews have not received much scholarly attention in this realm. In order to fill this gap, this paper aims to provide a comparative move-step genre analysis of 100 online music reviews from two salient online reviewing websites, namely Pitchfork (professional reviews) and Rate Your Music (consumer reviews). For the purpose of this study, two subcorpora of music reviews, each consisting of 50 texts published between 2021 and 2023 were compiled. The corpus was manually annotated with the use of a rhetorical function protocol employing structural move analysis and fine-tuned to the specific needs of the corpus in question. Respective parts of reviews were assigned a particular rhetorical step, e.g., *providing background of the album creation*. Steps were then grouped into moves, e.g., *introduction*. The same steps were extracted from each subcorpus to examine what patterns are most frequently employed to realise given steps. Preliminary results indicate that professional and consumer reviews mostly differ with respect to the step dimension of analysis.

Keywords: genre analysis, move-step analysis, music reviews, professional reviews, consumer reviews

• **Magda SUČKOVÁ** (Brno University of Technology, Czech Republic) & **Petra ZMRZLÁ** (Brno University of Technology, Czech Republic)

Hedging and Boosting Criticism in Dissertation Reviews

Dissertation reviews within the Czech academic context are, unlike journal article peer reviews, non-blind, non-anonymous, publicly available texts. The key feature of this academic genre is evaluation, i.e. praise and criticism of the respective Ph.D. theses, and, as such, it requires a substantial amount of facework aimed at both the direct participants (the PhD candidate, the supervisor, the defence committee, the reviewer themselves) and the potential indirect participants (the academic public, the home institution). The present paper focuses on the critical comments, their content, strength, directness, and manner of formulation in a corpus of 32 English-medium reviews of technical university dissertations. All instances of criticism were analysed in terms of the use of hedges and

boosters as important interactional metadiscoursal devices. These were then further scrutinized with regard to their lexical and syntactic properties. The results indicate that the reviewers are highly aware of the face-threatening nature of the genre and, unlike in anonymous blind peer reviews, shy away from direct criticism. The main aim of the present research is to enhance the awareness of the genre of Ph.D. reviews and its linguistic and metalinguistic features.

• **Nesrine TRIKI** (University of Turin, Italy)

Deconstructing internationalization in higher education: Insights from university strategic plan genre

Amidst intense globalization and competition for rankings, reputation, and international student appeal, strategic plans (SP) serve as pivotal policy documents that project a university's image to both internal and external academic communities. Due to their managerial properties, SP have received little attention in genre and linguistic studies with some scarce exceptions. For example, Pälli et al., (2009) designed a genre-based approach to analyse strategizing and planning for urban organisation purposes. Vaara et al., (2010) applied critical discourse analysis and analysed the power effects of the strategic plan while Cornut et al (2012) focused on the move structure of strategic plans in non-profit public organisations pointing to how they are internally organised into 5 moves (Strategic planning process, Mission/raison-d'être, Context/environment/key trends/SWOT, Priorities/goals, Progress indicators). Yet, the interface between internationalisation and policy making in university SP remains unexplored. This study will address this specific point and will shed light on how aspects of internationalisation are lexico-grammatically construed in a corpus of 40 SP from various universities and countries. Relying on a list of internationalisation related terms (e.g., foreign, international*, cooperat*, network*), all clauses dealing with internationalisation will be automatically extracted using AntConc then transferred to the UAM Corpus Tool for manual annotation. A transitivity analysis (Halliday and Matthiessen, 2014) of the participant roles assigned to internationalisation will reveal their functions in the genre and in shaping text-internal and text-external factors (Bhatia, 2017) of policy making across cultural contexts.

Keywords: higher education internationalization, strategic plan genre, cultural communities, transitivity.

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• **Lejla ZEJNILOVIĆ** (University Mediterranean, Montenegro)

Intertextuality and interdiscursivity in human rights blogs

The paper explores intertextual and interdiscursive techniques employed by the contributors to the academic blogs offering analyses of the European Court of Human Rights' legal reasoning. More specifically, the paper aims to identify the types of intertextual relations and the forms in which interdiscursivity manifests itself in the entries published in the following three law blogs: *ECHR Blog*, *Strasbourg Observers*, *EJIL: TALK!*. By combining a discourse analytic and corpus-based approach, the research data show a significant presence of intertextual relations resulting from the use of

different techniques of intertextual representation (Bazerman, 2004), including the techniques exhibiting technical affordances of the digital medium (e.g., hyperlinks, videos and pictures). Furthermore, the analysis has revealed that intertextuality contributes to the recontextualization of legal knowledge, in the process of which interdiscursivity surfaces through recognizable phrasing, terminology, (Bazerman, 2004) narrative techniques and impersonal structures associated with judgments as a legal genre.

11. English Language and Nationalism Through the Ages [in person]

Convenors:

- Simon Coffey (King's College London)
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- Giovanni Iamartino (Università degli Studi di Milano)
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Abstract:

In this seminar we propose a diachronic examination of the relationship between language, power and nation. Each of the studies presented problematises the ideological use or promotion of English – that is, English per se, or particular varieties of English – to serve nationalist ends, however defined. To deconstruct the ideological motives spurring its promulgation it is fruitful to trace the historical constitution of English across different domains of use. From common tongue to elevated standard, English has been bolstered by contentious, sometimes paradoxical, claims for its intrinsic linguistic qualities, invariably serving politico-cultural, and inevitably exclusive, interests through the conferment of prestige.

Names and Affiliations of all Presenters – order of presentations:

1. Simon Coffey (King's College London)
2. Sibilla Siano (Università degli Studi di Padova)
3. Mirosława Podhajecka (University of Opole)
4. Oliver Currie (University of Ljubljana)
5. Giulia Rovelli (University of Bergamo)

Session 9 (Friday, 30 August 2024, 10:30-12:30, Anthropole 2044)

Seminar 11 Abstracts:

Simon Coffey (King's College London)

'That Grammar grudge not our English tong'. Linguistic nationalism in early modern England

The Renaissance humanism of the sixteenth century saw profound psychological changes in perceptions of vernacular languages as these became important symbols of nationhood. But Europe's languages were not equal. Within England, newly isolated from the continent politically and diplomatically, the imposition of English as the language of state and church was intended to reinforce insular unity and identity. English, however, in sharp contrast to its standing today, had no international currency in early modern Europe; as John Florio famously remarked, it "wyl do you good in England, but passe Dover, it is woorth nothing". In this paper I argue that the enduring construction of good English as 'plain' and 'manly' Anglo-Saxon has its origins in this period of assertive linguistic nationalism, consciously differentiating itself from 'flowery' Latinate languages, whose influence on English was derided through satire as insincere and pompous. After presenting some context, I cite from mid-Tudor poet George Gascoigne (*Certayne Notes of Instruction ...*, 1575; *The Steel Glas*, 1576) and later contemporaries (Chapman, Daniel, Shakespeare) to argue that English, self-conscious of its mixed roots, exalted a pure, proudly monosyllabic form denuded of rhetorical duplicity and the complexity of the "smooth-tong'd French" (Tomkis, 1607 p. 19)

Sibilla Siano (Università degli Studi di Padova)

'Linguam Anglicam [...] Omnino de Terra Delere Proponit': Language and Nation in Early Fourteenth-Century England

In one of his 1295 writs of summons, Edward I alarmedly reported the threat of an upcoming French invasion. He furthered his alarm by adding that Philip IV had committed himself to the heinous task of wiping out the English language altogether from the earth. For Edward I's propaganda to be effective, *gens* and *lingua* should by then have been perceived as synonyms: the destruction of the language corresponding to that of the nation. Yet, the identification of language with country was certainly not unprecedented. It appears to have already been well established in the previous century, as Gerald of Wales describes the Welsh people as 'men of Welsh tongue'. During the First War of Scottish Independence, William Wallace was reported to have spared only those who could speak no English, thus essentially using language as a mark of national distinction. Since the wars against neighbouring countries had already revealed the full potential of linguistic speculations for political propaganda, it comes as no surprise that the Auchinleck Manuscript, an early fourteenth-century collection imbued with nationalistic feelings, is almost entirely written in Middle English. Significantly, in this collection, English does not appear to be the mere means whereby the stories of saints, heroes and kings are bequeathed, but rather a relevant topic in its own right. England had at last found the most inclusive and most appropriate language to praise their national long-standing heroic tradition. This paper thus aims to analyse the Auchinleck linguistic stance in the light of its relevant historical background.

Mirosława Podhajecka (University of Opole)

Dancing girls of the Orient from the (post)colonial perspective

The *Oxford English Dictionary* (henceforth, the OED) aims to describe the diachronic development of English vocabulary. The editors deal with a variety of lexical, semantic, and etymological issues, including what may be termed culturally sensitive areas. The hegemony of the British Empire, for instance, resulted in a number of borrowings from native vernaculars, some of which were shaped by Western stereotypes. In line with postcolonial theory, the loanwords should be handled in an unbiased way. Since the sources from which the editors select citations to be incorporated in the dictionary were produced by white British colonists, however, one might wonder whether throwing off the colonial imprint is at all possible. This paper is a case study. It focuses on the treatment of a group of headwords in the OED associated with Oriental dance: (2) *bayadère*, *devadasi*, *Mahari*, and *nautch girl* in India, as well as (2) *almeh*, *ghazeeyeh*, *Ouled Nail*, and *belly dancer* in Egypt. The two contexts indicate ideological distinctions between the 'civilisation' of the Western world and the 'barbarism' of the Orient. It is argued that historical lexicographers should not only be sensitised to cultural nuances, but are also responsible for ensuring the 'historicity' of the dictionary. This refers, among other things, to adding terms (e.g. *tawaifs* and *awálim*) necessary for building an effective cross-referencing structure, providing each headword with a definition, and augmenting the entries with informative socio-historical notes.

Oliver Currie (University of Ljubljana)

One-nation-one-language ideology and its contestation following the union of England and Wales (1536)

The 1536 Act of Union formalised England's annexation of Wales, integrating Wales fully into the kingdom of England and establishing legal and administrative uniformity. Initially, at least, political union seemed also to presage linguistic uniformity on the basis of a presumed one-nation-one-language ideology: English became the sole language of law and administration. However, a 1563 act of the English parliament mandated the translation of the Bible into Welsh and the use of Welsh in Church of England services in Welsh-speaking parishes, thus authorising vernacular linguistic diversity in religion at the same time as it was prohibited elsewhere in official public life.

This paper explores attitudes to vernacular linguistic uniformity in 16th and 17th-century language-ideological discourses from Wales, where we see both an overt acceptance of linguistic uniformity and at least a covert contestation of it. William Salesbury – who also published the first bilingual Welsh-English dictionary to help the Welsh learn English (Salesbury 1547) – as well as William Morgan and John Penry, for example, acknowledged the desirability of a single language, English, for a unified kingdom, while stressing the necessity for the Welsh to be able to access the word of God in their native language until they could acquire English (Jones 1970: 33–40). Richard Davies (1967 [1567]), on the other hand, emphasises the importance of the Welsh language for Welsh national identity and its centrality in Welsh spiritual culture. John Davies (1968 [1621]) goes further and invokes biblical and classical history to make the case for linguistic diversity, which, he argues, was a divine creation following the confusion of tongues at the Tower of Babel – with Welsh being one of the original tongues – and not even the Roman empire managed to achieve linguistic uniformity.

References

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- Jones, R. Brinley. 1970. *The Old British Tongue. The Vernacular in Wales 1540-1640*. Cardiff: Avalon Books.
- Salesbury, William. 1547. A dictionary in Englyshe and Welshe moche necessary to all suche Welshemen as wil spedly learne the englyshe to[n]gue thought vnto the kynges maiestie very mete to be sette forthe to the vse of his graces subiectes in Wales: wherevnto is p[re]fixed a litle treatyse of the englyshe pronu[n]ciacion of the letters.

Giulia Rovelli (University of Bergamo)

“The Bilingual Problem”. Nationalism and the Language Question in Canada (1791-1899)

Although English and French now have equal status in Canada, bilingualism and the language question in general have been the cause of heated debates in the history of the country, which, since the Treaty of Paris of 1763, has been characterized by the close coexistence of two profoundly different regions, one mainly francophone and Roman Catholic, the other anglophone and Protestant. While the foundations for present-day bilingualism were implicitly laid by the Constitutional Act of 1791 and the Constitution Act of 1867, it was the English language, and the British model, that continued to be promoted as the language of the government, and it was only in 1969 that English and French were both given official status. Moreover, during the late 19th and early 20th centuries a number of legislative acts across Canada actually restricted French-language education and the use of French itself outside of Quebec (Cooper 2002). As the popular media have always played an important role in representing, shaping and guiding public opinion, the present paper aims to investigate, following the methodology of historical discourse analysis (Brinton 2001), the extent to which the language question surfaced in some of the most significant English language periodicals that were published in Canada in the 18th and 19th centuries, and, specifically, how the relationship between language and nation was framed and discussed in such publications. Since at the time periodicals, and, in particular, magazines, were emerging as the national medium (Sutherland 1989: 15), the analysis is expected to provide an interesting insight into popular opinions regarding the language question in Canada and its relationship with the developing national sentiment.

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• English Language, Literatures in English

12. Specialised language and specialised texts from medieval England [in person]

Convenors:

- Monica Ruset Oanca (University of Bucharest, Romania)
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- Annina Seiler (University of Zurich, Switzerland)
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- Olga Timofeeva (University of Zurich, Switzerland)
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Abstract:

In the Middle Ages, people relied perhaps more heavily on one another, and membership in a certain group, such as a guild, a monastic community, or a parish brought professional and social security and created a sense of common purpose. Medieval communities of practice generated specialised texts, which were meant to inform their members about important aspects of their trade or to motivate them to conform to established norms. Each activity produced its own specialised lexis, e.g. medical, didactic, legal, agricultural, etc., which aimed to cover all aspects of the respective domain.

This seminar brings together papers exploring specialised language and specialised texts from medieval England, c.500-1500. We invite papers that focus on a wide range of specialised texts, using various literary, linguistic, historical, or cultural approaches. We encourage contributions that move beyond disciplinary and period boundaries.

Names and Affiliations of all Presenters:

1. Kristina Kähm, (University of Rostock)
2. Laura Esteban-Segura (University of Málaga)
3. Ondřej Fůsik (Charles University, Prague)
4. William Brockbank (University of Bern)
5. Martina Häcker (Johannes Gutenberg Universität, Mainz)
6. Marina Asian (University of Zurich, Switzerland)

Sessions 7, 8, 9 (Thursday, 29 August 2024, 10:30-12:30 and 15:30-17:30; Friday, 30 August 2024, 10:30-12:30, Anthropole A5071)

29/08/24	Session 1 (Chair: Olga Timofeeva)
10.30-11.00	Grammatical Metalanguage in Old English: Pedagogic Terminology in Ælfric's Grammar (Kristina Kähm, University of Rostock)
11.00-11.30	Teaching "the most necessary words": The role of the vernacular in 12th and 13th century contextualized lexicography (Annina Seiler, University of Zürich)
11.30-12.00	Practical Writing in Late Middle English: A Treatise on Perilous Days in London, Wellcome Library, MS 411 (ff. 18v-19r) (Laura Esteban Segura, University of Málaga)
	Session 2 (Chair: Annina Seiler)
15.30-16.00	Old English Translation of Leviticus: Translational Strategies (Ondřej Fůsik, Charles University, Prague)

16.00-16.30	The Language of Bestiaries: Piety versus Zoology (Monica Ruset Oanca, University of Bucharest)
16.30-17.00	'Sores, Aches and Warks: The Lexis of Pain in the Old English Medical Corpus' (William Brockbank, University of Bern)
30/08/24	Session 3 (Chair: Monica Ruset Oanca)
10.30-11.00	Wellbeloved: Specific Language Use in Middle English Letters (Martina Häcker, Johannes Gutenberg-Universität Mainz)
11.00-11.30	Scandinavian Impact in the Siege of Jerusalem: Lexical Replacement of Norse-Derived Terms in the Nine Extant Manuscripts (Marina Asian, University of Zürich)
11.30-12.00	T/V variation in vernacular versions of the 'Haveloc romances' from England (Olga Timofeeva, University of Zürich)
12.00-12.30	Closing

Seminar 12 Abstracts:

1 Instructional:

1.1 Grammatical Metalanguage in Old English: Pedagogic Terminology in *Ælfric's Grammar*

Kristina Kähm

University of Rostock

This paper investigates specialised language – i.e. grammatical metalanguage – in the most popular grammatical textbook of the Late Old English period: *Ælfric's Excerptiones de arte grammatica anglice*, an introductory grammar on the Latin language written in Old English (cf. also Chapman 2021). The paper will examine the exact procedure and translation strategies used in the grammatical terms as “quasi-etymological techniques” (Hill 1988: 44) and how they are motivated against the background of *Ælfric's* intentions and his working methods. *Ælfric's* highest didactic principles, “simplicity and the greatest possible clarity” (Williams 1958: 453), are achieved in various ways: 1) preference of semantic loans which are probably already established as ‘pedagogical’ terminology in the vernacular (e.g. OE *nama* ‘noun, name’ for L *nomen*); 2) explanation of essential Latin terminology by means of ancillary word-for-word loan-translations into Old English (e.g. OE *bebeodendlic* ‘imperative’ for L *imperativus*); 3) use of less literal ways of loan-formation (loan-rendition and loan-creation) if the first two strategies are unavailable.

A thorough quantitative and qualitative, morpho-etymological classification and examination of the terms and their textual context (also going beyond the *Grammar*) leads to a number of novel observations:⁴ 1) For example, ambiguous semantic loans such as OE *nama* for both ‘noun’ and ‘name’, earlier labelled as “flaws in *Ælfric's* total pattern” (Williams 1958: 459), are in most cases fully comprehensible by means of accompanying specifying adjectives or other contextual cues; 2) The numerous loan translations ending in *-endlic* (see above) seem to follow a technical pattern also used in Old English glossography; 3) The systematic analysis of a diverse set of loan-formations raises general questions about the inconsistencies in the nomenclature of loan material in the target language.

Key words: Old English, Latin, *Ælfric*, grammatical terminology, code-switching

⁴ Greek terms and their Old English equivalents in the *Grammar* have to be treated differently, since morphological classification cannot be applied to them, which is something that has been done before (e.g. in Kastovsky 2010).

References:

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- Williams, Edna R. 1958. "Ælfric's Grammatical Terminology". *Publications of the Modern Languages Association of America* 73: 453–462.

1.2 Teaching "the most necessary words": The role of the vernacular in 12th and 13th century contextualized lexicography

Annina Seiler

University of Zürich

In the 12th and 13th centuries, the Englishmen Adam of Balsham, Alexander Neckam and John of Garland created lexicographic works, which were used for learning and teaching Latin, and which were very popular throughout the Middle Ages. These texts represent a particular genre of discursive or contextualized lexicography, in which lexical items are embedded in running text (Lendinara 2005). Adam of Balsham's *Oratio de utensilibus ad domum regendam pertinentibus* describes a visit to his own estate, Alexander Neckam's *De utensilibus* lists objects and appliances encountered at home, while John of Garland's *Dictionarius* undertakes a fictional walk through the streets of Paris (ed. Wright 1857). As such, the meaning of words is primarily made clear through context information and the juxtaposition of semantically related words (Marello 1990). Yet, many copies of these works are provided with extensive glossing in both English and French (Hunt 1991), which suggests that context alone was not sufficient to explain the meaning of Latin words. On the other hand, English and French may well have been target languages of their own – French, of course, was taught extensively in post-Conquest England. This paper analyses the functions of vernacular glosses in the three lexicographic works. I will argue that translanguaging is an important strategy employed by the authors as well as by later glossators and readers of these texts.

Key words: didactic texts, contextualized lexicography, Latin, Middle French, Middle English

References:

- Hunt, Tony. 1991. *Teaching and Learning Latin in Thirteenth-Century England*. 3 vols. Cambridge: Brewer.
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- Wright Thomas. 1857. *A Volume of Vocabularies*. (Privately printed).

1.3 Practical Writing in Late Middle English: A Treatise on Perilous Days in London, Wellcome Library, MS 411 (ff. 18v-19r)

Laura Esteban Segura

University of Málaga

The present article pursues the study and edition of an anonymous treatise on perilous days, held in folios 18v-19r of London, Wellcome Library, MS 411. The codex contains a collection of practical treatises in English and Latin, both in verse and prose, dating from the late fifteenth century. Among the contents in English, we find a prognostication in verse according to the day on which Christmas

Day falls (ff. 1r-2r), an anonymous version of *The Wise Book of Astronomy and Philosophy* (ff. 32r-37v) (Esteban-Segura 2019) and an anonymous treatise on venomous bites (ff. 56r-61r) (Esteban-Segura 2022). Despite the importance of these texts at different levels—cultural, historical, linguistic—, their study has been traditionally neglected and only recently have they started to receive scholarly interest. This proposal tries to fill the void by providing a multi-faceted analysis and the first edition of the treatise under consideration, which remains unedited so far.

The objectives are the following: (i) to investigate the transmission and sources of the treatise as well as the ownership and provenance of the manuscript; (ii) to discuss the principal codicological and palaeographical features of the folios housing the treatise, including script, decoration, punctuation, etc.; (iii) to look into the linguistic provenance of the text following *eLALME*'s (Benskin et al. 2013) methodology in order to pinpoint its dialectal origin; and (iv) to offer a semi-diplomatic edition of it. The examination of all these aspects will hopefully contribute to improving our knowledge of Late Middle English practical writing.

Keywords: MS Wellcome 411; treatise on perilous days; Middle English; medieval *Fachprosa*; practical writing

References:

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- London, Wellcome Library, MS 411.

2 Animals/religion/medical:

2.1 Old English Translation of Leviticus: Translational Strategies

Ondřej Fúsik

Charles University, Prague

This paper delves into the Old English translations of Leviticus, preserved in two manuscripts: Oxford's Bodleian Library, Laud Misc. 509, and London British Library, Cotton Claudius B. iv. Each manuscript intriguingly presents an incomplete text of Leviticus, a phenomenon not attributable to the lack of material evidence, as demonstrated by the coherent nature of the existing translations. This pattern suggests a methodical, selective translation process rather than a haphazard one. The core objective of this study is to analyse the translational strategies utilized in converting Jerome's text into Old English, as observed in both manuscripts. The investigation is centred on understanding the reasons behind the omission of certain sections of Leviticus. Furthermore, it seeks to decipher what the included segments indicate about the translation's purposes and its intended audience. This inquiry explores various possibilities, such as whether the translation served as an access key to the Latin text for those proficient in Old English, or whether it was intended as an educational tool for priests and monks within the context of the English Benedictine reform. Additionally, the study considers the possibility that the translation was aimed at a general audience, among other hypotheses. Although this research is more likely to open up new avenues of questions than provide definitive answers, it highlights the significance of these questions in deepening our understanding of the historical and cultural milieu surrounding these translations. This exploration contributes to the broader discourse on medieval translation practices, religious education, and cultural interaction during this period.

2.2 The Language of Bestiaries: Piety versus Zoology

Monica Ruset Oanca

University of Bucharest

Bestiaries were best sellers in the Middle Ages, and this is proven not only by the hundreds of manuscripts which were preserved (dating from as early as the 9th century, with a constant presence over the centuries), but also by the fact that they became more and more comprehensive, with more chapters and lavish illustrations. This paper intends to make a comparative analysis of the way in which several animals are described – with a focus on the lion and the hart (or stag) – in some well-known bestiaries (*Physiologus* by Bishop Theobald, 12th-cent Philip de Thaon's *Bestiary*, etc.). Special attention will be given to the only bestiary in Middle English, which can be found in Arundel 292 manuscript (British Library), and which was edited and partly translated by Richard Morris (1872).

Despite variations in the number and order of chapters-animals, the text that presents each animal remains surprisingly similar, sharing several distinctive characteristics which can be identified. The didactic aspect of these texts may not be a surprise, but it is unexpected to discover that not the scientific content was relevant, but rather the emotional pious stories, which have an explicitly religious symbolism, and which were used as *exempla* in sermons (Stewart 2015). However, while bestiaries were not a source of scientific knowledge about wildlife, other specialised texts, like the hunting treatises provided detailed information about certain animals and their habits (Crane 2013). This means that their readers may not have expected accurate scientific facts about animals within the bestiary pages, but rather sought something spiritually uplifting.

References:

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Physiologus: A Metrical Bestiary of Twelve Chapters by Bishop Theobald translated by Alan Wood Rendell, London: John & Edward Bumpus, Ltd., 1928.

The Bestiary of Philippe de Thaon, Edited by Thomas Wright, Esq., Historical Society of Science, London: R. and J. E. Taylor, 1841.

Susan Crane, *Animal Encounter*, Philadelphia: University of Pennsylvania Press, 2013.

Patricia Stewart, "The Bestiary as a Source of Sermon Exempla: the Case of Paris, BnF lat. 15971", in *Human and Animal in Medieval France (12th-15th c.)*, eds. Irène Fabry-Tehranchi and Anna Russakoff, Amsterdam: Rodopi, 2014.

2.3 'Sores, Aches and Warks: The Lexis of Pain in the Old English Medical Corpus'

William Brockbank

University of Bern

The Old English medical corpus is attested chiefly in four collections found across five extant manuscripts from before c. 1200 CE. Notwithstanding a handful of allusive references to medical practitioners 'in the field', the medical corpus offers the only meaningful evidence for medicine as it was practised by *læcas* ('physicians') in early medieval England. The remedies found across the four main medical collections typically identify one or more symptoms, and offer a purported cure for the treatment of them. The most frequently occurring symptom across the corpus is some form of pain: *sar* ('sore, soreness'), *ece* ('ache'), and *wærc*, an Anglian form which survives as dialectal 'wark', as well as morphological derivatives of these forms (e.g. *sarnys*, 'soreness') and compound words (e.g. *toþece*, 'toothache').

However, no systematic study of Old English lexemes for 'pain' has been carried out to-date, and so this paper will examine the roughly 350 occurrences of 'pain' lexemes found in the Old English

medical corpus. By comparing the Old English forms with Latin terms from which they have been translated (where relevant), by examining which ‘pain’ lexemes occur as compound words, and by analysing which body parts and other symptoms are typically associated with each ‘pain’ lexeme, it should be possible to establish the semantic range for each of these words. Since pain itself might be defined according to a large range of different qualities, this paper shall determine whether all pains are equal in Old English medical writings or, in other words, whether this group of ‘pain’ lexemes allowed for a more nuanced description of this most common of symptoms.

3 Romances/letters:

3.1 Wellbeloved: Specific Language Use in Middle English Letters

Martina Häcker

Johannes Gutenberg-Universität Mainz

While late medieval letter writing is not specific to only one social group, it nevertheless contains specialised language use. This specific language use is predominantly found in the formulaic elements of letters. Examples are epithets such as *well-beloved*, whose use in letters is documented in the *OED* for both the noun and the adjective. Sense 1 of the noun is glossed ‘[i]n letters, decrees, etc: a highly esteemed or honoured sovereign or lord’, while sense 2 of the adjective is given as ‘usually in “(right)’ trusty and well-beloved.”’ The etymology of the compound *well-beloved* is native, but the use of the word in letters is a loan translation from the French *bien ame* (modern French *bien aimé*), which occurs in the letters written in French in the correspondence of the Stonors, a family of landed gentry. This paper identifies and compares formulae in the family correspondences of the Pastons (1425-1495, with letters in English and Latin) and the Stonors (1290-1485, with letters in French, English and Latin). The comparison shows that English formulae are modelled on French ones and that it is this fact that accounts for senses and discourse functions that are specific to letters.

References:

Kingford’s Stonor Letters and Papers (1290-1483), ed. Christine Carpenter (1996). Cambridge: Cambridge University Press.

Paston Letters and Papers of the Fifteenth Century, ed. Norman Davis (2004), vol. 1, for EETS S.S. 20. Oxford: Oxford University Press.

3.2 Scandinavian Impact in the Siege of Jerusalem: Lexical Replacement of Norse-Derived Terms in the Nine Extant Manuscripts

Marina Asian

University of Zürich

This presentation aims to illustrate the Norse impact on the Middle English lexis in the poem *Siege of Jerusalem*, whose genre has been the subject of much discussion due to its historical, religious, and epic components. Most scholars classify the text as a romance, one that must have grown in popularity during the Middle Ages, given the survival of up to nine manuscripts from the late 14th to the late 15th centuries. As the original manuscript (now lost) was written c.1390 in West Yorkshire, the presence of terms of Scandinavian origin is reflected in the oldest extant copy, L (Bodleian Library, Laud Misc. 656), as well as in four more manuscripts written in the North.

This presentation aims to explore the Scandinavian lexical impact in this poem and lexical replacements in the nine manuscripts. Michael Livingston’s critical edition (2004), derived from the L copy, is used to retrieve Scandinavian terms and the Gersum typology to select a representative sample of terms with a high probability of Norse origin. Furthermore, based on the stemma and the

provenance of each manuscript proposed by Ralph Hanna and David Lawton (2003), this paper aims to discuss the regional distribution of these Norse-derived terms and the scribal attitudes towards and familiarity with these borrowings in the Scandinavianised areas as well as the regions where the Scandinavian influence was less far-reaching. One such example is ME *lōt(e)* ‘look, glance’ (from ON *lāt*), attested in a northern manuscript but replaced with a native synonym (*loke* ‘look’) by a southern scribe. It is hoped that this analysis will offer insights into the scribes’ linguistic competences and awareness of lexical change.

Keywords: Middle English; Old Norse; language contact; lexical replacement

References:

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Livingston, Michael, ed. *The Siege of Jerusalem*. Kalamazoo, MI: Institute of Medieval Studies, Western Michigan University, 2004.

3.3 T/V variation in vernacular versions of the ‘Haveloc romances’ from England

Olga Timofeeva

University of Zürich

The emergence of honorific pronouns *ye/you/your* in Early Middle English is often attributed to the influence of Old French *vous/vostre* (Kennedy 1915; Mustanoja 1960). Yet how exactly would such an influence originate and diffuse is seldom discussed. One insight is provided by Thomas Finkenstaedt, who hypothesizes that a possible locus in which this would be possible were court sessions, where people of diverse social backgrounds and linguistic competences interacted (1963: 64). While the use of speech-related texts is an attractive option for the reconstruction of historical sociolinguistic practices (cf. Culpeper & Kytö 2010), court records in English do not emerge until much later. A similar chronological gap characterises correspondence in Latin and Anglo-Norman versus English. This paper suggests that a better mapping can be offered by vernacular poetry of the period, which survives both in Anglo-Norman and English and often tackles the same literary plots. The ‘Haveloc episode’ in Geffrei Gaimar’s *Estoire des Engleis* (c.1135) and the anonymous *Lai d’Haveloc* (c.1200) are examined for their use of T/V and compared to the Middle English *Havelok the Dane* (c.1290). Despite close textual parallels in several episodes of the three romances, the usage of the latter text falls much behind that of the Anglo-Norman ones, which demonstrate a wider diffusion of V forms, in terms of both absolute frequencies and sociolinguistic contexts. The paper goes on to reconstruct the audiences of the respective romances and hypothesizes that the pragmatic competences of the French-speaking elite and the English-speaking commoners differed significantly at around 1300. It was only with the emergence of a substantial middle class in the fourteenth century, bilingual in English and French, that this pragmatic gap began to close.

Key words: Middle English, Anglo-Norman, honorific pronouns, historical pragmatics

References:

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Finkenstaedt, Thomas. 1963. “*You und Thou: Studien zur Anrede im Englischen, mit einem Exkurs über die Anrede im Deutschen.*” Berlin/New York: Walter de Gruyter.
Kennedy Arthur G. 1915. *The Pronoun of Address in English Literature of the Thirteenth Century*. Stanford: Stanford University Press.
Mustanoja, Tauno F. 1960. *A Middle English Syntax, Part 1: Parts of Speech* [Mémoires de la Société Néophilologique de Helsinki 23]. Helsinki: Société Néophilologique.

13. Shakespearean Drama in (Re)Translations, Audiovisual Adaptations and Media Accessibility **[in person]**

Convenors:

- Judit Mudriczki (Károli Gáspár University, Hungary)
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- Irene Ranzato (Sapienza University of Rome, Italy)
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Abstract:

Recent developments in Adaptation Studies (Leitch 2017), Audiovisual Translation (Minutella 2013, Ranzato 2023) and Retranslation Studies (Gregor 2019) as well as the spread of concerns about accessibility and inclusiveness in academic and professional circles have called attention to the variety of intercultural and multimodal transfers of meaning in Shakespearean drama.

This seminar invites discussion to explore a wide range of translation practices that shape and promote Shakespeare scholarship in the 21st century.

We welcome contributions that address the following topics:

- interlingual translation and retranslation practices,
- intersemiotic translation,
- Audiovisual Translation of Shakespeare film adaptations,
- censorship and ideological manipulation in Shakespeare translations,
- translation flows of Shakespearean drama,
- accessibility and inclusiveness.

References

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- Leitch, Thomas. 2017. *The Oxford Handbook of Adaptation Studies*. Oxford: Oxford University Press.
- Minutella, Vincenza. 2014. *Reclaiming Romeo and Juliet: Italian Translations for Page, Stage and Screen*. Leiden: Brill Academic.
- Ranzato, Irene. 2023 (forthcoming). Carry On Caesar: Creative Manipulations of the Cinematographic Roman Emperor. *Translation and Translanguaging in Multilingual Contexts*, n.9(3), edited by J. Díaz Cintas, A. Rizzo & C. Spinzi, 2023.

Names and Affiliations of all Presenters:

- Margherita DORE, Sapienza University of Rome, Italy
- Judit MUDRICZKI, Károli Gáspár University, Hungary
- Irene RANZATO, Sapienza University of Rome, Italy
- Christine SCHWANECKE, University of Graz, Austria
- Deimantė VELIČKIENĖ, Vilnius University, Lithuania
- Taarini MOOKHERJEE, Queen's University, Belfast

Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 2064)

Session 3 (Tuesday, 27 August 2024, 16:00-18:00, Anthropole 2064)

Seminar 13 Abstracts:

Margherita Dore

Retranslation, Adaptation and Surtitling of Shakespeare's *The Tempest* in Italian

Over the last two decades, there has been a growing interest among Translation Studies scholars in theatre translation and surtitling practice (Griesel, 2007; Baines et al., 2011; Brodie and Cole, 2017; Misiou and Kostopoulou, 2023). Furthermore, many of these studies have focused on Shakespearean

plays, aiming to unravel the intricate web of audiovisual retranslations and adaptations of these works, while also highlighting the evolution and innovation within theatre performances (e.g. Coduri 2013; Carroll, 2022; Dore forthcoming; Ranzato and Valleriani forthcoming).

To contribute to the ongoing scholarly discussion, this study concentrates on Alessandro Serra's (2022) translation, adaptation for the stage and surtitling of Shakespeare's *The Tempest* into Italian. This comparative analysis is carried out following two steps. Firstly, it concentrates on the Italian retranslated and adapted texts to identify any significant differences between them. Subsequently, it examines the adapted version to the English surtitles created by Max Padeilhan and the original Shakespearean text. This comparison attempts to shed light on how performance-bound constraints (Espasa, 2017) and technical constraints (Díaz-Cintas, 2012) may have influenced each of the three target texts under scrutiny.

Judit Mudriczki

Macbeth in (Re)translation on the Hungarian Screen

Although the Hungarian dubbing industry has a preference for the use of canonical Shakespeare translations, there are a few recent examples that suggest a potential change in audiovisual translation practices. The dubbing scripts of *Macbeth* adaptations made in the 20th century were based on Lórinč Szabó's canonical Hungarian translation from 1939, but the adaptations by Justin Kurzel (2015) and Joel Coen (2021) benefit from a Hungarian text that rewords the 2014 retranslation of the play by Géza Kállay for theatrical use. The audiovisual translation of the 2021 adaptation is also unusual in the sense that it was not dubbed but subtitled into Hungarian, which is a rarely used audiovisual method in a country that has had a traditional preference for lip-sync dubbing for over 80 years. This paper is interested in the changes that audiovisual translators made to the 2014 retranslation of the play in order to produce the 2015 dubbing script and the 2021 Hungarian subtitles. As these audiovisual translations result from a translation strategy that is both an intersemiotic and intralingual modification of the 2014 retranslation of the play, I am interested in finding an answer to the question to what extent the cinematographic features of the adaptations demanded the creativity of the translator overwrite the Hungarian text by Géza Kállay.

Irene Ranzato

The Function of American Accents in Screen Adaptations of Shakespeare's Plays

While adaptation and intersemiotic studies about the classics on screen have been flourishing (Leitch 2017), audiovisual translation (AVT) has comparatively neglected adapted classics, arguably preferring to focus on contemporary TV series, video games and films of all times not necessarily referred to an illustrious literary hypotext. A case in point are the works of William Shakespeare: the scope, diversity and originality of Shakespearean adaptations is one of a kind, virtually creating a distinct sub-topic within film studies (to mention just a few works on his filmic adaptations: Bickley and Stevens 2021, Buckley et al. 2024, Burt and Boose 2001 and 2003, Davies 1988, Henderson 2006, Jackson 2002, Massai 2005, Henderson and O'Neill 2022, Rothwell 2004), while scholars in AVT have rarely put Shakespearean plays at the centre of their reflection. This paper will first offer an overview of AVT research on the plays of William Shakespeare and will then focus on film and TV adaptations of his plays in which some of the roles are not performed with a customary British Received pronunciation, but with an American accent. The recurring theme of American characters in a British linguistic context (and vice versa), which highlights their different linguacultural backgrounds, is one of the most exploited in Western cinema and television (Ranzato 2018, 219-23 and 2021, 156-60). Stories containing this opposition often represent a social as well as a linguistic commentary and the analyses of some case studies will illustrate how this topos is declined in Shakespearean narratives.

Christine Schwanecke

“Digital ‘Shakespeareances:’ The inclusive potential of online translations of Shakespeare’s comedy”

From Shakespeare on Twitter (*Tweet Sorrow*, 2010) to Apple’s *The Tempest* App (Heuristic Media, 2016) to online performances during the 2020/2021 Corona crisis: Shakespearean plays have been increasingly translated from the page/conventional stage to digital space. They are performed online; they are consumed online. And they are produced multimodally: video clips, pictures, soundscapes, and texts stimulate all our senses and promise democratic accessibility and an immersive experience of Shakespeare, a real ‘Shakespeareance.’ This paper proposes to look at *A Midsummer Night’s Dreaming*, a highly recognized and critically valued production of the Royal Shakespeare company that, in 2013, was performed in a hybrid manner, both on- and offline.

By way of example, I aim at inquiring into the exclusivity and inclusiveness of this intermedial translation of Shakespeare’s comedy in the digital age. Based on online archives, I will, firstly, analyze how *A Midsummer Night’s Dreaming* was intermedially and multi-modally translated onto the digital stage as well as realized off-line, as ‘immersive theatre.’ Secondly, I will inquire into the inclusive potential of this particular intermedial adaptation and staging of Shakespeare’s original, *A Midsummer Night’s Dream*. Thirdly, I will delineate possible affordances and constraints of a translation in which the separation of stage and auditorium is dispensed with and the audience participates interactively in the production both on- and off-line. Gauging the ways in which this multimodal translation allows democratic participation and affective immersion – or bars people from it –, I will discuss the inclusive potential of semiotically and spatially hybrid translations like these.

Deimantė Veličkienė Vilnius University, Lithuania

Translations of William Shakespeare’s *The Tempest* into Lithuanian

The Tempest one of the last plays written by William Shakespeare is also one of Shakespeare’s most mysterious plays, full of mythological, alchemical and other allusions, and at the same time it creates an intriguing relationship with reality that develops in biographical and historical dimensions. *The Tempest* was translated into Lithuanian by two Lithuanian poets and both translations were produced during the soviet period. This paper aims to conduct a comparative analysis of the *Tempest* by William Shakespeare and its Lithuanian translations by Antanas Miškinis in 1963 and Tomas Venclova in 1975, in an attempt to explore how the prevailing ideology influenced these translations.

The research focuses on the analysis of the theme of power and central characters Prospero and Ariel in Shakespeare’s play and their renditions in Lithuanian translations. Prospero and Ariel as the major characters of the play are complex and polysemic: they lend themselves to multiple interpretations. The analysis of the rendition of these characters in the translated texts reveals that some meanings of the central characters are lost due to the elimination of certain elements of the discourse. During the soviet period censorship was strictly enforced and even the works of classic authors, who were recognized, had cultural prestige and who were supposed to be “safe”, were not free from censorship. In the Lithuanian translations of *The Tempest* some of religious allusions are eliminated from the translation discourse as a result of the religious censorship and ideological manipulation.

Dr Taarini Mookherjee, Queen's University Belfast

মাছ মাংস আর রক্ত Fish, Flesh, and Blood: Adapting Shakespeare’s *Macbeth* to Mandaar

In Mandaar, a 2021 Bengali webseries, Shakespeare’s *Macbeth* is adapted and set in Geilput, a small fictional fishing village in West Bengal where the police, politicians, and residents are all seemingly

controlled by Dablu Bhai (Duncan), the owner of the local fishery. The show underscores Mandaar's (Macbeth's) transformation, devoting the first episode to the bloodless murder of his childhood friend Mokai (Macdonwald), while using the end of the series to reveal that Mandaar is the prophesied monster of the show's opening scene, no longer the compliant puppet of his boss or his wife. In adapting this play to the audio-visually dense long-form medium of television, Mandaar releases and transforms the linguistic image clusters that haunt the Shakespeare play (e.g., birds, clothing, blood, babies, food) into a culturally specific filmscape (e.g., fish, food, alcohol), saturating the screen with references, echoes, and reflections of a series of repeated motifs. This essay traces the most prominent among these: the motif of fish—as prey, as flesh, as food, and as phallic symbol. From episode titles that deploy idiomatic Bengali phrases involving fish, to prominent aerial shots dominated by fishing boats positioned to look like a monstrous beached sea monster, to fishing implements as tools of murder, to closeups of everyday meals of fried fish, this paper suggests that fish function as a coded visual, aural, and gustatory language for the show, providing a frame for reading its exploration of greed, desire, and excessive consumption.

• Literatures in English

14. Beyond Borders: Contemporary Novels of Migration [in person]

Convenors:

- Michael C. Frank (University of Zurich, Switzerland)
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- Pavan Malreddy (Goethe University Frankfurt, Germany)
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Abstract:

In the wake of the mobilities turn, scholarly discussions of migration have mainly focused on the process of movement in space. Migration tends to be seen as a linear trajectory leading the figure of the displaced person across national borders, from a point of origin (and belonging) to a destination, from departure to arrival. Contemporary novels of global migration invite us to reconsider this standardised view of the migrant experience; moving beyond the spatial dimension of migration, they explore temporalities, inner exiles, as well as affective, spiritual and transcendental homelessness. This seminar will attempt to take stock of this recent fiction of migration and its engagement with the temporalities of displacement.

Names and Affiliations of all Presenters:

- María Alonso Alonso (University of Santiago de Compostela, Spain)
- Emel Zorluoğlu Akbey (Erzurum Technical University, Turkey)
- Sourit Bhattacharya (University of Edinburgh, UK)
- Fernando Galván (University of Alcalá, Spain)
- Enrique Galvan-Alvarez (Universidad Internacional de La Rioja, Spain)
- John Joughin (Independent scholar, UK)
- Feroza Jussawalla (University of New Mexico, USA)
- Evripidis Karavasilis (Aristotle University of Thessaloniki, Greece)
- María Jennifer Estévez Yanes (University of La Laguna, Spain)

Programme

(20 minutes of presentation time plus 20 minutes of discussion time per paper)

SESSION 7

Thursday, 29 August, 10:30 – 12:30, Anthropole 5136

- | | |
|---------------|---|
| 10:30 – 11:10 | Michael C. Frank & Pavan Malreddy: “Beyond Borders: Introduction to the Seminar” |
| 11:10 – 11:50 | Feroza Jussawalla: “Precarity of Migration” |
| 11:50 – 12:30 | María Alonso Alonso: “Global Nomadism and Climate Fictions: A Posthuman Approach to John Lanchester’s <i>The Wall</i> (2019)” |

SESSION 8

Thursday, 29 August, 15:30 – 17:30, Anthropole 5136

- 15:30 – 16:10 Fernando Galván & Enrique Galvan-Alvarez: “Contextualising Abdulrazak Gurnah’s Migrants and Their Mental Constructions”
- 16:10 – 16:50 María Jennifer Estévez Yanes: “‘Vulnerable Times’: Affective Encounters in Viet Thanh Nguyen’s ‘The Americans’ (2017)”
- 16:50 – 17:30 Eviropidis Karavasilis: “Claiming Sexual and Affective Citizenship in Angie Cruz’s *Dominicana* (2019)”

SESSION 9

Friday, 30 August, 10:30 – 12:30, Anthropole 5136

- 10:30 – 11:10 Sourit Bhattacharya: “Mediating Restlessness: Narratives of Student Migration and Return in Recent Anglophone Fiction”
- 11:10 – 11:50 Emel Zorluoğlu Akbey: “Transcendental Homelessness and Sufism in Leila Aboulela’s *Minaret* (2005) and *Bird Summons* (2019)”
- 11:50 – 12:30 John Joughin: “‘Home Strange Home’: On Teju Cole’s *Tremor* (2023)”

Seminar 14 Abstracts:

(1) Feroza Jussawalla: “Precarity of Migration”

Migration, whether willing or enforced, results in “precarity,” and what Judith Butler calls “grievable,” lives. In order to demonstrate this, I will start with the earliest Indian novels in English concerned with immigration, such as Kamala Markandaya’s *A Silence of Desire* (1960) and *Nowhere Man* (1972), which highlight the condition of “Unbelonging” of the Indian immigrant to Britain. This theme is carried forward several decades later in Zadie Smith’s *White Teeth* and Monica Ali’s *Brick Lane*. In two co-edited books about Muslim women’s writing, I have shown how “refugeeism” plays a part in how migrant women, under pressure, attempt to “re-build” home through their writing. In this paper, I will compare the condition of the willing diasporic women with displaced women described in novels by Middle Eastern women, escaping what Derrida would have called “inhospitable homes.” A particular example of this is Samar Yazbek’s memoir, *A Woman in the Crossfire: Diaries of the Syrian Revolution* (2012), which can be compared with Lebanese author Alexandra Chreiteh’s novel *Always Coca-Cola* (2011). What I call “emboldened exile,” and an “exilic consciousness” (borrowing the term from Edward Said), or nostalgia for home, despite troubling circumstances at home, are reflected in the work of Iranian women writers, whether memoirs such as Azar Nafisi’s *Reading Lolita in Tehran* and Azadeh Moaveni’s *Lipstick Jihad* or Jasmin Darznik’s novel *Song of a Captive Bird*. Similarly, Samar Hamouda’s memoir *Once upon a Time in Jerusalem* can be set against Susan Abulhawa’s novel *Mornings in Jenin*.

(2) María Alonso Alonso: “Global Nomadism and Climate Fictions: A Posthuman Approach to John Lanchester’s *The Wall* (2019)”

Nicolas Bourriaud predicted in 2009 that the twenty-first century would be a century of migrations due to globalisation, which he refers to as ‘our barbarism’. For Bourriaud, the immigrant, the exile and the refugee are some of the most dominant figures of contemporary culture. Since the beginning of the twenty-first century, especially since the terrorist attacks of 9/11, there has been a considerable increase in interdisciplinary approaches to the figures of immigrants and refugees from within academia. Taking this as a point of departure, my paper will discuss John Lanchester’s *The Wall* (2019), a Booker Prize-longlisted dystopian climate fiction novel in which the author reimagines Britain’s border control practices via the inhumane rejection of climate refugees. *The Wall* (2019)

outlines a radical process of re-bordering due to global warming and global nomadism. The text bears witness to the way in which borders and the fear of the ‘other’ seem to cultivate creative writing in contemporary British fiction. The novel is framed by an increasing global interest in exploring bordering practices and illustrates the way in which speculative fiction approaches British border epistemologies in an eye-opening and thought-provoking way. Taking this into consideration, Posthuman Studies offer an accurate theoretical framework with which to analyse this specific text where the British border, refugees, and the fear of the ‘other’ are drivers of the plot. Thus, this talk will explore alien configurations of migrants and refugees in Lanchester’s *The Wall* (2019) and the way in which these configurations assist readers to understand the context and consequences of contemporary bordering practices.

(3) Fernando Galván & Enrique Galvan-Alvarez: “Contextualising Abdulrazak Gurnah’s Migrants and Their Mental Constructions”

Salman Rushdie’s concept of “imaginary homelands” (1991) helped to explain how migrants (re)create the past they have left behind, avoiding the strictly material dimensions of their migration, and idealising or embellishing their places of origin. Avtar Brah (1996) and Vijay Mishra (1996), among others, have also emphasised the idea of those imagined communities as fundamental for the survival of diasporic subjects. Other migrant writers have opted however for alternative, cruder mental constructions of their experience, presenting their readers with invented worlds that reflect their anxieties, fear and hopes, belonging not only to their past but also projecting onto their present and future. Abdulrazak Gurnah’s novels illustrate this trend very well, because in addition to the depiction of the physical aspects of migration, some of his narratives also portray the temporal and imaginary spaces those migrants create for themselves and their closest relatives. Fictionalised accounts of their lives, if not mere fabrications, can be found in the tales told by the migrant protagonists of titles such as *Admiring Silence* (1996), *Desertion* (2005), *The Last Gift* (2011) and *Afterlives* (2020), spanning more than twenty years of writing and a diversity of locations, cultures and times. Some of those fictional constructions can even be viewed as mental or psychiatric disorders, along the lines of Frantz Fanon’s ‘abandonment neurosis’ syndrome in *Black Skin, White Masks* (1952). This paper is an attempt to unravel and contextualise those expressions of migration in their temporalities, inner exiles and spiritual and affective concerns.

(4) María Jennifer Estévez Yanes: “‘Vulnerable Times’: Affective Encounters in Viet Thanh Nguyen’s ‘The Americans’ (2017)”

This paper examines the representation of vulnerability through the lens of postmemory in Viet Thanh Nguyen’s “The Americans” from the short story collection *The Refugees* (2017). By employing Marianne Hirsch’s idea of “vulnerable times,” this paper studies how trauma is intertwined with various temporalities and generations, creating a shared responsibility to the past that can be mobilised into the future. “The Americans” follows the relationship between Claire and her father, James Carver, as they navigate their contrasting perspectives on how their actions intertwine with Vietnam’s history and present. In this story, the haunting of the past manifests in a series of affective encounters through images that contrapose “what will be with what has been” (Hirsch). Drawing on affect theory (Ahmed) and vulnerability theory (Butler), I consider how the traumatic past that impregnates this story is reconfigured (and even reactivated) by looking back from the present through narrative, initiating “a politics of visibility and accountability” (Hirsch). Furthermore, by drawing on Hirsch’s premise that “memory can be mobilized for a different future” (Hirsch), this paper will read the aesthetic encounters facilitated by means of postmemorial work in “The Americans”. I argue that the female protagonist in the story assimilates and processes her father’s political and historical legacy, and by means of postmemorial working through, she acknowledges, and therefore mobilises trauma through a creative engagement with loss and responsiveness.

(5) Evripidis Karavasilis: “Claiming Sexual and Affective Citizenship in Angie Cruz’s *Dominicana* (2019)”

This research paper investigates the rights to sexual and affective citizenship as depicted in Angie Cruz’s novel *Dominicana* (2019). More precisely, it explores the ways in which female sexuality correlates with processes of migration, affective turns and attaining a sense of belonging. Published in 2019, Cruz’s narrative follows the story of adolescent Ana Cancion, who is forced by her family to marry Juan Ruiz. Ana finds herself dislocated from the Dominican Republic and moves with Juan to New York City. Her arranged marriage not only secures her harmless immigration to the new nation but also guarantees an improvement in the financial status of her family. Soon enough, however, Juan proves to be abusive and Ana is entrapped both in the micro-world of domesticity and as an immigrant in the macro-world of the largely racist US society. Her inability to speak English further complicates her situation and hinders her adjustment to the US. Later in the narrative flow, however, she meets Juan’s younger brother, Ceasar, and their gradual bonding provides a glimpse of hope and a potential escape from her physical and emotional captivity. In *Sexual Citizenship: The Material Construction of Sexualities* (1993), David T. Evans scrutinizes sexual rights as an important factor predetermining one’s citizenship status. Analyzing the novel through the lens of Evan’s influential theory, this research paper will posit that sexuality, affect and belonging coincide in Cruz’s narrative and redefine hitherto understandings of the immigrant experience.

(6) Sourit Bhattacharya: “Mediating Restlessness: Narratives of Student Migration and Return in Recent Anglophone Fiction”

Courtesy the internet, faster modes of international travel, and the pre-eminence of global multinational capitalism, there has been a phenomenon of ‘diasporic homecoming’ of late (Takeyuki Tsuda). The phenomenon has also led to a curious case of restless nationalism, as seen in the recent student migrant fiction. While in the Anglophone ‘migrant’ fiction a few decades ago we would notice characters struggling to settle in the adopted nation, for a new group of writers travelling between cities and countries for study, work, internship, and residency, settling down is not a condition any longer. Cities such as Lagos, Mumbai, Lahore, Beijing, or Khartoum have ample global opportunities, having been firmly tied to the circulations of the world economy. The opportunities are doubled up by accommodating local needs and hierarchies of social power. What is interesting about these new ‘routes’ for diasporic fiction is that ‘homeland’ may not offer to the protagonists the warmth of community or the peace of life and living any longer. In this paper, I would look at the recent instances of student life and return migration in the Anglophone fiction of Chimamanda N. Adichie, Mohsin Hamid, and Leila Aboulela. I would argue that the new diasporic consciousness calls for the implementation of a new narrative realism, mediated through older histories of ‘forced’ travel and newer histories of ‘free’ but controlled movement exposing vulnerabilities in pledging (citizen) allegiance to nation and national belonging.

(7) Emel Zorluoğlu Akbey: “Transcendental Homelessness and Sufism in Leila Aboulela’s *Minaret* (2005) and *Bird Summons* (2019)”

The romantic urge for home, to which one belongs but where one can no longer be, recalling the longing for the lost Garden of Eden, may have different origins for different writers. Yet the impulse to write about one’s homeland is an inevitable one for immigrant writers, and the Sudanese writer Leila Aboulela is no exception. According to Sufi belief, every soul is estranged from the Garden of Eden and alienated in this world with an endless need to return. Both literally and figuratively, Aboulela aims to work her fiction through the lens of transcendental homelessness, particularly in *Minaret* (2005) and *Bird Summons* (2019). By infusing her protagonists’ search for self-knowledge with Sufi motifs and by destabilising Western logic through the use of magical realism, Aboulela creates spaces of fresh promise in which both her protagonists and Aboulela herself feel at home

again. These spaces serve as a vehicle to capture the condition of in-betweenness through which they can temporarily abandon the state of inner exile and overcome their transcendental homelessness. Drawing from transculturalism, my paper strives to understand how the use of Sufism and magical realism become an avenue of escape beyond the limitations of restricted boundaries of ‘home’ and ‘nation’. The paper further discusses the extent to which Sufi motifs can capture the essence of homelessness through which Aboulela constructs a new sense of belonging in her fictions.

(8) John Joughin: “‘Home Strange Home’: On Teju Cole’s *Tremor* (2023)”

The term ‘at home’ describes both a location and a state of being.

(Teju Cole, *Known and Strange Things*)

Teju Cole’s wide-ranging work as a novelist, photographer and critic is consistent in disrupting the assumptive logic of migration with its identificatory consolations of being homeward bound – of arrival, assimilation and eventual redemption. In his most recent novel *Tremor* (2023) he reminds us that the very ground beneath our feet remains vertiginous and uncertain, whilst the structures that maintain our quotidian existence are inextricably bound in forms of violence which are transgenerational. Here as elsewhere, in both his work as a critic and as a practitioner working in visual media, the novelist crafts a form of double displacement – a homesickness for the feeling of being far away from home, for which he borrows the German term *Fernweh* or ‘farsickness’. In the case of *Tremor* (2023) the oscillation between New England and Lagos comprises a complex nexus of embodiment, affect and memory, successful only in evoking new forms of estrangement – an experience of ‘contact at a distance’ which is layered across time and geography. The ground betwixt and between remains fraught with pitfalls and is in some sense unresolvable and unmappable. In exploring the states of being and the ontological instabilities of his own doubleness and in maintaining a sense that the structures that maintain us are antagonistic, Cole offers us a different way of thinking about absence and loss as a form of belonging in displacement.

15. Modernist continuities in contemporary Anglophone fiction **[in person]**

Convenors:

- Erika Mihálycsa (Babes-Bolyai University, Cluj-Napoca, Romania)
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- Tamás Bényei (University of Debrecen, Hungary)
tamasbenyei@yahoo.com

Abstract:

The proposed seminar invites abstracts concerned with the various ways the relationship between Modernism and contemporary Anglophone fiction has been reevaluated both by critical insights and by new waves of innovative fiction. Possible themes addressed by the proposed papers might include: the contested links between Modernism and Postmodernism; revisitings of the narrative strategies, compositional designs and epistemological positions of Modernism in recent fiction; the Modernist and anti-Modernist preoccupations of „experimental literature” (including its continental influences and the role of the Avantgarde); the relevance of the Modernist traditions for displaced, migrant identities; planetarism and the reevaluation of modernist internationalism; the relevance of Modernist strategies in addressing contemporary issues like the ecological crisis and posthumanism, as well as to feminist and postcolonial issues; the role of liminal – or connecting – figures like Samuel Beckett, Vladimir Nabokov, Anthony Burgess; the presence and relevance of Modernism in the work of writers like Ali Smith, Ian McEwan, Alan Hollinghurst, Nicola Barker, Eimear McBride, J. M. Coetzee, Rachel Cusk, Jon McGregor; the contemporary rewriting or revisiting of particular Modernist texts.

Names and Affiliations of all Presenters:

- Tamás Bényei (University of Debrecen, Hungary)
- Elisa Fortunato, University of Bari, Italy
- Erika Mihálycsa (Babeş-Bolyai University, Cluj, Romania)
- Myrto Petsota (Université Paul-Valéry Montpellier 3)
- Hamdi Ali Serdar, Recep Tayyip Erdogan University, Rize, Turkey
- Kevin Wolke, Åbo Akademi University, Åbo, Finland
- Cihan Yazgi, Ankara Hacı Bayram Veli University, Turkey

Session 8 (Thursday, 29 August 2024, 15:30-17:30, Synathlon 2212)

- Hamdi Ali Serdar, Recep Tayyip Erdogan University, Rize, Turkey
- Myrto Petsota (Université Paul-Valéry Montpellier 3)
- Kevin Wolke, Åbo Akademi University, Åbo, Finland

Session 9 (Friday, 30 August 2024, 10:30-12.30, Anthropole 5146)

- Tamás Bényei (University of Debrecen, Hungary)
- Erika Mihálycsa (Babeş-Bolyai University, Cluj, Romania)
- Cihan Yazgi, Ankara Hacı Bayram Veli University, Turkey

Seminar 15 Abstracts:

The Ghosts of Formalism in Alan Hollinghurst's *The Sparsholt Affair*

Tamás Bényei (University of Debrecen, Hungary)

The Sparsholt Affair (2017) follows in the tracks of some of Alan Hollinghurst's earlier novels in that it explores connections between the present and the past in a context that chronicles the changes in the social-cultural-sexual mores of 20th-century Britain inflected through what could be called a meta-aesthetic slant. Exploring the largely hidden 'effects' of middle-class Daniel Sparsholt upon a group of upper-middle class intellectuals, aesthetes and artists, the novel traces how these largely underwater phenomena affect three generations – from the Oxford of 1940 into the 21st century – in unpredictable ways. My presentation will address the often disturbing entanglement of issues of sexuality, class, and aesthetics, focussing on the role of motifs that are systematically connected to modernist art, most importantly, the role of formalism, abstraction, and 'difficulty', the ways these motifs find their way into a "queering" of modernism. Drawing upon the work of Jean-Michel Rabaté and Patrick McGee, I shall explore the novel's treatment of form and formalism; I am particularly interested in the role of form in the unstable valency of modernism (as aesthetics and politics) in the novel – in this sense, *The Sparsholt Affair* recalls Hollinghurst's 2004 *The Line of Beauty* –, and in how its language and structure are affected by this instability and polyvalence.

***Always trembling on the brink of poetry: Human and nonhuman in Katherine Mansfield* Elisa Fortunato (University of Bari, Italy)**

Mansfield's poetry has had much less critical resonance than her fiction, her more than seventy poems almost forgotten. Yet, poetry was always important for her. "I feel always trembling on the brink of poetry. The almond tree, the birds, the little wood where you are, the flowers you do not see" – as she wrote on 22 January 1916 in her notebook. It is only through poetry that the wedge between the self (no longer 'other') and the world is recomposed, and that reality acquires a new and unprecedented meaning. Memory, perception, and imagination merge as in a Kierkegaardian *fullness of time*, and the subject, no longer in an anthropocentric position, finds a new voice, synthesis and reconfiguration of the relationship between human and nonhuman (Braidotti): the voice of the bird (*When I was a Bird*), of the grass that grows on the rocks (*Now I am a Plant, a Weed...*), and of the sea, her main interlocutor, that awakens an infinite perception of the self (*The Sea Child, Sea, Sea Song*). Mansfield's fiction is now being read also from an ecocritical perspective (Wilson; Ryan), but there are still no studies focusing on her ante litteram post-humanism. This contribution will analyse the formal mechanisms (*enjambement*, use of synesthesia, archaisms) that Mansfield uses to interpret nature (intended as the nonhuman) and to create a new subjectivity that incorporates human and nonhuman in a process of autopoiesis (Haraway). In Mansfield's poems, nature and culture are no longer antithetical, finding a shared identity.

Collage and the inoperative tradition in Ali Smith's fiction

Erika Mihálycsa (University Babeş-Bolyai, Cluj, Romania)

The presentation proposes to address the metamorphoses of the collage/assemblage form, one of the most emblematic modernist narrative techniques, in Ali Smith's tetralogy. It will focus on the fragmentary, disjunctive, dispersive and citational forms which preempt, at the same time as inviting, attempts at cognitive, symbolic, tropological connections and, while performing the failure of supplementing and linking, paradoxically empower surprising multidirectional connections. I would like to explore the way in which the potential for ethical questioning in Smith's fiction, often described as belonging to the contemporary 'ethical turn', is amplified by the fracture lines and interfaces of a form that relies on juxtaposition. Drawing on the work of Jean-Michel Rabaté among others, the presentation will discuss the implications of modernist formalism and anti-

formalism/decreation and address the strategies of Smith's novels, of putting the modernist legacy of the collage/assemblage on trial, questioning the structure of meaning that is vestigially implied in the modernist collage (in the works of T.S. Eliot or Joyce, for instance). The presentation will explore the many-faceted operations in Smith's tetralogy, of exposing the ethical and political blind spots of aesthetic formalism, of applying a post-anthropomorphic contemporary ethical sensitivity to questions of form but also, the relentless probing of the value of cultural tradition to illuminate the present.

From "G" to "C". Anachrony and the legacies of Modernism

Myrto Petsota (Université Paul-Valéry Montpellier 3, France)

Kundera identified two factions in Modernism: 'establishment' Modernism, celebrating departure from tradition, and 'sceptical' Modernism, exemplified by Kafka, critically viewing history and progress (Narrett). David James contrasts psychological, impressionist Modernism, focusing on the representation of consciousness (*à la* Joyce, Woolf), with existential Modernism, externalist and essayistic, represented by Kafka, Musil, Gombrowicz (2011). In this critical landscape, Tom McCarthy's *C* (2010) and John Berger's *G. A Novel* (1972) emerge as embodiments of these Modernist trajectories. Bridging the theoretical divide, these novels offer a tangible narrative canvas to explore and recontextualize the philosophical underpinnings of Modernism as delineated by Kundera and James. *C* is known for its exploration of communication, technology, and the early 20th century, while *G* focuses on the life and experiences of its main character against the backdrop of early 20th-century Europe. This paper will argue that a comparative analysis of *C* and *G* can provide a rearticulation of these critical dichotomies, reflecting on the residues of the idea of progress and the legacy of Modernism. We will address the ways in which these novels negotiate historical scepticism and ethical concerns, offering a fresh perspective on the dialogue between these heirs of Modernism and their precursors, challenging postmodern and post-human theoretical frameworks. Particular attention will be paid to the question of anachrony as a thematic reflection on Modernity, as well as to the temporal displacement and narrative structure, and the influence on the reader's perception.

The Recontextualization of Modernism in a Postmodernist Setting: A Study of *The Magus* and *The Good Soldier*

Hamdi Ali Serdar (Recep Tayyip Erdogan University, Rize, Turkey)

Modernism can be viewed as the cradle of crisis in its multifaceted forms. In literature, it is commonly the crisis of the modern hero who has lost their sense of direction, which mainly results from their condition of having been left alone, without a superior guide, to find their way in this new world. Things have fallen apart, and the centre cannot hold. The modern hero is now in the dark, left in an agony of being unable to piece together the fragments of what would a century earlier be called a unified whole—the universal reality. Much of the postmodernist fiction likewise puts its hero in labyrinths, leaving them alone with their own faculties only to rely on to figure out their escape. Added to all this is the insertion of multiple realms of reality into the fabric of fiction. The reality is not only fragmented; but there are now multiple versions of it, all working at the same time. In the transition from modernism to postmodernism a newer crisis has come up, too; namely, the crisis of authenticity. The hero of the postmodernist fiction is reminded time to time again that they are lost amid a myriad of identical places, things, and persons, unable to tell what is authentic and what is not. In the light of all this, this paper intends to detail the development of crisis from its modernist contextualisation in Ford Madox Ford's *The Good Soldier* (i.e., the question of narratorial orderliness in fiction) to its postmodernist re-contextualisation in John Fowles's *The Magus* (i.e., the question of fictional authenticity in fiction).

The Late Modernist Existentialism of Hubert Selby Jr.

Kevin Wolke (Åbo Akademi University, Åbo, Finland)

American novelist Hubert Selby Jr. (1928-2004) has been largely forgotten. The last monograph on him appeared over two decades ago, while newer articles exclusively discuss the psychosocial implications of his tales of urban alienation in postwar New York. Scholars never responded to James Giles's (1998) suggestion to investigate Selby's philosophical underpinnings which echo French existentialist thinkers and novelists like Sartre or Céline. In my research, I pursue a multidisciplinary, comparative reading of Selby alongside his transgressive predecessor Henry Miller (1891-1980) to establish both as *late modernist existentialists*. This paper specifically scrutinizes the common framing of postmodernism replacing modernism to instead further the solidification of late modernism persisting alongside postmodernism, as first postulated by Anthony Mellors (2005).

Selby continued a literary tradition spawning in interwar Europe, where trust in civilizational progress became impossible. The disillusioned Selby is, however, to be distinguished from the contemporary Beats and their "mystical distrust of reason" (Guy Stevenson, 2020). Late modernist literature incorporated a realist acceptance of existential meaninglessness in an apocalyptic age. The pseudo-emancipation of helpless individuals awaiting death led to strange combinations of dystopian and utopian beliefs which ridiculed the ambitions of earlier modernists. Notably, late modernism still lacks a philosophical framework. In my paper, I consider Selby the inheritor of an existentialist discourse spanning from the nineteenth into the twentieth century. Novels like *Last Exit to Brooklyn* (1964) display his late modernist existentialism through negotiations of absurdity, mysticism, and corporeality. Ultimately, Selby's alleged moralism is contested through 'darker' ascriptions of anti-humanism and determinism.

Modernist Echoes: Eimear McBride's Literary Response to the Crisis of the 2010s

Cihan Yazgi (Ankara Hacı Bayram Veli University, Turkey)

When Proust, Joyce, Woolf, and other Modernists utilized techniques like impressionism, stream of consciousness, fragmentation, or ambiguity, they were trying to locate the subject within the crisis of modernity. Eimear McBride revisits and reconfigures Modernist techniques in her three novels with a similar purpose. Western civilization is going through a crisis of direction, meaning, stability, identity, and definition once again, particularly in the 2010s, 'the decade of perpetual crises,' as Andy Beckett describes it in *The Guardian*: Western democracy is being challenged; economic problems, climate, energy, migration, poverty, and all kinds of polarization are tearing the world apart, while technology and AI are threatening privacy, identity, and the notion of truth as never before. McBride's engagement with Modernist techniques serves as a literary response to the disorienting and disintegrative forces shaping contemporary society, especially in the case of people living in the margins of society. Her novels become a lens through which to scrutinize the fractured landscape of the 2010s, offering readers, in *A Girl Is a Half-formed Thing*, for instance, an intimate glimpse into the stream of a victimized woman's consciousness, or in *Strange Hotel*, into the fragmented world of another woman's drift in-between what Marc Augé calls *non-places*, or in *The Lesser Bohemians*, into issues of vulnerability, authenticity, and the ways in which past traumas shape individuals' perceptions of themselves and others. McBride's unique style creates fertile ground for a discussion of both the continuity of modernism and its reevaluation into hypermodernity and supermodernity.

16. Adaptation in the Second Degree: The Eighteenth Century and Beyond [in person]

Convenors:

- Jakub Lipski (Kazimierz Wielki University, Poland)
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- Ruth Menzies (LERMA, Aix-Marseille Université, France)
Ruth.Menzies@univ-amu.fr
- Mary Newbould (Kazimierz Wielki University, Poland)
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Abstract:

This seminar will study the ways in which adaptations of eighteenth-century texts themselves become subject to processes of adaptation. Prospective papers will address the peculiar relationships that the texts establish between themselves, which go beyond the primary- secondary text dynamic, complicating it with the shadowy presence of the foundational text. Potential topics include adaptations of adaptations of such works as Robinson Crusoe, Gulliver's Travels and the writings of authors such as Sterne and others. The vast corpora of Robinsonades, Gulliveriana, Sterneana, etc. feature a number of works that were adapted themselves or sparked off their own imitative micro-traditions. In this seminar, we are interested in how these adaptations in the second degree generated meaning through a dialogue with both the adapted text and the ur-text behind it.

Names and Affiliations of all Presenters:

- Charmaine FALZON, Queen Mary University of London
- Gabriella HARTVIG, University of Pécs
- Aleksandra JARECKA, Kazimierz Wielki University, Bydgoszcz
- Mary NEWBOULD, Kazimierz Wielki University, Bydgoszcz
- Nick SEAGER, Keele University

Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 2042)

Charmaine FALZON, Queen Mary University of London

Uncovering the Lesser-Known Gulliveriana: An Overview of Obscure or Neglected Works

Mary NEWBOULD, Kazimierz Wielki University, Bydgoszcz

Recirculating Sterne and Sterneana in Eighteenth-Century Newspapers and Magazines

Session 2 (Tuesday, 26 August 2024, 11:00-13:00, Anthropole 2042)

Aleksandra JARECKA, Kazimierz Wielki University, Bydgoszcz

Parental Figures, Coming-of-age Stories and Space Pirates. Visions of Masculinity in Treasure Planet (2002) as a Second-degree Adaptation of Pirate Plot

Gabriella HARTVIG, University of Pécs

A Hungarian translation of Die neue Pamela

Nick SEAGER, Keele University

The Bastard's Progress: Staging Richard Savage in the Nineteenth Century

Seminar 16 Abstracts:

Uncovering the Lesser-Known Gulliveriana: An Overview of Obscure or Neglected Works' Charmaine FALZON, Queen Mary University London

The exploration of adaptation within a specific field of literature has the potential to be at once a compelling and a thought-provoking exercise. This paper will explore a number of lesser-known or overlooked Gulliveriana narratives from the eighteenth century, focussing on how adaptations of Jonathan Swift's 1726 masterpiece *Gulliver's Travels* became subjects of further adaptations in their turn. This paper will, in particular, examine the ways in which themes from *Gulliver's Travels* receive further development (occasionally not in entirely expected directions) in eighteenth-century British Gulliveriana. The themes which will feature in this paper are those of the fallibility and inadequacy of governments and rulers, the dangers of colonialism and racial discrimination and the pitfalls of Enlightenment science and medicine. The aim of this paper will be that of showing how adaptations can interrelate in complex ways both with the primary text and among themselves, often creating a web of connections that extend well beyond the original text. In all this, however, the primary text remains a powerful presence in the background, capable of setting limits to speculation and pointing out directions for thematic development.

A Hungarian translation of *Die neue Pamela*

Gabriella HARTVIG, University of Pécs

Samuel Richardson's sentimental novel, *Pamela, or Virtue Rewarded* (1740) found so many followers, both in England and in Europe, that James Turner summarized the Richardsonian legacy with these words: "Reception seems too mild a word for the Pamela craze that swept through eighteenth-century Europe . . ." An acknowledged affinity to Richardson's heroine on the title page often guaranteed the author's success regardless of whether the story bore any resemblance to the original or not. This was precisely the case in Hungary, where for a long time, the sole national adaptation of *Pamela* was believed to be an original work by János Kis. In 2014, Gergely Labádi succeeded in identifying its German source, *Die neue Pamela*, authored by Charlotte Schiller. Similar to its source, Kis's *A magyar Páméla* (The Hungarian Pamela, 1800) was published on the pages of a multi-volume magazine in pocketbook format titled *Flora*, providing a distinct literary context that influenced the new work's genre and reception. The fact that the story appeared in a pocketbook initially conceived as a moral journal for female readers, coupled with Kis's domesticating efforts, reveals a more intricate authorial intention than the mere homage to the Richardsonian heritage. In this paper, I will illustrate how this "second-degree" adaptation of another adaptation casts a new light on its Ur-text, too. Kis's personal circumstances, his views on the translator's task and his own editorial work all played significant roles in the early development of magazine fiction in Hungary.

Parental Figures, Coming-of-age Stories and Space Pirates. Visions of Masculinity in *Treasure Planet* (2002) as a Second-degree Adaptation of Pirate Plot.

Aleksandra JARECKA, Kazimierz Wielki University, Bydgoszcz

Robert Louis Stevenson's *Treasure Island* (1883) has inspired numerous adaptations, retellings, sequels and prequels which expand and diversify pirate legends. The popularity of pirate stories goes back to pseudonymous captain Charles Johnson and his *General History of the Most Notorious Pyrates* (1724). *Treasure Planet* (2002) reintroduces characters from Stevenson's book into a science-fiction setting, deconstructing their visual appearance as well as personal character arcs, at the same time preserving the themes present in their eighteenth-century ancestor.

In my presentation, I will discuss whether *Treasure Planet* could be called a modern successor of the pirate legacy as an adaptation of both Stevenson's *Treasure Island* and the legends told by Johnson. Does the story stay true to previous pirate stories? How does the shift in the genre influence the

characters and the plot progression? To what degree do the male characters replicate the themes and values present in *General History* and *Treasure Island*? These questions will become the basis for the analysis of the evolution of masculinity in pirate stories and their modern retellings.

Recirculating Sterne and Sterneana in Eighteenth-Century Newspapers and Magazines

Mary NEWBOULD, Kazimierz Wielki University, Bydgoszcz

The presence of Sterneana – imitations and creative adaptations of Laurence Sterne’s fiction – in the eighteenth-century British press has long been acknowledged, but insufficiently explored in any depth or detail. Manifestations of the contemporary interest in and impact of Sterne’s work – and, crucially, his authorial brand – nevertheless sprawl across well-known London-based titles and smaller, provincial newspapers and magazines alike. These two distinctive types of press publication are nevertheless intertwined in their ability to publish and to recirculate items of Sterneana, from passing mentions and allusions, to imitative fragments and poems, to longer, sometimes serialised narratives. This paper summarises some key features of this vast array of material, but focuses on the serial publication of journey-centred narratives inspired by Sterne’s. ‘A Sentimental Journey, by a Lady’ published in *The Lady’s Magazine* is perhaps the best-known, but other examples, found in both magazines and newspapers, offer scope for fresh exploration, including of the lively competition between rival serialised Sterneana narratives – sometimes of the same item published simultaneously in different titles.

The Bastard’s Progress: Staging Richard Savage in the Nineteenth Century

Nicholas SEAGER, Keele University

The scapegrace poet, playwright, and murderer Richard Savage (1697?–1743) is remembered now less for his writings than for his colourful career and the outstanding 1744 biography, *The Life of Savage*, written by his friend Samuel Johnson during his ‘Grub Street’ years. From the time of his death through to the early twentieth century, the ‘bastard’ poet Savage loomed large in the cultural imaginary as an instance of blighted youth and wasted talent, as imaginative writers repeatedly adapted his life and Johnson’s *Life*. From 1840 to 1940 there were at least six novels and nine plays based on Savage, including works in French and German as well as English (the countless poems of the Romantic period continued into the Victorian). This paper looks at the intertextual relationship of the earlier nineteenth-century fiction, specifically Charles Whitehead’s *Richard Savage: A Romance of Real Life* (1841–2), to later-century plays including J. M. Barrie and H. B. Marriott-Watson’s *Richard Savage* (1891) and Madeleine Lucette Ryley’s *Richard Savage* (1897). It argues that the late nineteenth-century dramatists found a fit topic in Savage – in his relationship to his putative mother, his love interests, his doomed quest for an aristocratic identity, and his failed authorial career – for their examinations of class, gender, and the writing life at the fin de siècle. It asks to what ends and how they write back to Whitehead’s novel and in turn to Johnson to intervene in debates of the 1890s.

17. Salman Rushdie and the Historical Novel [\[online\]](#)

Convenors:

- Florian Stadler (University of Bristol, United Kingdom)
florian.stadtler@bristol.ac.uk
- Ágnes Györke (Károli Gáspár University, Budapest, Hungary)
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Abstract:

This seminar will explore Salman Rushdie's historical novels from *Midnight's Children* (1981) to *The Enchantress of Florence* (2008) and *Victory City* (2023). Submissions are welcomed on Rushdie's entire oeuvre, nevertheless, we are particularly interested in analyses that trace the ways in which his fiction has transformed. The seminar will focus on three specific questions: how do Rushdie's novels conceptualize global history and the metafictional elements of historical storytelling? What is the role of translocality, that is, the focus on two or more different cities and continents, in his historical novels? How do his recent novels depict fundamentalisms, the politics of post-truth, and contemporary history?

Names and Affiliations of all Presenters:

1. Ágnes Györke, associate professor, Károli Gáspár University, Budapest, Hungary (in person)
2. Giuseppe De Riso, lecturer, Department of Literary, Linguistic and Comparative Studies, University of Naples L'Orientale, Naples, Italy (in person)
3. Tamás Juhász, associate professor, Károli Gáspár University, Budapest, Hungary (in person)
4. Alexandra Cheira, researcher, University of Lisbon/ ULICES (University of Lisbon Centre for English Studies), Portugal (online)

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthropole 2064)

- Florian Stadler: Introduction and context
- Ágnes Györke: "From (Trans)National to Translocal: Salman Rushdie's Historical Novels"
- Giuseppe De Riso, "Reliable Fabrications: Opalescent Writing and Palindrome Storytelling in *Midnight's Children*, *The Golden House* and *Quichotte*"
- Tamás Juhász, "Geronimo, Populism and Popular Culture in Rushdie's *Two Years, Eight Months and Twenty-Eight Nights*"
- Alexandra Cheira, "'Fictions could be as powerful as histories': The (Un)Making of Salman Rushdie's *Victory City*"

Seminar 17 Abstracts:

1. Ágnes Györke, From (Trans)National to Translocal: Salman Rushdie's Historical Novels

This paper explores Salman Rushdie's major historical novels, investigating how the scope of historical investigation and the narrativization of historical events have transformed in his writings since the publication of *Midnight's Children* in 1981. *Midnight's Children*, Rushdie's major novel about India, is a "historiographic metafiction", to use Linda Hutcheon's term, since it is "both intensely self-reflexive and yet paradoxically also lay[s] claim to historical events and personages" (Hutcheon 5): due to this self-reflexivity, the primary question of the novel is how to narrate historical and political events that are too overwhelming for the individual, who is, nevertheless, trapped by these very events. The historical narratives Rushdie published since about the 1990s, but especially

after the millennium, are both more global and less factual than his magnum opus: these novels reveal a shift of focus from national historiography to a markedly translocal world and fuse fact with invented historical narratives spectacularly. Rushdie's later novels also tend to present events in a comparative historical framework (Singer 143): *The Enchantress of Florence*, for instance, draws analogies between the Mughal Empire and Renaissance Florence. My paper will trace these transformations by reading *Shalimar the Clown*, *The Enchantress of Florence* and *Two Years, Eight Months and Twenty-Eight Nights*, among other novels, as historical narratives. Do these novels constitute a new genre we might call the "translocal historical novel"? In what ways does this genre differ from "historiographic metafiction"? What are its main stylistic and narrative features? These are some of the questions my presentation seeks to answer.

References:

Hutcheon, Linda. *The Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.

Singer, Wendy. "Salman Rushdie and History". *Salman Rushdie in Context*, edited by Florian Stadler. Cambridge University Press, 2023.

2. Giuseppe De Riso, Reliable Fabrications: Opalescent Writing and Palindrome Storytelling in *Midnight's Children*, *The Golden House* and *Quichotte*

This paper presents a comparative analysis of Salman Rushdie's metafictional style, focusing on a trio of his novels bookending both the inception and the twilight of Rushdie's prolific career: *Midnight's Children* (1981), *The Golden House* (2017), and *Quichotte* (2019).

In *Midnight's Children*, Rushdie infuses Saleem Sinai's narrative with both memories and deliberate distortions of historical events and cultural myths, mirroring his own Bombay upbringing. By challenging Saleem's reliability, Rushdie aligns with Roman Ingarden's concept of opalescence—the idea that any recounted story is coloured by the narrator's inherent subjectivity and biases. Rushdie blurs the lines between personal experiences and India's broader history, suggesting that individual perspectives actively shape our understanding of reality. The novel becomes a kaleidoscope, with each twist offering a new pattern of understanding that invites the reader to examine multiple interpretations before constructing their own understanding of the novel's meaning.

In his later works, *The Golden House* and *Quichotte*, Salman Rushdie deepens his exploration of how narratives shape our understanding of reality, focusing particularly on the American context. Among other things, he examines how national identity is often a construct, influenced heavily by media, selective memory (or forgetfulness) and enshrouded in conspiracy theories. *The Golden House* specifically delves into the American psyche, revealing how the nation views itself through a complex prism of media-driven myths and stories. This work underscores the idea that a country's self-perception is not just based on historical facts but is also a tapestry woven from various media narratives and mythologies.

In *Quichotte*, Rushdie takes this concept further by blurring the lines between different realms: life, fiction, history, and personal memory. The protagonist, Sam DuChamp, embarks on a quest for love, which ultimately leads to a startling epiphany about the palindromic interconnectedness or convergence of art and life. He discovers that life often mirrors art and vice versa, suggesting a Möbius strip-like continuity where one seamlessly flows into the other. This idea reflects a deeper understanding in Rushdie's own life and work: he realises that his early novels, which were influenced by his past experiences, also held clues to the later chapters of his life. Thus, his literary creations were not merely retrospective narratives but also had a predictive quality, working as an active force or prophetic canvas, subtly sketching the contours of his future.

3. Tamás Juhász, Geronimo, Populism and Popular Culture in Rushdie's *Two Years, Eight Months and Twenty-Eight Nights*

Narrated from a strangely distanced, post-historical point in the future and in a manner that is evocative of the fantasy genre, *Two Years, Eight Months and Twenty-Eight Nights* nevertheless offers extensive commentary on concrete, well-recognisable aspects of history. Of all referenced events and historical figures, Geronimo serves as a focal point of narrative dynamics. This presentation seeks to better understand this character and, more specifically, to place Geronimo within two - in the present interpretation closely interrelated - contexts: Western popular culture and contemporary political populism. To this end, it is argued that the fictitious gardener is meant to evoke the memory of the Apache military leader Geronimo, one of the best-known and most controversial indigenous personalities in American history, in more meaningful and systematic ways than existing Rushdie criticism has suggested so far. In addition, the lecture discusses the novel's overwhelming use of popular cultural themes and imageries (with particular emphasis on DC type superheroes) and the less directly portrayed rise of political populism (published a year before Donald Trump was elected president, Rushdie's work opens a sequence of reflections on a changing political culture that is soon continued in *The Golden House*, and later in *Quichotte*). The central claim of the talk is that the narrative representation of the historical memory of the legendary warrior is shaped, to a decisive degree, by the simultaneously polarising and homogenizing effects of popular culture and populist political culture. Related concepts such as post-truth, globalisation and translocality (Geronimo is concurrently associated with New York, Bombay, and shrinking Native American territories) are instrumental in arguing this point, and so is imitation in its Girardian sense, an anthropological notion which - to reflect more productively on the transformative power of technology in politics - the presentation supplements with Nidesh Lawtoo's recent theoretical engagement with mimesis.

4. Alexandra Cheira, "Fictions could be as powerful as histories": The (Un)Making of Salman Rushdie's *Victory City*

In *Victory City*, an epic story about the rise and fall of Vijayanagar renamed as "Bisnaga" by a Portuguese traveller's inability to pronounce the city's name, Salman Rushdie examines the ways in which history is written, how it is documented, and how meaning is assigned. The narrative, based on the archaeological finding of Pampa Kampana's poem *Jayaparajaya*, is a fictitious account of Bisnaga's past, in which readers become attuned to the links between memory and memorialization, history and fiction through the interpretations of the stories by the anonymous narrator. Whereas the world Pampa calls into being is one of gender equality and religious tolerance, the story Rushdie tells is about a state that is strikingly unable to live up to its ideals due to the fundamentalist insistence on having the single right belief which keenly undermines the pluralism of Bisnaga's founding ethics - as implied in the translation of Pampa's poem's title as "victory and defeat".

In this paper, I will examine the ways in which history is both contested and reinvented through Rushdie's shift to the historical epic, with a special emphasis on Rushdie's perceptive understanding of history's bias through changing perspectives of the same event told from different viewpoints. I am particularly interested in investigating Rushdie's challenging analysis of the contesting meanings of history as "the ruins that remained, and the passage of time, the imperfections of memory, [which] ruined as well our memory of its history" (or history as the result of people's forgetting as much as their actions), and histories that "were no more than make believe but they created truth" as much as fiction.

18. Literary representations of sport(s) in Anglophone fiction [in person]

Convenors:

- Armela Panajoti (University of Vlora “Ismail Qemali”, Albania) armelap@assenglish.org
- Angelika Reichmann (Eszterházy Károly University, Hungary) reichmanna@gmail.com

Abstract:

Fuelled by such critically acclaimed films as *Chariots of Fire* (1981), *Million Dollar Baby* (2004), or *Invictus* (2009), recently re-energized discussions of representation have a growing interest in sports in visual media. Nonetheless, no systematic study of this aspect is discernible in literary studies, though relevant texts like Bernard Malamud’s *The Natural* (1952) or Naomi Benaron’s *Running the Rift* (2010) abound. In this seminar, we discuss sport(s) in Anglophone fiction, with the aim of analyzing the various forms of representation— cultural, social, and political—featuring sports in literature in English since the late 19th century.

Participants were invited to contribute to any of the following thematic strands of the seminar:

- Sports and society: social interaction, power relations, and identity construction—local, national, regional, international—through sports;
- The rhetoric of sports: heroes, celebrities and sports discourse in the public sphere;
- Gender (under)representation in sports literature;
- Sports in an information technological era;
- Binary constructions in sports fiction: masculine vs. feminine; national vs. international; heterosexual vs. homosexual; able vs. disabled;
- Etc.

Names and Affiliations of all Presenters:

- Željka Babić, University of Banja Luka, Bosnia and Herzegovina, zeljka.babic@flf.unibl.org
- Chris Ewers, University of Exeter, UK, c.ewers@exeter.ac.uk
- Roberta Grandi, Università della Valle d’Aosta, Italy, r.grandi@univda.it
- Angelika Reichmann, Eszterházy Károly Catholic University in Eger, Hungary, reichmanna@gmail.com
- Armela Panajoti, University of Vlora “Ismail Qemali,” Albania, armelap@assenglish.org

Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 2044)

Seminar 18 Abstracts:

Obsession, true love or lifestyle – revisiting Nick Hornby’s *Fever Pitch*

Željka Babić, University of Banja Luka, Bosnia and Herzegovina, zeljka.babic@flf.unibl.org

Football has always carried a sense of Englishness/Britishness in itself to other cultures, so it is not surprising that it is usually the first sport that one thinks about when wanting to connect culturally with the U.K. in a pursuit to explore the sense of belonging to a specific social community, that of football supporters. It presents a cultural specificity, for the country does not have one national football team but four different ones. Moreover, the local and spatial identity of supporters is vital when one tries to generalise the notion of an English/British football fan, a term which holds in itself a worldwide acknowledgement and notoriety.

The presentation will deal with Nick Hornby’s *Fever Pitch* (1992), which is not only the book that “reinvented an entire genre” (Connelly, 2022) but also his memento to all who, as supporters, live for these 90 minutes of simple thrill and excitement. The focus will be on extracting and analysing ways in which psychological and social issues of U.K. football fan culture (rituals, shared experiences,

growing up, escapism) are being represented in the book. Furthermore, the presentation will tackle the linguistic tools used by the author as an autobiographer to depict the relationship between the group and the individual, the subculture itself and the juxtaposed self-construction, and the process of maturing through the lens of a football fan.

Sport as genre: connecting literary studies with ‘games’

Chris Ewers, University of Exeter, UK, c.ewers@exeter.ac.uk

Each sport acts as its own genre (like horror, or the western), has its own rules, its own narratives, and can be understood only in terms of a constellation of other sports (rugby union makes sense because we can compare it to football, just as the musical is partly defined by film noir). Just as genre shifts, so too do sports as a result of rule changes, altered demographics, innovations in strategy, and other socio-cultural developments.

Thinking in terms of genre helps connect sport and literature. In terms of analysis, it helps to consider how the individual combat narrative of boxing is represented in different ways to team sports, or to consider how territorial sports with a strong connection to war (American Football, rugby union) will often steer narrative in different directions to sports such as football, with its working-class roots and its ‘star’ ethos. Similarly, how might the slew of cricket novels since 2000, including Joseph O’Neill’s *Netherland*, connect to postcolonial complications of the sport’s central concept of ‘playing the game’. To formulate sport in this way helps bring literary analysis of sport to the fore, bringing together two realms (that of action, and that of the cerebral writer/artist) that have been separated for too long.

The Many Faces of Mountaineering: Gwen Moffat and the Mountain

Roberta Grandi, Università della Valle d’Aosta, Italy, r.grandi@univda.it

Gwen Moffat, renowned for becoming Europe’s first woman mountain guide in 1953, embarked on a lifelong love affair with the mountains that began during WW2 at 21 when she abandoned the Auxiliary Territorial Service for a summer of climbing after meeting a fellow mountaineer. However, Moffat’s relationship with the mountains was far from a static passion; it underwent significant evolution, as illuminated by her initial trilogy of mountaineering memoirs—*Space Below My Feet* (1961), *On My Own Ground* (1968), and *Survival Count* (1972).

This paper delves into the multifaceted dimensions that mountaineering assumed for Moffat in less than three decades, encapsulating a spectrum ranging from physical exertion to self-discovery, fear and loss, deepening knowledge of the environment, outdoor living, human interaction and rescue operations, professionalisation, solo climbing, and an ongoing dialogue with the natural world. Moffat’s writings unfold a captivating journey, capturing the diverse facets of her mountaineering experiences and how they shaped her identity and ideas. Moreover, through her descriptions, it is also possible to track the evolution of mountaineering as a (principally male) sport over those years from an unconventional point of view. The analysis of her memoirs will focus on the dynamic nature of Moffat’s engagement with climbing, which proves to be a transformative force that transcends the mere physical challenges and encompasses a profound exploration of self, nature, and human interactions.

Ford Madox Ford’s Sporty New Woman

Angelika Reichmann, Eszterházy Károly Catholic University, Eger, Hungary,
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This presentation aims at discussing the role of sports in the representation of gender – reconceptualised femininity in the first decades of the 20th century – in Ford Madox Ford’s *Parade’s End* (1924–28). The love triangle at the core of the tetralogy’s intrigue allows for the inclusion of two apparently diametrically opposed female figures: suffragette Valentine Wannop and ladylike Mrs. Sylvia Tietjens. Although both have been identified as New Woman figures, I will argue that a closer look at their attitudes to sports and the kind of sports they pursue allows readers to interpret rather the former as an embodiment of this cultural construct or – to quote Sally Ledger – “discursive phenomenon.” Not only does Valentine have the athletic body that was – thanks to *Punch* – attributed to the New Woman by the turn of the century, but she also makes her powerful entry into the novel’s space at a sports event. What is more, on that occasion her sportiness serves as a tool for subverting a central Victorian patriarchal norm, the doctrine of gendered separate spheres and the “feminine” behaviour patterns it entails. However, her attitudes to sports change radically throughout the volumes of the tetralogy, which I read as a symbolic marker of the apparently regressive changes the masculinity crisis caused by the Great War necessitated – in Ford’s view – in former New Women.

Sporting Minds: A reading of “The Croxley Master” by Arthur Conan Doyle

Armela Panajoti, University of Vlora “Ismail Qemali,” Albania, armelap@assenglish.org

In this paper, I look at Arthur Conan Doyle’s captivating narrative, “The Croxley Master,” which follows the journey of Robert Montgomery, a young doctor’s assistant who enters a local boxing match to obtain money for his medical education. Set against the backdrop of the Boer War and the evolving societal attitudes of the late 19th century, the story explores themes of masculinity, nationalism, and the idealization of sportsmanship.

Through a comparative analysis of Montgomery’s experiences with Conan Doyle’s own apprenticeship, I rely on parallels that shed light on the author’s personal influences and reflections within the narrative. Additionally, I examine how boxing, as portrayed in Doyle’s story, symbolizes British ideals of fair play and discipline, of a fit mind and body, intertwined with the era’s imperialistic fervor.

By contextualizing “The Croxley Master” within the broader cultural and historical landscape of the time, this paper aims to provide a deeper understanding of how literature, sport, and notions of identity intersect in Conan Doyle’s writing, offering valuable insights into the societal dynamics and values prevalent in late 19th-century England.

19. Food and Eating in Anglophone Literature and Travel Writing from the Nineteenth Century to the Present [\[online\]](#)

Convenors:

- Lyudmila Konstantinova Kostova (University of Veliko Tarnovo, Bulgaria) l.kostova@ts.uni-vt.bg
- Oana Cogeanu-Haraga (Alexandru Ioan Cuza University of Iasi, Romania) oa_na_co@yahoo.com

Abstract:

Scholars' investigation of the relationship between food and literature has resulted in the emergence of the academic discipline of literary food studies. This seminar's goal is to broaden the field's framework by including travel writing as well as literature. As a genre concerned with relations between self/same and other, travel writing approaches food and eating as complex signifiers of national, racial, and cultural identity. Similar perceptions are found in literary texts. Themes such as commensality, hospitality, feasting, starvation, inclusion, and exclusion characterize both contexts. Related to food and eating is the act/art of cooking. Representations of food preparation enhance our awareness of the complexities of gender politics, social cohesion, cultural continuity, and the introduction of new elements in food systems. Themes such as the professionalization of cooking and the consumption of food in public spaces as opposed to domestic eating play important roles in both literature and travel writing.

Contributors are encouraged to discuss representations of food and eating in literature and travel writing over a lengthy period of time marked by significant changes in all the areas mentioned above. Key critical texts include *Food and Literature* (CUP, 2018) and *The Routledge Companion to Literature and Food* (2018).

Session 7 (Thursday, 29 August 2024, 10:30-12:30, Anthropole 1031)

Chair: Ludmilla Kostova

1. 10:30–10:50: Introduction by the Convenors
2. 10:50–11:10: Evgenia Sifaki, University of Thessaly: "Food as Temptation and Threat in Robert Browning's *The Englishman in Italy*"
3. 11:10–11:30: Marta Zonca, Università del Piemonte Orientale: "Takk for Maten: Tasting Scandinavia in British Travel Writings from the Nineteenth Century"
4. 11:30–11:50: Arman Martirosyan, University of Strasbourg: "A Feast of Observations: The British within the Alimentary Contact Zones of Nineteenth-Century Russian Imperial Frontiers"
5. 11:50–12:10: Basak Demirhan, Boğaziçi University: "Cooking and Writing across Cultural Differences in Alexis Soyer's *Culinary Campaign*"
6. 12:10–12:30: Discussion

Session 8 (Thursday, 29 August 2024, 15:30-17:30, Anthropole 1031)

Chair: Oana Cogeanu-Haraga

7. 15:30–15:50: Ludmilla Kostova, University of Veliko Tarnovo: "Food, Hospitality, and Commensality in Mid-Nineteenth-Century British Travel Writing about Southeastern Europe and Asia Minor"
8. 15:50–16:10: Dan Horatiu Popescu, Partium Christian University: "From Garden Restaurants to Wild Strawberries: Eating and Dining in 1938 Romania"

9. 16:10–16:30: Beatrice Blanchet, Lyon Catholic University: “‘Ordering delicious Jungfernbraten and geröstete potatoes and wine’. Sensuous geographies, commensality, and foodscapes in Patrick Leigh Fermor’s *Time of Gifts*”
10. 16:30–16:50: Michaela Mudure, Babes Bolyai University of Cluj: “A Cooking Story: Monique Truong’s *The Book of Salt*”
11. 16:50–17:10: Nieves Pascual Soler, Valencian International University: “Food and Happiness in Children’s Literature”
12. 17:10–17:30: Discussion

Session 9 (Friday, 30 Augustu 2024, 10:30-12:30, Anthropole 1031)

Chair: Ludmilla Kostova

13. 10:30–10:50: Monica Manolachi, University of Bucharest: “‘I Need This Link’: Food Metaphors in Anglophone Caribbean Poetry”
14. 10:50–11:10: Sofia Cavalcanti, University of Macerata: “Home Cooking. Women’s Identity Formation within the Diasporic Foodscape in Meron Hadero’s ‘A Down Home Meal for These Difficult Times’”
15. 11:10–11:30: Sune Borkfelt, Aarhus University: “Matters of the Flesh: A Vegan Literary Studies Perspective on Cannibalism”
16. 11:30–11:50: Oana Cogeanu-Haraga, Alexandru Ioan Cuza University of Iasi: “Ernest Hemingway’s *A Moveable Feast* or The Taste of Nostalgia”
17. 11:50–12:10: Hande Tekdemir, Boğaziçi University: “From ‘Acting Out’ to ‘Working Through’: Food and Trauma in Kazuo Ishiguro’s *A Pale View of Hills*”
18. 12:10–12:30: Discussion

Seminar 19 Abstracts:

Evgenia Sifaki, University of Thessaly, Greece

Food as Temptation and Threat in Robert Browning’s *The Englishman in Italy*

The paper focuses on Robert Browning’s *The Englishman in Italy*, which is essentially a Victorian travel text (heavily drawing on the poet’s own experience of living in Italy), but also follows the form of the dramatic monologue, meaning that it presents a significant episode in the process of its speaker’s (or monologist) self-development. Browning lived in Italy for more than fifteen years and, as is generally accepted by his critics, Italy provided him with a position from which to critique the politics of the Empire. His anonymous nineteenth-century “Englishman” speaker is in a process of concurrently discussing and performing the various possibilities of knowledge that his contemporary, rural, “natural” Italy had to offer him via the different senses (such as sight, hearing, touch and taste), which involve different practices (like roaming alone in contrast to eating with the local family in Sorrento) and different positioning of the body vis a vis the other. The speaker’s fascination with Italy, where food is concerned, is complex and tinted with repulsion; eating is related to the desire to surrender the self which always stumbles on the need to control its boundaries. Food imagery is challenging, extraordinarily sensational, at points it verges on the grotesque, and serves to structure a dynamic, complex, meaningful, yet asymmetrical relationship with the other place and its inhabitants.

Marta Zonca, Università del Piemonte Orientale, Vercelli, Italy

Takk for Maten: Tasting Scandinavia in British Travel Writings from the Nineteenth Century

In the early nineteenth century, northern European countries were often perceived by British travellers as remote and inhospitable. Once travellers left the biggest cities, food became scarce. Passing through the innermost parts of Scandinavia – seldom traversed by foreigners – meant looking for lodging and food in private houses, as few inns and public accommodations existed. Travellers' accounts from this period reveal a curious contrast between the frequent comments on the lack of food in certain rural areas, the poor quality of meals served at inns and post-houses, and the widespread – though not unanimous – satisfaction with the generosity of peasants. This presentation aims to explore the English attitude towards northern people and their culinary habits by interrogating accounts of British travellers from the first half of the nineteenth century – including John Carr's *A Northern Summer* (1805) and Robert Everest's *A Journey through Norway* (1827) – through to late-century travellers, such as Robert Taylor Pritchett and Ethel Brilliana Tweedie. Pritchett and Tweedie's texts reveal that scarcity of food and humble meals remained an issue, despite the improvements in travel conditions, services, and infrastructures made throughout the second half of the century. Still, these changes made northern countries a more accessible and fashionable destination, even for women, contributing to their popularity. This investigation may add a valid contribution to the topic by addressing a gap in scholarly exploration of British travels to the North and invites further exploration of the intricate dynamics between travellers and the culinary landscape of the North in future scholarly research.

Arman Martirosyan, University of Strasbourg, France

A Feast of Observations: The British Within the Alimentary Contact Zones of Nineteenth-Century Russian Imperial Frontiers

British travellers in the nineteenth-century Russian Empire encountered its multiethnic composition. Cultural contacts occurred in the Crimea: Greeks were wine and tobacco cultivators, Russians made *kvas* from fruits dried by the Tatars, and Germans used wines for ornamentation. National superiority is reflected in the “greediness” of the Tatars, who “devour” their food, suggesting “savage” habits in Mary Holderness's *New Russia* (1823). Though commended for being moderate eaters, Circassians are simultaneously said to have a “savage” trait since they survive without eating for long periods. Florence Grove (*The Frosty Caucasus*, 1875), further discusses gendered practices such as patriarchal table manners in Caucasian households. Age and social class attract commentary, too: Holderness remarks that though both sexes smoke tobacco, elderly Crimean women abstain; and although a Circassian servant must not drink alcohol (Robert Lyall, *Travels in Russia*, 1825), the “leading trait” of Tatar servants is their “gross immorality and love of drunkenness.”

Food is used as an allegory to establish the superiority of Christianity over Islam, with William Glen qualifying the former as “nutritive” and the latter as “unwholesome” (*Journal of a Tour*, 1823). Moreover, food stands for religious beliefs: Ebenezer Henderson (*Biblical Researches*, 1826) is astonished that Crimean Greeks use cherry trees to hang religious rags and “superstitious” Armenians place peace offerings for ill family members.

Culinary descriptions gave authors legitimacy and “proved” that they had immersed themselves in the local life. This paper discusses how British travellers chronicled their observations on food/drink habits based on gender, class, age, and religion, including their own.

Basak Demirhan, Boğaziçi University, Istanbul, Turkey

Cooking and Writing Across Cultural Differences in Alexis Soyer's *A Culinary Campaign* (1855)

Alexis Soyer was the renowned French chef of the Reform Club, an exclusive gentlemen's club in Victorian London. During the Irish Famine, he was successful in designing economical recipes to feed large numbers. When reports of the appalling conditions suffered by the British soldiers at the

Crimean War began to reach England, he volunteered to work at the army kitchens. His war memoirs, titled *A Culinary Campaign* (1855), is a remarkably hybrid text that combines the cookbook, travel writing, and war memoir genres.

The urge to narrate the self is intricately attached to the recipes that structure culinary biographies. Food and recipes enable the writers of culinary memoirs to express their identity and construct a subjectivity through style. Scholars of cookbooks, food blogs, and culinary biographies have noted the wide variety of styles and tones, ranging from self-deprecating humor to sentimental details of the writer's home life. As a French expatriate serving the English army on Ottoman lands, Soyer uses humor, sentimentalism, and orientalism to create a unique text that would allow him to rewrite his public persona across multiple cultural divides. Whether we categorize it as a cookbook inspired by war-time service or a war memoir written in the form of a cookbook, *A Culinary Campaign*, pairs unlikely themes like war-time sacrifice with reflections on taste, the images of starved soldiers with appetizing and comforting recipes.

Ludmilla Kostova, University of Veliko Tarnovo, Bulgaria

Food, Commensality, and Hospitality in Mid-Nineteenth-Century British Travel Writing about Southeastern Europe and Asia Minor

Travel writing provides numerous accounts of food, either eaten alone by the traveller or shared with local "travellees" within the context of hospitality. This paper explores the dynamic relations between food, commensality, and hospitality in a selection of British travelogues produced between 1854 and 1878.

I concur with Heidi Oberholtzer Lee (2019) that when addressing the issue of food in travel writing, our concern is not so much with what travellers ate but rather with "what they reported they ate or did not eat." Insofar as there is a close connection between perceptions of food, ethnicity, and class in travel writing, the recorded consumption of certain foods and the rejection of others may denote acceptance of certain ethnic groups and social classes and the rejection of others – especially when the travel narratives are about regions as ethnically diverse as Southeastern Europe and Asia Minor. The same refers to commensality, which has been defined as "food in its relational aspect" (Goldstein 2018), and the provision of hospitality. Some of the questions I ask are: Under what circumstances do travellers share meals with travellees? What kinds of food are served at commensal events? Does commensality turn into conviviality in the texts under discussion, and if not, why? Is the hospitality provided by travellees "spontaneous" or influenced by commercial and/or political considerations?

Dan Horatiu Popescu, Partium Christian University, Oradea, Romania

From Garden Restaurants to Wild Strawberries: Eating and Dining in 1938 Romania

My paper is an attempt at recuperating images of Romania in the late 1930s, as reflected in an unpublished travelogue by Harold Webber Freeman, a British novelist also known as "the Thomas Hardy of Suffolk." The manuscript is particularly interesting since it contains numerous references to eating and drinking customs in 1938 Romania, apart from comments on the heated political climate anticipating the turmoil of the Second World War. My focus is on the very first region described in the travelogue, Bukovina, which used to be a province of the Austrian-Hungarian Empire and became part of Romania after the First World War. In this respect, many cultural influences and interactions (German, Jewish, Russian, Polish, etc.) can be detected, given the multi-ethnic hotch-potch of the area, in what and how people cooked or dined, either in public locations or at home. The variety of eating and drinking options, as Bukovina's troubled history speaks about a space where West and East would meet and confront, does not exclude patterns of integration or assimilation. What is also worth analysing is the Britishness of the traveller, occasionally and randomly resumed and asserted

when faced with culinary challenges abroad. The apparent abundance noticed by Freeman can be as well discussed in relation to what many Romanians and certain foreign travellers in the 1930s saw as the Golden Age of the country.

Valentine Lacoste, Université Sorbonne-Nouvelle, France

“I drink to the cuisine of my country”: Politics and Aesthetics of Food in E.M. Forster’s Writings for *Wine and Food, A Gastronomical Quarterly*.

While the critical study of British literary modernism has a well-established history of engaging with the work of E.M. Forster, it is only with the recent impetus of literary food studies that his involvement with food has begun to draw critical attention. Following on from the methodological insights outlined in recent key texts—notably the two 2018 volumes referenced in the call for papers—academic research has set out to interrogate food and eating in Forster’s novels (Childs, 2019 ; Martell, 2020).

This paper seeks to build on these critical works by looking at a much lesser known Forsterian production: his contribution to the gastronomic periodical *Wine and Food* (ed. André Simon). The magazine features three original compositions by Forster published between 1939 and 1941. One was later republished in a posthumous collection of his short stories; the remaining two however were left unpublished outside the periodical’s archives. These pieces, given the not so gourmet titles “Porridge or Prunes, Sir?” (1939) and “You Sausage!” (1941), are evidence of Forster’s special understanding of the signifying power of food, but also of his interest in experimenting with a poetics of food. My analysis will highlight how food functions as both symbol and signifier of what constitutes Englishness as a national identity, before examining the stylistic devices that make foodstuff, the vital yet mundane material of everyday life, a potent object for the modernist text.

Béatrice Blanchet, Confluence: Sciences and Humanities Research Centre, UCLy, Lyon, France

“Ordering delicious Jungfernbraten and geröstete potatoes and wine”: Sensuous Geographies, Commensality, and Foodscapes in Patrick Leigh Fermor’s *Time of Gifts*

My contribution investigates the transformative functions of the sensuous geographies experienced by Patrick Leigh Fermor in his travelogue *A Time of Gifts* (1977) as a rite of passage and a sensory rebirth (Cronin, 2020). Travel writing is indeed an act of translation (Duncan and Gregory, 1999) both textual and corporeal, whereby the body of the traveller interprets the unfamiliar through sensory experiences of the environment. From homely delights relished in Germany and in Vienna to new gustatory sensations experienced at the “edge of the Slav world” (Leigh Fermor, 2005), food is metonymically related to culture as a marker of complex desires and identities (Coghlan, 2020), with the memory of the Ottoman Empire as the perennial Other in the background. Leigh Fermor’s initiation to new foodscapes is a multisensory experience that acts as a counterpoint to the incorporation of linguistic otherness into the text. Such literal incorporation of the foreign contributes to the inscription

of places within the traveller’s body. Punctuated by trials and epiphanies, Leigh Fermor’s pedestrian voyage of (self) discovery across Central Europe unfolds in multilingual spaces and in cultural borderlands (Sabatos, 2020) that gradually subvert existing representations of identity and alterity. The liminal position of the traveller moving across multiple geographical and symbolic thresholds entails personal metamorphoses, as the young wanderer craving frugality becomes a cosmopolitan denizen enjoying commensality in Vienna, Bratislava and Kövecses (Štrkovec).

Michaela Mudure, Babes Bolyai University of Cluj, Romania

A Cooking Story: Monique Truong's *The Book of Salt*

Monique Truong relies on historiographical metafiction in her novel *The Book of Salt*. The novel is a discontinuous structure where the novelist insists on the role of cooking both in the life of the Gertrude Stein-Alice Toklas couple and the destiny of their Vietnamese cook. The narrative space changes without any warning from the Paris of the 1920's to Vietnam under French colonial rule and to a Deauville-type resort where the two ladies spend their holidays. The historical and the culinary documentary happily meet the aesthetic in the narrative under consideration. The presence of cooking is overwhelming because the immigrant, the colonizer or the *crème de la crème* of intellectual and artistic Paris, all have to eat. Food is the basis of our physical being and what we eat inevitably becomes part of who we are.

The novel also has a (post)colonial cooking frame. Binh, the colonized subaltern, will revolt against the colonizer whose language, customs, culture, and history he was obliged not only to learn but also to internalize. French cooking is considered to be the epitome of civilization and refinement and Binh must become an expert in the colonizer's cooking if he wants a good job. Professional enrichment hovers on culinary acculturation in his case. Monique Truong experiences a certain intellectual pleasure in exploring the ambiguities of the (post)colonial status and its revolutionary capacity to (dis)simulate in a novel based on the conviction that cooking is both a cultural and an existential practice.

Oana Cogeanu-Haraga, Alexandru Ioan Cuza University of Iasi, Romania

Ernest Hemingway's *A Moveable Feast*, or the Taste of Nostalgia

Food and eating feature prominently in Ernest Hemingway's travel memoir *A Moveable Feast*. In fact, one could easily use it to reconstruct a foodie's map of Paris in Hemingway's footsteps. Local dishes and wines are lusciously described and savoured, while restaurants and cafes are featured as the prevailing place to find inspiration and write. Published posthumously in 1964, *A Moveable Feast* narrates the author's expat experience as a young journalist and writer in 1920s Paris and is based on Hemingway's notes at the time as resumed by the writer in the late 1950s. The text contributes to the myth of Paris as a city of pleasure as much as a city of culture and provides unique, if one-sided, insights into the life of Hemingway and the Lost Generation. Parallel to the young man's hedonist experiences of Paris, *A Moveable Feast* lets through another motif, that of hunger and absence. For the emerging writer, hunger is both literal and figurative and a part of the Parisian experience; but the pervasive feeling of loss and absence may be an afterthought of the older writer editing his Parisian memories. This paper explores the context of Hemingway's *A Moveable Feast* and offers a close reading of the text with a focus on the representations of food and hunger and how they feed into the writer's memorialized itinerary.

Hande Tekdemir, Boğaziçi University, Istanbul, Turkey

From "Acting Out" to "Working Through": Food and Trauma in Kazuo Ishiguro's *A Pale View of Hills*

Japanese-born British author Kazuo Ishiguro's 1982 novel *A Pale View of Hills* is a provocative account of a post-world war society, struggling to continue with a shattered life in the dystopic landscape of the war-torn Nagasaki. Lacking direct references to the atomic bomb, the novel is a subtle reflection on the individual symptoms of a version of PTSD (Post-Traumatic Stress Disorder). Indeed, the narrative hardly ever explicitly touches upon the event itself; yet the long-lasting effects of the bomb as well as the ghosts of the deceased family members haunt the fragmented life stories of the characters.

Trauma has been traditionally defined as being “unrepresentable” or “unspeakable.” Indeed, various critics commenting on Ishiguro’s novel have pointed to the “silence” or “reticence” of the narrative voice while praising the author’s ability to generate a trauma text without being vocal about it. While I will develop my argument in conversation with the current discussions that pertain to “the crisis of representation” as it appears in the field of trauma theory, in the works of Caruth, LaCapra, and Laub, among others, I will draw attention to how the several scenes of eating, drinking, cooking, and other rituals pertaining to food consumption in Ishiguro’s novel can be interpreted as an attempt to give a “palpable” form to trauma. Focusing on the intersection between food studies and trauma studies, this paper will interrogate the function of food in relation to the representation of trauma in *A Pale View of Hills*.

Nieves Pascual Soler, Valencian International University

Food and Happiness in Children’s Literature

In their study “Food Depictions in Picture Books for Preschool Children,” Jane A. Goldman and Lara Descartes investigate the most frequently depicted foods in a corpus of classic children’s picture books. They find that, in general, these texts emphasize the desirability of unhealthy foods, which are eaten “to celebrate an occasion, make someone feel better, and/or to indicate a happy ending” (2016, p. 207).

Building up on their research this paper addresses the foods that signify happy endings in preschool children’s books recently published in the U.S. It argues that changing attitudes towards nutrition is pushing authors to promote healthy habits in their works. It posits that while in classic texts happiness is conceived of as an escape from responsibilities (Veenhoven, 2003), in contemporary children’s stories happiness is narrated as a duty to take part in what is good for us and others (Ahmed, 2010).

The corpus of study consists of five texts: *Monsters Don’t Eat Broccoli* by Barbara Jean Hicks (2009), *Little Pea* by Amy Krouse Rosenthal (2005), *Gregory, the Terrible Eater* by de Mitchell Sharmat (2009), *You Are Healthy* by Todd Snow (2008), and *Mealtime* by Elizabeth Verdick (2011).

Monica Manolachi, University of Bucharest, Romania

“I Need This Link”: Food Metaphors in Anglophone Caribbean Poetry

In general, the culinary domain, often overlooked in literary analysis, serves as a rich source of metaphorical expression. Migration and food are often perceived as intertwined, a fact that sometimes becomes visible in literature as well. Many Anglophone poets of Caribbean origin address these relationships in their work as a way to better relate to their heritage and to position themselves on the scene of world literature. Historically, the Caribbean has been an exporter of raw agricultural products, mainly sugar, rice, cocoa, coffee, and bananas. References to cane fields and the Transatlantic sugar trade immediately bring to mind the history of colonialism and the slave trade. Allusions to the contemporary industry of exotic fruits like plantains, breadfruit, or star apples operate as cultural markers of a distinct identity and of socio-political commentary. Through metaphors of indigenous ingredients, such as cassava or callaloo, poets evoke a sense of rootedness and continuity, forging a connection between past and present. With such a context in mind, this paper explores various representations of food, craving, cooking, and eating in the work of several Anglophone poets of Caribbean origin from Derek Walcott and Kamau Brathwaite to the newest generation. My aim is to explain cultural phenomena like culinary nostalgia, literary cannibalism and gastronomic creolization and their effects on Caribbean aesthetics, taking into consideration aspects associated with home and belonging, gender roles, personal and collective trauma, sources of enthusiasm, and expressions of spirituality.

Sofia Cavalcanti, University of Macerata, Italy

Home Cooking. Gendered Diasporic Foodscape in Hadero's "A Down Home Meal for These Difficult Times"

The absence of material culture, and its subtle evocation of home, is one of the most profound dislocations a diasporic subject might experience. As a particular materialization of diaspora, food plays a vital role in the process of homemaking in a foreign land, especially from a gendered viewpoint. Indeed, migrant women often have to carry the burden of creating transnational domestic environments that emulate a sense of home, thus easing the displaced family's sense of "culinary nostalgia" (Mannur 2009).

However, although food might complicate the diasporic women's process of assimilation, little attention has been paid to its capacity to mediate and actively shape their way forward in the new land. In my talk, by examining the short story "A Down Home Meal for These Difficult Times" (2022) by the Ethiopian American writer Meron Hadero, I will focus on diasporic food as the material and emotional companion that helps female migrants make sense of the new environment, thus projecting them into the future. From the perspective of Material Engagement Theory (Malafouris 2014) and gender studies, I will argue that the foodscape created by the two refugee women protagonists through their homemade meals instantiates a conscious invention of a new home, a productive pursuit of cultural contamination, and an active re-imagining of their gendered self.

In conclusion, displaced women's home-cooked food is a materially enacted metaphor of affirmation and resistance and serves as catalyst for transcultural encounters, mutual healing, and profound self-discovery.

Sune Borkfelt, Aarhus University, Denmark

Matters of the Flesh: A Vegan Literary Studies Perspective on Cannibalism

Vegan literary studies – a field that has crystallized and grown in recent years – challenges scholars and readers to reevaluate notions of food, eating, and food avoidance as they appear in literary texts. Meat, for instance, has been argued to appear differently, and as more closely attached to the animal from whom it came, when read through vegan literary studies approaches. In addition, several scholars in the field have, albeit often briefly, pointed to how texts can imply confusion about the sources of meat or symbolically conflate the flesh of other animals with that of humans, thus turning meat eating into a transgressive act.

But what can vegan literary studies approaches do to our readings of texts in which the flesh being eaten *is*, unequivocally, human, as well as texts that more explicitly equate meat eating with cannibalism? The philosopher Cora Diamond has (in)famously argued that distinguishing between eating meat and eating people is a way in which we "learn what a human being is," and – from Melville to Martel, from Shakespeare to Cronenburg – the taboo of cannibalism arguably haunts human existence by making us objects and undermining human subjectivity. Hence, cannibalism is often read simply as an act of dehumanization. However, this paper argues that because vegan studies approaches inherently reject Diamond's particular way of telling humans from other animals, they open up new perspectives on the taboo of cannibalism as well as on eating other animals.

20. What's the Point of Modern Editions? [in person]

Convenors:

- Teresa Grant (University of Warwick, UK)
t.grant@warwick.ac.uk
- Carlo Bajetta (Università della Valle d'Aosta, Italy)
c.bajetta@univda.it

Abstract:

Seminar supported by the Centre for the Study of the Renaissance (Warwick) and Oxford University Press.

In their roles as general editors of the Oxford University Press editions of Raleigh (Bajetta) and Shirley (Grant), the convenors of this seminar often grapple with the question 'what is the point of a modern edition of a text?' All the macro and micro editorial choices shift the purpose in sometimes unexpected ways and sharing their ramifications across editions helps inform decision-making practice with the benefit of others' experience.

We hope to encourage paper submissions which address the question in diverse ways and across various sub-disciplines of English. These may address e.g. the purposes of recuperation of texts, their bibliography, (print) history, sociology, performances and their impact outside the academy. We welcome contributions from editors (or proto-editors) of all English works from medieval to modern, those editing English translations or specific genres of texts, and editions which include making a distinction between the literary and the non-literary. In the course of the panels for this seminar, we expect a lively debate to arise about what the point of a modern edition of a text should be.

Names and Affiliations of all Presenters, as well as presentation schedule:

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 5136)

- **Introduction** by the seminar convenors
- **Teresa Grant**, University of Warwick
- **Jonathan Gibson**, The Open University
- **Carlo M. Bajetta**, Università della Valle d'Aosta - Université de la Vallée d'Aoste

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 5136)

- **Guillaume Coatalen**, University of Cergy-Pontoise
- **Élisa Marcadet**, Université de Tours
- **Isabella V. Vidal Rodríguez**, Universidad de La Laguna, Tenerife
- **Ileana Sasu**, Université de Tours

Seminar 20 Abstracts:

Carlo M. Bajetta, Università' della Valle d'Aosta - Université de la Vallée d'Aoste
Why (re-)edit Sir Walter Raleigh's letters at all?

Why edit Sir Walter Raleigh's letters when we have a reliable modern edition? Raleigh's letters, while offering substantial biographical details, also provide a treasure trove of information pertaining to his literary works, even if paradoxically, the works themselves are rarely explicitly mentioned. The vast collection of holograph texts and scribal copies of his letters has the potential to be instrumental in recovering valuable data for textual editing. On one hand, these letters offer a unique perspective on

Raleigh's language use, serving as a valuable resource for analysis alongside his holograph literary works, such as "The Ocean to Cynthia" and the Guiana voyage manuscripts. Establishing a non-literary corpus based on these everyday communications would provide a useful "control group" for analyzing typical phrases, usage, and spelling. This "control group" could then be compared to the non-holograph prose and poetry attributed to Raleigh. On the other hand, it is well-documented that skilled secretaries often made file copies of their employers' correspondence, sometimes retaining them for future use. This raises the possibility that some of the numerous extant copies of Raleigh's letters may be in the hands of these secretaries. Handwriting analysis, therefore, becomes crucial for understanding which works were circulated within Raleigh's circle and which were deemed more suitable for the contemporary or posthumous market. This analysis can help distinguish various layers of "authorship" and "authenticity" within the manuscript circulation of these documents.

Guillaume Coatalen, University of Cergy-Pontoise
Northwestern MS 67: from Webpage to Print

The commonplace in manuscript kept in Northwestern MS 67 offers an interesting case study in finding and editing literary material. I first encountered the manuscript on <https://andrewkeener.net/2017/11/20/teaching-english-composition-with-early-modern-style-commonplace-books/> by simply performing a Google search by typing the words "commonplace" and "manuscript". The site was created by Andrew Keener, a lecturer at Northwestern University, to present his work on the culture of commonplacing with his students. The manuscript itself is unfinished and organized alphabetically, which is not as useful as thematic headings. It contains a letter at the end which is difficult to connect to the commonplace proper. The paper will reconsider hypotheses which were too speculative to be included in the printed edition in the *Review of English Studies* (Volume 73, Issue 311, September 2022). One interesting alley to stroll down on, or rabbit hole to disappear in, is to try to get a better picture of the compiler based on the nature of the extracts. With its mixture of North's *Plutarch*, dramatic snippets from Shakespeare and other playwrights, Montaigne in Florio's version, and Sidney's *Arcadia*, the manuscript is the product of a humanist education, even if there's relatively little material in Latin and none in Greek. The presence of *Reynard the Foxe*, the popular medieval tale is more surprising. As noted by the compiler before the extracts, his "purpose was in making this booke [was] to gather out of diuerse authors ether for discourse or for life Instruction". His careful italic hand might also help to grasp what sort of person he was.

Jonathan Gibson, The Open University, UK
On not wanting to edit (and then deciding to)

This paper will begin with an admission: that for many years, although much of my research has focused on manuscript bibliography and its effects on meaning and textual detail, I have until relatively recently had no wish to edit modern editions of early modern texts. Far better, I have felt—more interesting and less dangerously partial—to unpick in articles and books the textual histories and physical complexities of literary and historical works—the processes involved in their composition, construction and dissemination—than to corral them into unified 'editions'. In the paper I will set against this past preference the awkward fact that my major scholarly project for the foreseeable future is the general editorship, with Carlo M. Bajetta, of a new critical edition of the complete works of Sir Walter Raleigh. I will focus in particular on a second Oxford University Press edition with which I am closely involved but for which until now I have not fulfilled a directly 'editorial' role: the Works of Lucy Hutchinson. Using examples from my research for David Norbrook's forthcoming edition on the manuscript of Hutchinson's prose life of her husband (Nottingham City Museums MS NCM 1922-71) I will attempt to convince my younger self of the

moral necessity and intellectual respectability of edition-making. Justifications are likely to include comparisons and contrasts between modern editions and new stage productions of theatrical texts. I will also explain how my earlier scepticism has influenced my current editorial work.

Teresa Grant, University of Warwick

What is the point of annotation in a modern edition?

In the proposal for the Shirley edition sent to Oxford University Press, we general editors breezily announced our intention of annotating for the advanced undergraduate reader. When I sat down to write my notes for the sample scene from *The Witty Fair One* in preparation for the first Shirley editors' workshop, I realised that I had not got the faintest idea what 'the advanced undergraduate' actually meant, and what they might or might not understand. I cross-compared with other editions of early modern drama and their statements about at whom the commentary was aimed and discovered that these didn't really help me clarify the level of annotation required, though they all had suggestions for the kind of things which needed to be glossed. The Revels Plays Preface, for instance, notes that the series is 'equally useful for teachers and students, theatre directors and actors'. But what it doesn't tell us is what level these students and teachers are at, nor what the different demands of theatre practitioners might do to the commentary. In this paper I will reflect on what we have learnt since then about what the point of annotation is, at whom it is aimed and what the role of intended readership is in editing historical texts for a new generation.

Élisa Marcadet, Université de Tours

Editing the six versions of the Surtees Psalter

The early vernacular psalter tradition included a series of offshoots branching out into lyrical genres or exegetical ones. These texts affected the development of literature in general, from both historical and cultural perspective. These texts affected the development of literature in general, from both historical and cultural perspectives. The tradition of metrical psalters belongs to the artistic category, halfway between literature and cultural history. These texts are by no means minor or ancillary, as they have often been deemed on account of their peculiar status (in-between translation and metrical adaptation), they are the fertile ground upon which research in translation studies and philology can thrive. The PsalterRATIO project aims to use them in a wider case study of translation automatisms in historical languages and of the elusive links between vernacular and high-prestige medieval literatures.

The best-text edition of the Middle English metrical Surtees Psalter (hereafter SP) cannot solve the puzzle of its origins: it disregards the existence of different families of manuscripts within the tradition of the SP, and the previous 19th century edition has overlooked three versions. Our project aims to make all the manuscript texts from the Surtees cycle (six) available online, in diplomatic and edited forms, and to distance ourselves from a best-text edition.

In this paper we will discuss the purposes of digitally editing a text extant in six versions. We will also address the importance of availability and interoperability of the corpus for future scholars from various fields.

Isabella V. Vidal Rodríguez, Universidad de La Laguna, Tenerife

Editing an early modern translation: Anthony Munday's The Second Book of Primaleon of Greece

To some of his contemporaries, Anthony Munday was considered an opportunistic writer who solely pursued renown and popularity. However, modern critics have given him the prominence he merited. Munday is considered the most prolific author of the Early Modern period as his broad oeuvre shows:

it comprises drama, a proto-novel, pamphlets, civic pageants, translations of continental chivalric romances... The latter occupied most of his time: he started translating such texts in the 1580s and witnessed their reprint during the first half of the 17th century. One of these translations is the object of my current PhD thesis: editing *The Second Book of Primaleon of Greece*. My editorial decisions have led me to consider the most obvious elements and those, in principle, “minor” details: from the paratextual and structural components to the author’s use of neologisms instead of ink-horn terms, for instance. These aspects may seem trivial but underscoring them in a modern edition helps the prospective reader envisage the social and cultural context of early modern England. Similarly, the paratexts of *The Second Book* may appear as a mere propagandistic space but a further analysis would provide evidence of the ins and outs of the early modern book trade, religious affiliations, rivalries, or partnerships... These and other editorial decisions such as whether to standardize the spelling or not, to correct presumable typographical mistakes, or to select the most appropriate version for editing (among all issues/prints) are considered when handling early modern texts. A modern edition of *The Second Book of Primaleon of Greece* would provide insight into the intricate world that was London in early modern times.

Ileana Sasu, Université de Tours
Editing the *Etheldrediana*

Latest mediaeval manuscript research has focused on women writing, women reading, women producing manuscripts. Saint Aetheldreda, or Audrey (preferred, modern spelling) is not known to have written but is indeed a very popular topic of writing over a span of some 1000 years and across five languages. As queen and saint, Audrey has generated a massive textual corpus which has almost entirely been edited but this too over a large span, some 200 years, during which academic requirements have somewhat changed.

In this paper I will discuss the importance of editing and re-editing the *Etheldrediana* and the applied methods. I will also address the necessity of digitally driven approaches for this project, as well as the expected outcomes and future, potential venues for research.

21. The Challenges of Auto/Biography: Old and New Trends [in person]

Convenors:

- Irena Grubica (University of Rijeka, Croatia)
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- Aoife Leahy (N.A.E.S., Ireland)
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Abstract:

This seminar aims to illustrate old and new trends in auto/biographical writing and life writing in general across different periods, cultures and disciplines. It invites topics ranging from the challenges of self-representation and self-fashioning to the more recent concerns in the ethics of auto/biography. Topics may include, but are not limited to auto/biography and life writing in relation to: self-portraiture, ‘writing the self’, ‘re-making of the self’, ‘metaphors of the self’, 19th century self-portraits of the artists vs. modernist self-mythologizing portraits, generic boundaries and intersections, hybrid genres and current trends, cognition, truth and authenticity, intersections between private and public domains, old and new methodologies, auto/biographies in the (post)digital era, etc.

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthropole 4078)

Dr. Wojciech Draj (University of Wrocław, Poland)
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PAPER TITLE: Inventories as Life Writing

Dr. Teresa Bruś (Wrocław University, Poland)
teresa.brus@uwr.edu.pl
PAPER TITLE: Autobiographical Reconsiderations of Lives of Objects

Dr. Martin Mühlheim (University of Zurich, Switzerland)
m.muehlheim@es.uzh.ch
Dr. Nicole Frey Büchel (University of Zurich, Switzerland)
nicole.frey@es.uzh.ch
PAPER TITLE: Biodrama and the Decentered Subject Reflections on Anglophone Plays Featuring C. G. Jung as a Character

Dr. Lucia Esposito – Associate professor (Roma Tre University, Rome, Italy)
lucia.esposito@uniroma3.it
PAPER TITLE: Memory and invention in Samuel Beckett’s semi-autobiographical works and in the biopic *Dance first, think later* (2023).

Alessandra Ruggiero (Università di Teramo, Italy)
aruggiero@unite.it
PAPER TITLE: “Fragments of autobiography”: Brian Friel’s performance of his life and public persona

Session 3 (Tuesday, 27 August 2024, 16:00-18:00, Anthropole 4078)

Dr. Núria Casado-Gual (University of Lleida, Catalonia, Spain)
nuria.casado@udl.cat

PAPER TITLE: Placing Older Women's Lives Centre Stage: Exploring Alexander Zeldin's *The Confessions* and Jan Vilanova's *The Most Beautiful Thing We Can Do* as Dramaturgical 'Herstories'

Dr. Cathryn Halverson (Södertörn University, Stockholm, Sweden).

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PAPER TITLE: "A Born Writer": Juanita Harrison's *Beautiful World, 1887-1967*

Hend Ayari (University of Debrecen, Hungary)

ayari.hend@yahoo.com

PAPER TITLE: Survivance Narratives: Healing through Redefining Autobiography in Native American Women's Memoirs

Dr. Verónica Membrive (University of Almería, Spain)

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PAPER TITLE: Politics, Gender and Culture in Katriona O'Sullivan's *Poor* (2023)

Eleonora Maio (University of Palermo, Italy)

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PAPER TITLE: The experimental constitution of selfhood: a performative, relational, positional reading of the autobiographical subject in Sally Bayley's *Girl with Dove*

Irena Grubica, senior lecturer (University of Rijeka, Croatia)

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PAPER TITLE: Diaries and Autobiographical Writings of Virginia Woolf: Old and New Challenges

Seminar 21 Abstracts:

SESSION 2

Dr. Wojciech Drąg (University of Wrocław, Poland)

PAPER TITLE: Inventories as Life Writing

The proposed paper is part of a broader project whose aim is to examine and classify the works of late-twentieth and early-twenty-first-century experimental life writing that renounce narrative and chronology in favour of the archive understood as a processed repository of data. Among the archival categories that I have singled out is the inventory – a list of objects owned, consumed or (dis)liked by the autobiographical self, often accompanied by some form of description. This paper will begin by addressing the recent rise of the archive as a critical concept (Foster 2004, Sheringham 2005, Giannachi 2016, Chadwick and Vermeulen 2020) and then discuss the formal features of the inventory based on the examples of the "I like, I don't like" section in *Roland Barthes by Roland Barthes* (1975), several brief works by Georges Perec including "Attempt at an Inventory of the Liquid and Solid Foodstuffs Ingurgitated by Me in the Course of the Year Nineteen Hundred and Seventy-Four" (1976), Claude Closky's *Mon Catalogue* (1999) and Steven Zultanski's *Pad* (2010). I will also consider the uses of brief embedded inventories in recent autobiographical works such as Jonathan Meades's *An Encyclopaedia of Myself* (2014) and Carmen Maria Machado's *In the Dream House* (2019). I shall conclude by examining the importance of objects for constructing the autobiographical subject in contemporary life writing.

Dr. Teresa Bruś (Wrocław University, Poland)

PAPER TITLE: Autobiographical Reconsiderations of Lives of Objects

Listening to the beyond the human, life writers give accounts of their discoveries of new territories where objects find their tongue and subjects acquire new capacities. Taking as my focus Patti Smith's autobiographical texts, I will show the anchoring effects of variety of objects. Collaborating with language, objects evoke stillness and provide resting places. In her compelling life writing, Smith shows that all sorts of minutiae and debris allow her to turn outwards and expand into the world, also to engage plural dimensions of the world. Smith's object-based life writing testifies to the achievement of many dimensions of self-realization and good life.

I consider life writing by Patti Smith in view of her emphasis on the power of mediation in life. Figuring out her life and its meanings, Smith engages distinct media and distinct material environment. She produces multiple self-realization accounts of the self which I propose to read not through a depth model of identity but rather as accounts testifying to resolution of crises and realization of her individual potentials. I will uncover broad scope of cross-references and correspondences in Smith's life writing to show her determination to generate meaning out of details.

Dr. Martin Mühlheim (University of Zurich, Switzerland)

Dr. Nicole Frey Büchel (University of Zurich, Switzerland)

PAPER TITLE: Biodrama and the Decentered Subject Reflections on Anglophone Plays Featuring C. G. Jung as a Character

The life of the Swiss depth psychologist C. G. Jung has provoked varied biographical responses, ranging from the hagiographic (e.g. Hannah) to the vituperative (Webb, Noll). Indeed, as Elena Fischli has documented, even drafting Jung's so-called autobiography *Erinnerungen, Träume, Gedanken* had proven contentious, leading to conflicts between Jung's biographical 'collaborator' Aniela Jaffé, several publishers and translators, and Jung's descendants. Given this conflictual biographical terrain, it is no surprise that many Anglophone dramatists have been drawn to depicting Jung on stage.

In this talk, we will explore how biodrama – a comparatively under-researched form of life writing – can shed light on a problem that haunts (auto-)biographical writing: How can one place a particular individual at the center of one's account without, at the same time, exaggerating the biographical subject's degree of agency and coherence? Beginning with a reading of Jacob Berkowitz's *Entangled*, our claim will be that the corpus of Anglophone biodramas featuring C. G. Jung – especially the plays in which he features as a minor character only – provides scholars with a thought-provoking model for decentering the biographical subject that parallels the decentering of the ego in depth psychology, without however retreating into 'pure interiority.' In other words, we contend that these plays decenter the subject both psychologically and historiographically. Taking different points of entry into Jung's life, these plays, collectively, suggest that life writing may paradoxically become truer to a subject's biography if it comprises significant portions in which the subject features very little or even not at all.

Dr. Lucia Esposito – Associate professor (Roma Tre University, Rome, Italy)

PAPER TITLE: Memory and invention in Samuel Beckett's semi-autobiographical works and in the biopic *Dance first, think later* (2023).

The paper aims to explore the relationship between memory and invention in some of Beckett's semi-autobiographical works and in the recent biographical film *Dance first, think later* (2023). The investigation will range from works of fiction to dramas such as *Krapp's Last Tape* – in which the 'vision' of Beckett's future as a writer is told against the backdrop of a reflection on the inventiveness

of memory – and *Play*, in which a more intimate story seems to be told, that of the triangular relationship with his wife and lover. Focusing on fiction, Boxall reminds us how Beckett’s narrators repeatedly claim absolute imaginative control over the non-existent world they invent, while allowing “that the things of their stories share their existence with objects that are located in a remembered world beyond them” (2000: 137). This incessant oscillation between recollection and invention as a form of storytelling, also complicated by the form of the (inner) monologue, is one of the most characteristic and controversial features of some of Beckett’s works. However, it seems to be precisely on this vacillation that the biopic *Dance first, think later* (2023), directed by James Marsh, is based. Biopics always consciously mix the real and the fictitious and “cannot be expected to be *the* thing but a refraction of the story [...] at best” (Pennacchia-Minier 2014: 18), yet, Marsh’s biopic oscillates even more consciously between memory and invention, building the story as an oneiric self-reconstruction through flashbacks and monologues.

Alessandra Ruggiero (Università di Teramo, Italy)

PAPER TITLE: “Fragments of autobiography”: Brian Friel’s performance of his life and public persona

In 1971, Brian Friel spoke on BBC radio, delivering a wry autobiographical account and a mocking commentary on the interviewers who had repeatedly asked him the same questions over the years. In *Self-Portrait* (BBC Radio Four Northern Ireland, 21 October 1971) he performed a satirical interview with himself before delving into his childhood memories of Glenties and sharing his impressions as an observer at the Guthrie Theatre during his visit to Minneapolis. Although Friel defined the talk as “a fragment of autobiography”, *Self-Portrait* reveals his tendency towards ambiguity and uncertainty. Everything in his words seems to be open to conflicting interpretations, from the biographical elements he presents to the listeners, to the intentions that lie behind the creation of his works. Taking this radio broadcast as a starting point – and reviewing the traces of his biography left in numerous interviews and in his remarkable archive housed in the National Library of Ireland – this paper will attempt to trace the strategies this paper will attempt to trace the strategies employed by Friel in constructing and staging his public persona. It will examine his constant oscillation between reticence and self-disclosure, and argue that, as with many of the stories in his plays, there are no absolute truths in his fragments of autobiography, only contradictory versions of the truth.

SESSION 3

Dr. Núria Casado-Gual (University of Lleida, Catalonia, Spain)

PAPER TITLE: Placing Older Women’s Lives Centre Stage: Exploring Alexander Zeldin’s *The Confessions* and Jan Vilanova’s *The Most Beautiful Thing We Can Do* as Dramaturgical ‘Herstories’

Five decades after the term ‘herstory’ (Morgan 1970) has been completely accepted, stories which have vindicated the social and historical role of anonymous women have proliferated in different biographical genres. More recently, the devastating effect of the COVID-19 pandemic on older people has also generated the need to generate or examine narratives of ageing (Jewusiak 2023) and to strengthen generational relationships. (Ayalon et al. 2020) Despite the challenges posed by the act of writing the lives of others, representing the lives of older women can help restore constructive meanings of female old age in the ageist and sexist cultures of the so-called advanced world.

Drawing on the interdisciplinary framework of ageing studies in its intersections with gender and theatre studies, this paper examines two plays which, in London’s and Barcelona’s theatrical scenes, have recently placed the lives of older women in the spotlight: Jan Vilanova’s *The Most Beautiful Thing We Can Do* (Sixto Paz, 2022) and Alexander Zeldin’s *The Confessions* (National Theatre,

2023). While Vilanova's text recreates the life of the author's grandmother, an anonymous Spanish woman who survived two wars and lived as an exile for most of her life, Zeldin's presents the personal journey of his own mother, who was born in Australia and found a new life for herself as abuse survivor in London in the 1970s. Through a comparative study of the two texts, the paper observes the strategies whereby familial 'herstories' are transformed into powerful narratives of (female) ageing with a generational and anti-ageist value.

Dr. Cathryn Halverson (Södertörn University, Stockholm, Sweden).

PAPER TITLE: "A Born Writer": Juanita Harrison's *Beautiful World, 1887-1967*

This presentation discusses one approach to writing a biography of someone whose life is only episodically in view. My subject, Juanita Harrison, was an African American born at the height of Jim Crow in Mississippi. Having worked all over the country as a domestic servant, in 1927 she took her peripatetic lifestyle overseas to Europe and Asia, where she remained for eight years.

At the close of her extended world journey, her travel letters were compiled into a pungent book, *My Great, Wide, Beautiful World*. Written in highly vernacular prose, its sales were unprecedented for a mid-twentieth-century African American author. However, after her burst of celebrity Harrison moved on to South America and largely dropped out of public sight.

I cannot account for all the events and locations in her life. Thus, my forthcoming "*A Born Writer*": *Juanita Harrison's Beautiful World, 1887-1967* does not look like a biography as usually conceived. Due to her race and class status, Harrison's early years in the United States are only sparsely documented, and the same spurred the inveterate transiency that magnifies the dearth. Yet to let her extraordinary story go untold because the record is incomplete is to perpetuate the cycle. Or more positively: the challenge impels us to create fresh scholarly genres. *A Born Writer* puts a bestselling travel book and previously unknown archival documents in conversation with each other to parse the sparse record of Harrison's life, pressuring fragmentary evidence to extract the last drop of their significance.

Hend Ayari (University of Debrecen, Hungary)

PAPER TITLE: Survivance Narratives: Healing through Redefining Autobiography in Native American Women's Memoirs

Gretchen Bataille and Kathleen Sands's predicted in their *Telling Their Lives* that American Indian women's autobiography validates the genre as an avenue of inquiry into ways of healing from transhistorical trauma by redefining Native presence in both literary and public discourses, maintaining that: "[they] will reflect on the growing self-consciousness Indian women have about their roles in contemporary society . . . It is also likely [that] [women] will experiment more with style and structure, and will take fuller control of their narratives" (134-35). As editorial doors are increasingly embracing the subversive creativity of the twenty-first-century, Indigenous women writers not only control self-representation but also rewrite the generic rules that held their voices captive within the staid conventions of the American autobiographical tradition. My paper addresses the potential of life writing for healing from trauma caused by "[settler] colonial unknowing" (Vimalassary et al.) and explore it as an act of "self-definition by appropriation of and signification of the forms 'natural' to the oppressor" (Tal). The texts I study are memoirs that affirm "survivance in the face of historical trauma" rather than "survival of trauma" (Madsen) through choices regarding self-representation, literary aesthetics, and contemporary topics. Their *âcimisowina* (Reder) are survivance narratives because they are rooted in tribal storytelling and advance an "active sense of presence" (Vizenor) through personal and collective stories that upset the burden of ethnographic mis-recognitions. The women's re-story-ing of their traumatic experiences into stories of healing is meant as a "repudiation victimry" (Vizenor) that necessarily leads to healing.

Dr. Verónica Membrive (University of Almería, Spain)

PAPER TITLE: Politics, Gender and Culture in Katriona O’Sullivan’s *Poor* (2023)

The landscape of Irish literature has been shaped by a surge in women’s life writing, marked by a profound exploration of themes like identity, trauma, silence, and memoir. Renowned authors such as Emilie Pine, Sinéad Gleeson, Niamh Campbell, Doireann Ní Gríofa, or Maggie O’Farrell have contributed significantly to this flourishing genre, illuminating the intersections of gender, politics, and culture within their narratives. This paper endeavors to delve into Katriona O’Sullivan’s work, particularly her poignant memoir *Poor* (2023), which seamlessly joins the ranks of these authors. Through her narrative, O’Sullivan recounts her arduous journey grappling with poverty and drugs, and offering a poignant reflection on the enduring repercussions of the Irish Celtic Tiger educational policies on her life. Her narrative not only sheds light on personal struggles but also serves as a compelling commentary on broader societal issues, inviting readers to contemplate the intricacies of social mobility, resilience, and the human spirit in the face of adversity, and she stands for “the fundamental need for kids who are in poverty to be fed in order to engage in education”, and she goes further: “we underestimate the impact of teachers, and we don’t pay enough attention to ensuring they can provide care” (*The Guardian*, 2023). O’Sullivan’s contribution adds another layer to the rich tapestry of women’s life writing in Ireland, further expanding the discourse on personal narratives and their socio-political implications.

Eleonora Maio (University of Palermo, Italy)

PAPER TITLE: The experimental constitution of selfhood: a performative, relational, positional reading of the autobiographical subject in Sally Bayley’s *Girl with Dove*

This study analyses the first volume of the auto/biographical trilogy authored by contemporary British writer Sally Bayley: comprising the works *Girl with Dove* (2018), *No Boys Play Here* (2021) and *The Green Lady* (2023), this tripartite self-referential narrative follows the protagonist’s development from her formative years to the artistic consciousness of adulthood. Characterised by distinctive hybridity, multilayered intertextuality, metafictional stance and elusive stylistic choices, Bayley’s works epitomise the experimental quality of contemporary life writing practices, identifying the author as a practitioner of the evolving genre of *autofiction*. The work will be investigated through the notions of performativity, relationality and positionality seen as fundamental conceptual standpoints for the study of women’s contemporary life narratives (Smith, Watson, 2009): questioning the belief in a coherent, autonomous, authentic narrating self as well as challenging the issues of referentiality and verification (foundational in Lejeune’s ‘autobiographical pact’), these theoretical concepts will highlight how the enunciating subject’s identity is experimentally generated by (and through) autobiographical storytelling. In this view, the above-mentioned notions provide an ideal framework for the analysis of the narrating “I” of Bayley’s *Girl with Dove*: creating the illusion of a child-like perspective, the author outlines the narrator’s coming-of-age story through the point of view of a subject usually *positioned* at the margins of autobiographical discourse, who *performs* her identity in the interplay between existential account and literary canon, in an intimate *relational* bond with imaginary literary characters.

Smith, S., Watson, J.(2009). “New Genres, New Subjects: Women, Gender and Autobiography After 2000”. *Revista Canaria De Estudios Ingleses*, no. 58 (March), 13-40.

Irena Grubica, senior lecturer (University of Rijeka, Croatia)

PAPER TITLE: Diaries and Autobiographical Writings of Virginia Woolf: Old and New Challenges

Virginia Woolf has often been referred to as the greatest autobiographical writer who has never published an autobiography. My paper examines her diaries and autobiographical writings *Moments of Being* published posthumously. It will examine the complex ways of her self-representation intertwined with the act of writing in relation to the concept of genre. It will particularly look at the instances when the genre of autobiography, memoir and diary intersect and examine how her fluid and constantly changing autobiographical self dissolved into heterogenous nuances reflects in this genre hibridity. I will also be interested in her use of diary form in autobiographical writings and the notion of temporality. My paper will, therefore, address some old and new challenges that the problem of genre poses in relation to Woolf who has been considered as a writer who redefines and transgresses the genre of autobiography.

22. Voicing Otherness: Reconfiguring Australia's Postcoloniality? **[in person]**

Convenors:

- Sahlia BEN-MESSAHEL (University of Toulon, France)
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- Marilena PARLATI (University of Padova, Italy)
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Abstract:

Australian fiction often raises the complexity of multiculturalism. This workshop on Australian literatures seeks to analyse the various forms of marginalization that occur in a “postcolonial moment” that may encourage new modes of writing: alternative ways of living and of relating to the earth, alternative ways of approaching and experiencing otherness, also alternative literary discourses of the non-European Other. The issues at stake will be the reconstruction of landscapes, the rewriting of myths or stories and whether they trace the contours of a postcolonial dilemma. How writings about the Other may create a diaspora of forms and thus relocate the postcolonial in an “alter moment”.

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—*The Diasporic Condition*, Chicago: The University of Chicago Press, 2021.
Mbembe, A. *The Earthly Community*. V2_Publishing: Rotterdam, 2023.

Names and Affiliations of all Presenters:

- Narjis El Qarchaoui, University of Toulon
- Hazel Kislak, University of Potsdam
- Suja Kurup, University of Kerala
- Irma Krčan, University of Toulon and University of Zagreb
- Francesca Mussi, University of Pisa
- C Davidson-Novosivschei, Babeş-Bolyai University
- Marion Parisse, University of Toulon
- Marilena Parlati, University of Padova
- Astrid Schwegler, University of the Balearic Islands
- Zuzanna Zerebska University of Lisbon

Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 5146)

Chair S. Ben-Messahel
16.00 Marilena Parlati
16.30 Suja Kurup
17.00 Astrid Schwegler
17.30 Zuzanna Zarebska

Session 2 (Tuesday 27 August 2024, 11:00-13:00, Anthropole 5146)

Chair M. Parlati
11:00: Irma Krcan
11.30: Francesca Mussi
12.00: Claudia Davidson-Novosivschei

Session 4 (Wednesday 28 August 2024, 10.30-12.30, Anthropole 5146)

Chair A. Schwegler
10.30: Narjis El Qarchaoui
11.00: Hazel Kislak
11.30: Marion Parisse

Seminar 22 Abstracts:

Narjis El Qarchaoui, University of Toulon

Seeking Alter-Spaces: Postcolonial Interpretations in Richard Flanagan's *Wanting* (2008)

In the wake of postcolonial transformations, the examination of Australian literature serves as a crucial lens through which one may grasp the complexities surrounding multiculturalism. Richard Flanagan's *Wanting* 1 (2008) presents a riveting tale of the intersecting narratives of Mathinna, an Indigenous girl in mid-19th century Tasmania, and Charles Dickens's relationship with actress Ellen Ternan, as well as Dickens's defence of Sir John Franklin against accusations of cannibalism. By delving into spaces of reality and fiction and exploring two stories that may seem otherwise unrelated to one another, the novel sheds light on the rewriting of myths in a colonial setting. In fact, I will argue that Flanagan's writing constructs what critic Nicolas Bourriaud defines as "a roving and disconnected type of writing" 2 when he discusses non-linear approaches to writing and exposition in his book *Radicant: For a Future of Art* (2009). Drawing from Postcolonial and Bourriaud's theory of the Altermodern, I will attempt to argue that the novel *Wanting* creates an "alter-space" where codes of understanding the colonial experience are revisited through the concept of "desire", thus initiating a dialogue between both past and present, and myth and fact. In my paper, I aim to analyse how the novel *Wanting* not only represents another perspective on Otherness, but also serves as a powerful catalyst for new modes of writing that mirror the complexity of Australia's rich and diverse landscapes.

Hazel Kislak, University of Postdam

Deconstructing Eurocentric ideological frameworks through Noongar philosophies in Kim Scott's *That Deadman Dance*

Written by Kim Scott, a novelist of Noongar ancestry, *That Deadman Dance* (2010) depicts a fictionalised tale of early contact between the Noongar people and the European settlers in a location modelled after Albany, Western Australia. Unlike most accounts of violent encounters between Indigenous peoples and Europeans, Scott's narrative highlights how brief moments of transcultural interaction between the two sides occurred through the maritime industry in the early nineteenth century. The author's purpose is not to minimise the atrocities of colonial history but to understand Indigenous peoples as autonomous actors in the construction of transcultural Australia. Scott reveals Noongar possibilities for existence beyond the settler-imposed narratives through the vivid remembrance of the continent before the cataclysmic influx of Eurocentric ideological systems. This study first investigates how the Noongar's deep spiritual connection to Country, their ancestral culture and language shapes the aesthetics and politics of *That Deadman Dance*. The Noongar onto-

epistemologies, which emphasise constructive relationships between human and non-human entities within interdependent communities, have the potential to reconstruct the self-centred nature of Eurocentric dominant frameworks—aesthetics and the sublime in particular—in an egalitarian manner. Secondly, following American settler scholar Mark Rifkin’s theory of the emancipation sublime, this work analyses whether the postcolonial configuration of the sublime in relation to Indigenous philosophies can recognise the restricted capacities of the Self. Finally, drawing on a decolonial reading of French philosopher Maurice Merleau-Ponty’s theory of phenomenology, this analysis contends that the transgenerational and transcultural processes of dwelling on the land create myriad potentials for Noongar existence.

Suja Kurup, University of Kerala

Cultural Wanderings and Enrooting in Maxine Beneba Clarke’s *Foreign Soil*

Post coloniality and diaspora are integral to understanding Australia’s contemporary social, cultural, and political landscape. Both are significant concepts in the context of twenty first century Australia, reflecting the nation’s historical ties to colonialism and the diverse migration patterns that have shaped its demographic landscape. Recognizing and addressing the complexities of these issues is vital for fostering a more inclusive and equitable society in the twenty first century. While Australia benefits from its multicultural society, challenges persist, including addressing systemic inequalities, fostering understanding between communities, and ensuring equitable representation in various sectors.

The diaspora in postcolonial Australia comprises communities that maintain connections to their countries of origin while contributing to the multicultural fabric of the nation. *Foreign Soil* is a compelling short story collection written by Maxine Beneba Clarke exploring the complexities of identity, belonging, and the human experience in a global world. Published in 2014, Clarke, an Australian writer with Afro-Caribbean roots, skillfully weaves together narratives that traverse various continents and cultures, offering a nuanced diverse perspective on the cultural wanderings and enrooting. A rich tapestry of cultural expression, this creative output serves as a platform for exploring identity, challenging stereotypes, and fostering dialogue about postcolonial Australia’s diverse heritage. This paper explores the celebration of anti-essentialist, hybrid, mobile conceptions of ethnic subjectivity through characters’ journeys of self-discovery, behaviours, choices, and interactions and connections to their cultural backgrounds.

Irma Krčan, University of Toulon and University of Zagreb

Energopower, Land Rights and (Under)mined Aboriginal Country: Reading Alexis Wright’s *Carpentaria* in the Advent of the Energy Humanities

Even though literary history and criticism failed for a long time “to recognise the full impact of mining on the formation and thematics of Australian literary narrative” (Mead), this has changed in the recent years as the representations of resource extraction in Australian literature have been receiving more critical attention. Seeking to contribute to this growing body of work, this paper draws on the recent theoretical developments in the energy humanities, most notably Dominic Boyer’s concept of “energopower”, which he defines as “a genealogy of modern power that rethinks political power through the twin analytics of electricity and fuel”, to analyse the complex portrayal of land exploitation and the politics of resource extraction offered by Waanyi author Alexis Wright in her 2006 epic novel *Carpentaria*. Embedded in Aboriginal cosmology and culture, *Carpentaria* constructs the Gulf country as a contested, multilayered site where the millennia-old creative entities, narratives and epistemology of Aboriginal Country and/or Law clash with the disrupting energopolitical regime of white Australia. This enables Wright to expose and make an incisive critique of some of the most problematic but rarely discussed aspects of resource extraction in Australia, most notably the manipulations, division and legal loopholes surrounding the issue of native title rights. However, while it reveals that Australian law can do little to protect Aboriginal land from exploitation, Wright’s

story affirms the supreme authority of the land over both human and non-human life in the Gulf, as, in a manner reminiscent of apocalypse, Country itself retaliates against the mine and the town. As the paper argues, by grounding her novel in the agency and governance of Aboriginal Law and laying bare both the dangers and fragility of the twin forces of energy and politics, Wright invites us to “figure ourselves as different kinds of beings than the ones who have built a civilization on the promises, intensities, and fantasies of a particularly dirty, destructive form of energy” (Szeman and Boyer).

Francesca Mussi, University of Pisa

Indigenising the detective literary genre: Colonial violence, Climate Change, and Indigenous Water Rights in Julie Janson’s *Madukka: The River Serpent*

This paper takes as its starting point Joy Harjo (Creek Muscogee)’s observation that “‘reinventing’ in the colonizer’s tongue and turning those images around to mirror an image of the colonized to the colonizers as a process of decolonization indicates that something is happening, something is emerging and coming into focus that will politicize as well as transform literary expression” (Harjo et al. 1998, 22). More specifically, through analysis of the mystery novel *Madukka: The River Serpent* (2022) by Australian Darug Burruberongal writer and playwright Julie Janson, this paper demonstrates how Indigenous authors challenge and reinvent the Western literary canon, here exemplified by the detective/mystery novel genre, to expose how the logics of settler colonialism affected and continue to affect Indigenous communities and their relationships with the land – in this case in the context of Australia. With a particular emphasis on Indigenous waterways and water rights, as well as the impacts of climate change on the Darling River, this novel, as I argue, challenges Western understandings of the land as a commodified object to own and exploit, while simultaneously bringing to the fore Indigenous land-based epistemologies and kinship systems. Interweaving literary analysis, ecocriticism, and Indigenous critical studies, I also propose Indigenous fiction as model of decolonial practice and as a pedagogical tool of stewardship and sustainability that advances respectful and reciprocal relationships between human and more-than-human beings.

**C Davidson-Novosivschei, Babeş-Bolyai University
Brisbane of All Peoples to All Peoples**

Achille Mbembe argues that movement restrictions “are deepening the space and time asymmetries between different categories of humanity while leading to the progressive ghettoization of entire regions of the world” (“Bodies as Borders”). One of the main characteristics of settler-colonial Australia has been the limitation imposed on the free movement of its First Nations. “Aborigines are herded on to reservations” writes David Malouf in his semi-autobiographical novel, *Johnno* (1975). The Brisbane of Malouf’s *Johnno* and then of his *12 Edmondstone Street* (1985) is a segregated urbanscape back in the 1940s - 1950s. The Aborigines that can still be found in the city are pushed to its poor southern part from where white families want to move out.

Aboriginal characters populate the same South Brisbane in Melissa Lucashenko’s *Edenglassie* (2023), this time, to reclaim it. Lucashenko dives the narrative back and forth between the 1840s and 2024, digs into the space and time asymmetries between Whitefullas and Blackfullas, and uncovers Indigenous heroes and stories that challenge and counterbalance the white chronicles and accounts of the city.

My paper explores the literary geographies of Brisbane from the mid-19th to the mid-20th and early-21st centuries. The timeline and the territory are those set out in Malouf’s *Johnno* and *12 Edmondstone Street* and in Lucashenko’s *Edenglassie*. I draw on Mbembe’s and Anzaldúa’s theories of borders and on Hage’s approach to the intertwining social and physical mobility to highlight displacement and segregation while exploring possibilities for enrooting. I take Alain Badiou’s suggestion to stay

away/discard the word “people” when followed by a national adjective, e.g. the British people, the Australian people, etc. It is, according to Badiou, the phrase that the “colonizers, deeming themselves the only true ‘people’” would refuse to the Indigenous populations. Hence, I choose to speak of peoples, i.e. in the plural, who should all have the right to the city.

Marion Parisse, University of Toulon

Ghostly Manifestations and Encounters in Janette Turner Hospital’s novel *Oyster* (1996)

Janette Turner Hospital’s 1996 novel *Oyster* takes place exclusively in the fictional town of Outer Maroo. While the town does not appear on any map, travellers still regularly appear out of the desert, looking for the Oyster mine and the promise of a false messiah. The novel’s fragmented structure, unravelling from events of the past to the urgency of the present, creates a sense of gloom which inevitably entails the apocalyptic destruction of the town and its mine, as well as most of its inhabitants. Located away from any urban centre, or, cut-off from civilization itself, Outer Maroo has grown out of the desert and the mine appears to be its own grave. The seeming conviviality of Outer Maroo, as theorized by Paul Gilroy (2004), is a veil concealing the deep misogyny and patriarchal structure of the town, but also the population’s xenophobia towards the inhabitants of the mine. In this paper, I will argue that the town and mine of Outer Maroo is the focal and final point towards which all the marginalized character’s stories meet, the locals and foreigners – either men or women – becoming a microcosm of Australia’s modern society as a whole. I will endeavour to demonstrate that Ghassan Hage’s argument (2017) that the exploitation of the land and the domination of certain groups are both interlinked and share the same structure is a central issue in the novel. As the digging of the mine expands, the complicity and corruption of the men benefiting from the profits becomes stronger while those without power look for truth and emancipation. Thus, the mining town of Outer Maroo is the geographical space upon which individual encounters on exploited landscapes are paramount with the need to end a cycle of abuse, which hurts both the land and people.

Marilena Parlati, University of Padova

Fitting the ‘Nation’: Eugenic Anxieties and Shadows of War in *Prelude to Christopher* by E. Dark

After its first lexical coinage in late-Victorian times, eugenics kept on gaining momentum for decades and across the whole world. The First International London Conference in 1912 saw the participation of scientists, scholars and supporters from many countries, even if voices were indeed already raised against its most extreme conclusions, in particular of so-called negative eugenics. By the 1930s the discourse (and practice) of eugenics had spread worldwide and seemed particularly useful in settler societies, like the Australian Federation, where national prosperity was often ideologically posited as rooted in a decisive thrust towards ‘populating’ the colonised lands with the ‘right’ and ‘fit’ sorts of white inhabitants, mainly with European ascent.

As is well known, in 1932 British author Aldous Huxley published one of the most controversial books of the twentieth century, *Brave New World*, which portrayed a terribly successful ‘utopia’ of perfected embodiment and secure, controlled happiness. In 1934, the Australian novelist Eleanor Dark also tackled the issue of ‘perfecting’ life, in her experimental modernist novel, *Prelude to Christopher*. The novel’s narrative shifts in focalization and time plans and thus unfolds a personal-collective imbrication of discourses on mental sanity, reproductive rights and an artificially-constructed insular Eden. Also insinuated by peripheral references to World War 1 and to the Australian troops who fought the European war, the novel underwrites the ideologies of fitness and ‘proper’ sexual choices and selection inherent in eugenic projects and policies by featuring Linda, a well-educated woman supposedly tainted with familiar insanity, Nigel, her eugenicist husband, and the haunting shadow of Christopher, a perfect child-to-be the novel is allegedly a ‘prelude’ to.

While not a typical oceanic expat, Eleanor Dark is yet a powerful transnational voice. The paper analyses the ways in which she manages to reinvigorate the issue of potential female madness Victorian sensation fiction had thrived on a few decades before and invigorate it with a profoundly topical interest in eugenics, and in the coeval founding of paranoid ‘White Australia’.

Astrid Schwegler, University of the Balearic Islands

Levelling up young-adult romance: Negotiating intersectional experience in *Two Can Play That Game*

In their introduction to *The Routledge Research Companion to Popular Romance Fiction*, Kamblé, Selinger and Teo state that the contemporary romance novel “acts as a forum for authors from very diverse backgrounds to explore and express ideas about their intersectional experiences of sexual, gender, racial, ethnic, and cultural identities, and to do so in a narrative that does not give way to despair but to a utopian hope that a happily ever after ending is possible for everyone” (2020, 1). In this paper I will argue that this intersectional exploration of identity culminating in a hopeful ending is precisely what Leanne Yong achieves in her debut novel *Two Can Play That Game* (2023). In this young-adult romance set in post-covid-pandemic Brisbane, the female protagonist negotiates her identity dealing with multifaceted pressures, as the eldest daughter of Malaysian immigrants in “postcolonial” Australia, as a woman in the male-dominated video game industry, as demisexual in a hetero- and amato-normative context (Vares 2021), and as a young person finding her professional path in a capitalist, success-driven society.

By closely examining the text, I will analyse how Leanne Yong addresses these interconnecting pressures in relation to stereotypes, particularly that of “tiger parents” and the “fake gamer girl”, within the young adult romance genre. Complementing this textual analysis with an exploration of the novel’s reception through readers’ online reviews, I will look at how Yong’s use of young adult romance, as a subgenre of adult popular romance, not only participates in the ongoing diversification of the romance genre unfolding since the 21st century (O’Mahony 2020, 87), but also contributes to the broadening of Asian-Australian representation in popular culture.

Zuzanna Zerebska University of Lisbon

“Charlotte Wood’s *Stone Yard Devotional* (2023) and *The Natural Way of Things* (2015): the alter moment and the new narratives of decolonization.”

Stone Yard Devotional is Charlotte Wood’s seventh and most recent novel published in October, 2023. Her previous books include *The Weekend* (2019), *The Luminous Solution* (2021), *The Natural Way of Things* (2015) among other works for which Wood has won many distinguished prizes. *Stone Yard Devotional* tells the story of a woman who leaves her marriage and her established yet failed life to live in a religious community of nuns on the inhospitable planes of Monaro in Australia. While using varied narrative techniques of introspection, reminiscence and re-storying, three separate events divide the minimal plot while the narrator pursues a cloistered existence of non-religious service. In *The Natural Way of Things* a group of young women find themselves kidnapped, abused and put to hard labour on a sheep-shearing station surrounded by an electrifying fence and an ecosystem of wild animals. The incarceration resulting from their involvement in sex scandals with powerful men creates an alter moment for a radical decolonization from patriarchy and its narratives. The simplistic characterization, the overt emphasis on the undomesticated and the bodily, the progressive becoming non-human and one with the land strips the narratives of male-controlled power installing the savage natural way of things. These processes of profound decolonization can only be set in motion in the forsaken territories of Australian planes where the power economies subjugating women need to be purged. The use of the animal element, the re-absorption into the hostile land to cleanse and a thought-provoking open-endedness of the alter moment link the two novels. Some other themes that Wood

develops are her critical look at the Anthropocene and women's deprivation of the basic human rights, the narratives of violence and urgency of decolonization from patriarchy. What Wood creates is a new ecology for the land and the people who inhabit it without the monetary, cultural and political exploitation that led not only to a disconnection of oneself from others, of oneself from oneself but to a separation between sentient-, non-sentient beings and the land.

This paper will examine the narrative choices that *Stone Yard Devotional* and *The Natural Way of Things* make to reinforce Wood's role of a major voice of contemporary Australian literature. I will look at the genre of *Reifungsroman* and the philosophical concepts of responsibility towards oneself and others, of experience of grief, reverence and faith. Furthermore, I will analyse the use of the motif of animal vs human life and their relationship to the environment seen as, paraphrasing Kathleen Woodward, a model of natural continuity. As I will argue, decolonization, healing and regeneration become possible due to the experience of marginalization, vulnerability and at the same time the strength of human spirit.

23. Poetic Form in Historical Context [in person]

Convenors:

- Jessica Bundschuh (Universität Stuttgart, Germany)
jessica.bundschuh@ilw.uni-stuttgart.de
- Irmtraud Huber (Universität Konstanz, Germany)
irmtraud.huber@uni-konstanz.de

Abstract:

The rise of new formalism had led to an invigorated fascination with literary forms in recent years. Such research is particularly interested in thinking about forms as productive acts of forming and shaping, and approaches them not in isolation, but in relation to contemporary cultural and social conditions. This panel aims to showcase such research, by exploring historical perspectives on poetic forms and addressing questions like: Why do different poetic forms arise out of particular and varied moments in (literary) history? Which affordances of a poetic form are only developed as a result of prior historical usages?

Names and Affiliations of all Presenters:

- Wit Pietrzak, University of Łódź, Poland
- James Dowthwaite, Friedrich-Schiller-Universität Jena, Germany
- James Little, University of Cyprus, Cyprus
- Brian Johnson, Southern Connecticut State University, USA
- Jessica Bundschuh, Universität Stuttgart, Germany

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 2044)

1. Wit Pietrzak, "Terza Rima and The Poetics of Elegy"
2. James Dowthwaite, "The Hymn and History: Reflections on Continuities in a Poetic Form"
3. Brian Johnson, "Doodle: Unoriginal Images and Original Contexts in Modern Poetry"
4. James Little, "How Free is the 'Free' in 'Free Verse'? Poems on the Maze Prison"
5. Jessica Bundschuh, "The Form of the Prose Poem as a Host for Hospitality"

Seminar 23 Abstracts:

Wit Pietrzak

"Terza Rima and The Poetics of Elegy"

Although the tercet has been a regular feature of contemporary Irish poetry, it has never rivalled the popularity of quatrains and quintets. This is even more true of terza rima, with its rhyme scheme, rhythmic regularity and closing single lines. One notable exception is Paul Muldoon, whose twenty-first century longer poems have often been cast in terza rima. He has particularly often employed the form in his elegies, from "Sillyhow Stride" all the way to "The Triumph." In the presentation, I will explore how the form of terza rima informs the elegiac impulse and how its historical use helps in the work of mourning. I will also point to some broader correlation between elegy and formally conventional poetry, for it is in adherence to traditional modes of formal organisation that Muldoon as well as other Irish poets (from Seamus Heaney to Nick Laird) have found a means of conveying grief but also discovering various degrees of consolation.

James Dowthwaite

"The Hymn and History: Reflections on Continuities in a Poetic Form"

The hymn, ὕμνος in Greek and *hymnus* in Latin, was well established in antiquity; the hallmarks of the poetic song of praise to a god or gods can be found in ancient Sumerian and Akkadian hymns of the 3rd millennium BC. But between the Homeric *Hymn to Demeter* and the *Mercian Hymns* (1971) of Geoffrey Hill, short poetic vignettes which blend Anglo-Saxon legend with Hill's own childhood, the theological shifts in the relation to the divine are seismic; and no less seismic are the shifts in poetic form and questions of literary theory. It seems the genre offers solid evidence of the law of historical change.

But such a judgement runs the risk of missing some of the central elements of the hymn, elements which can be found in both ancient Mesopotamian poetry and Hill's modern evocation of the Mercian King Offa and the Muse of History. It is my contention that in the shifts and changes of history we see certain formal, accidental features of hymns, but hymn itself offers an interesting counterweight in what we might call the essential features of the genre. Looking particularly at Hill's use of the form, I will argue for key continuities from antiquity, namely the nature and structure of address, the relations between persona and addressee, between the physical and numinous, and our attitude towards the divine. These are continuities, and in some cases formal continuities, that a too absolute credo of historicism might lead us to overlook.

James Little

“How Free is the ‘Free’ in ‘Free Verse’? Poems on the Maze Prison”

This contribution analyses the work of three poets whose various uses of free verse arise out of an unfree space, the Maze Prison in Northern Ireland. The poets are Bobby Sands, Seamus Heaney and Gail McConnell. The best-known poetry written inside the Maze Prison is strongly rhymed. Nationalist prisoner Bobby Sands – who died on hunger strike in the prison in 1981 – produced a large body of poetry, but only two of his poems are in free verse. While free verse was used to translate poetry in the prison (Mac Giolla Chríost 2012, 158), nationalist freedom was argued for in metrically constrained ballads. For Seamus Heaney, writing about Maze prisoners from the outside was marked by a shift in his work towards free verse. This was prompted by his engagement with poetry in translation from Central and Eastern Europe (see Kay 2012). His poem ‘Away From It All’ is exemplary of this shift (1984), the poem's speaker reflecting on the troubling distance enabled from the conflict which populated the prison. The free verse of Gail McConnell allows for a reflection on the death of her father, who was killed while acting as Assistant Governor of the Maze. Her use of the form in the long poem *The Sun Is Open* (2021) allows her to integrate a multiplicity of archival material into the text, creating a polyphonic meditation on grief. However, as each of my case studies will demonstrate, free verse is never free from constraint.

Brian Johnson

“Doodle: Unoriginal Images and Original Contexts in Modern Poetry”

In this presentation, I will discuss the modern and postmodern diversification of the image in poetry. Poets still conceive images that rely on the figurative language of metaphors and similes, e.g., Robert Lowell's couplet in “Beyond the Alps”: “Now Paris, our black classic, breaking up / Like killer kings on an Etruscan cup.” Yet a counter-movement of Imagists and Objectivists sought to create neutral, unembellished portraits of things we might encounter in everyday life, such as Lorine Niedecker's image of this makeshift home repair: “Popcorn-can cover / screwed to the wall.” These new representations of reality favor cool-eyed renderings of the mundane, embodying William Carlos Williams' admonition that poets should express “no ideas but in things.” Other poets have gone even further, disavowing any effort to create personal images in a world already flooded with digital ones. Faced with this reality—the inexhaustible production of language, the huge variety of images already in circulation—these “uncreative” poets have redefined the poet's role from brilliant maker of images to resourceful curator of images. In her poem “Via,” for example, Caroline Bergvall found 48 translations of the opening tercet of Dante's *Inferno* in the British Library archives, then arranged

them into a poem whose joint authors are Dante, Bergvall, and an assortment of 19th, 20th, and 21st century translators. Bergvall and other conceptual poet-curators have given themselves permission to untether an image from its first owner, and to become the magic mirrors that redirect the image to a new context.

Jessica Bundschuh

“The Form of the Prose Poem as a Host for Hospitality”

This contribution proposes reading the form of the prose poem through the ethics of hospitality. As a poetic form recognizable by its box-like shape – initially signaling to readers a tidy containment – the prose poem equally relishes in disrupting the frame through irresolution and agitation. Since its 19th-century inception, the prose poem has been obsessed by the messiness of borders and delineation. In 1861 Charles Baudelaire described the “little” form as a “supple” and “choppy” series of fragments that can each “live on its own,” such that readers might “pull out one of the vertebrae, and the two halves of this tortuous fantasy will rejoin themselves painlessly.” In this way and in various iterations over time, the form has long been driven by a hospitable desire (even if impossible) to reunite individual parts to create a whole. This is especially resonant in “Wall” (2016), a prose poem from the West Donegal poet Annemarie Ní Churreáin that reflects on a family divided by the geographical and political Irish border, which she replicates in the poem’s typography to appear solid and impenetrable. In the historical context this prose poem represents, the principle of narrative hospitality acts as a means for ethical remembering through a willingness to listen to another’s narrative with openness. Ní Churreáin wrote “Wall,” starting with an epigraph from Mexican poet Rosario Castellanos, while in Florida during the Trump era. The affordances of this form grant her a space to explore exclusion and inclusive with the hope of fostering a lasting poetic hospitality.

24. Anxiety, Fear, and Dis-ease in Contemporary Anglo-American Drama and Performance [in person]

Convenors:

- Stefani Brusberg-Kiermeier (University of Hildesheim, Germany)
brusberg@uni-hildesheim.de
- Patrick Duggan (Northumbria University, UK)
patrick.duggan@northumbria.ac.uk

Abstract:

Under the influence of the pandemics or the Russia-Ukraine war, emotions like anxiety and fear have increasingly become modes of perception that serve as key perspectives in the processes of sense making. Patrick Duggan has suggested that “in a state of dis-ease the world [...] becomes othered, distanced and shimmers in and out of readability in an encounter that makes one feel [...] perturbed by the experience of it.” (Key Words 2017: 45) Contemporary theatre and performance have especially been investigating current tensions between experiences of agency and powerlessness. Whereas governments increasingly construct the citizen as vulnerable, we have suggested that “the theatre offers the members of the audience the possibility of being vulnerable in a safe space.” (Brusberg-Kiermeier et al., JCDE 1/2019: 3) We wish to discuss the central role that the emotional states of anxiety and fear play in and for drama, theatre, and performance practice. Participants might wish to analyse representations of anxiety, fear, and dis-ease on page and stage or discuss how theatre and performance can and do attend to the emotions raised in local and global conflicts or the (post)apocalyptic narratives of the present.

Names and Affiliations of all Presenters:

- Iveta Aare (Tallinn University, Estonia)
- Anastasia Vitanopoulou (independent scholar)
- Sena Baltaoğlu (Ankara Yıldırım Beyazıt University, Turkey)
- Jole Fontanesi (Université de Fribourg/Universität Freiburg, Switzerland)

Session 7 (Thursday, 29 August 2024, 10:30-12:30, Synathlon 2218)

Seminar 24 Abstracts:

Iveta Aare (Tallinn University, Estonia)

“Collective Emotion Work: Experiencing Anxiety, Fear, Grief and Sorrow through Unusual Bodily Practices, Metaphors and Body-horror Elements in Film Drama”

‘Inappropriate emotion’ is a common phenomenon frequently related to negative emotions or emotional expression undesirable in certain social circles or institutions. To solve the issue of emotional inappropriateness people have developed certain patterns of emotional expression that are maintained in spaces that allow and even expect people to emote – for instance, wedding houses or funeral homes. In this article, cinema will be considered as an alternative space and medium that disposes to genuine emotional expression and provides a safe environment devoid of social judgement. In uncomfortable situations related to ‘inappropriate emotions’ people commonly resort to the process of emotion work. Emotion work is an emotional management performed on the level of deep acting, which can be experienced through cognitive, expressive, and bodily alterations of one’s genuine emotions. Instances of emotion work can also be traced in film drama. However, unlike emotional management performed by real people, cinematic examples of emotion work have a chance to be unrealistic and therefore more creative. As an example, this article considers body-horror drama

in which characters deal with anxiety, sorrow, and grief by means of unusual bodily practices and physical metamorphoses. Creative means of emotion work are further linked to the phenomenon of synesthesia experienced by the film audience. Film viewers, whose bodies turn into one complete sensory organ due to the influence of synesthesia, have a chance to experience creative/unrealistic emotion work and cope with their actual anxieties, sorrows, and grief without feeling embarrassed or judged.

Anastasia Vitanopoulou (independent scholar)

“The Case of Roadkill (2011): Affective Threat and Multimedia Performance”

Roadkill (2011), written by Stef Smith and directed by Cora Bissett, follows Mary’s story, a young and hopeful Nigerian girl who falls victim to a sex trafficking network in Scotland. The promise made by Auntie Martha regarding Mary’s future education and career upon her arrival in Glasgow is shattered as both the protagonist and the audience face the monstrous reality of her constant emotional and physical exploitation as a sex worker. The play emerges as a site-specific performance during which the spectators are transported together with the actors to an ordinary apartment where the plot unfolds as they fade into the background. However, at times, the audience is addressed and invited to participate in Mary’s torturous reality, acquiring the role of her clients. Their required passage from passivity to action and vice versa is only intensified by the implication of multiple media in the performance. Mary’s traumatic experiences of rape are translated and transmitted via animations, projections, and voice-overs, which contribute to the audience’s immersion in her torture. This unending atmosphere of dis-ease and anxiety is founded upon the consuming workings of threat. Reflecting Brian Massumi’s work in affect and threat, especially in multimedia contexts, the spectators move in a sphere of uncertainty and possibility, responding affectively to the several stimuli targeting them. This presentation aims to examine the implementation and function of negative affect in the multimedia performance of *Roadkill*, as the safe theatrical space is challenged and the horrors of trafficking bleed into reality awaiting to be witnessed.

Sena Baltaoğlu (Ankara Yıldırım Beyazıt University, Turkey)

“The Representation of Fear in Caryl Churchill’s *Far Away*”

Caryl Churchill is one of the most significant playwrights in both late-twentieth and early twenty-first centuries thanks to her employment of various themes and play with theatrical forms. Her thematic and technical experiments can also be observed in one of her recent plays, *Far Away*, in which the playwright demonstrates the politics of fear and terror. *Far Away* is an example of eco-drama in which fear pervades the consciousness of the characters in their experiencing reality within an intimidated atmosphere. The psychological state of the protagonist, Joan, is affected by the distortion of truth and reality by her aunt Harper and the obscure dominance of the state terrorism and ecological warfare. All of these textual implications contribute to Joan’s insecure and fearful state of being. Ambiguous dialogues between the characters also create an atmosphere of contingency, which leads to the protagonist’s dis-ease and anxiety in the play. Moreover, the relationship between cultural and natural forces meets on a common ground in terms of resulting in fear and terror among the characters. Taking impacts of both ecological terror and state terrorism on the characters into consideration, the play deals with the themes of menace, insecurity, uncertainty, and injustice in a dystopia. As for the technical form of the play, absurdist characteristics and elliptical structure come into prominence in representation of fear and terror. Thus, this paper aims to explore how fear and terror are represented within a dystopic world of ecological warfare in *Far Away* both thematically and technically.

Jole Fontanesi (Université de Fribourg/Universität Freiburg, Switzerland)

“Unsettling Confessions: Anxiety, Anger and Dis-ease in Roy Williams and Clint Dyer’s *Death of England* Tetralogy”

Co-written by two of Britain’s leading black playwrights, Roy Williams and Clint Dyer, the *Death of England* series is one of the best new productions staged at the National Theatre in recent years. The tetralogy – which comprises two monologues, *Death of England* (2020) and *Death of England: Delroy* (2020); a feature-length film, *Death of England: Face to Face* (2021); and a duologue, *Death of England: Closing Time* (2023) – combines In-Yer-Face theatre with confessional performance for an uncompromising look at issues of identity, race, and class in contemporary post-Brexit England. With its deliberate use of stark realism in addressing emotional states of anxiety and despair, *Death of England* represents an anomaly in the contemporary dramaturgical landscape, where new, unrealistic, and indirect modes of representation are often preferred to direct and realistic ones to explore unsettling realities. As scholars such as Lyn Gardner and Stefani Brusberg-Kiermeier have pointed out, such explicit dramatic modes can become paralysing and potentially weaken the impact of such works on the audience. Although this argument is compelling, especially in the case of immersive theatre, this effect, in my opinion, does not manifest itself in the *Death of England* series. On the contrary, as I will argue, through an analysis of the complex layering of explicit and intimate dramatic modalities, audience participation, and staging, the intentional discomfort felt by viewers is an integral part of the tetralogy, allowing them to engage in a reflection on the mechanisms and discourses underlying the issues represented.

25. Transnational Perspectives on Women and the Nineteenth-century Ghost Story **[in person]**

Convenors:

- Rosario Arias (University of Málaga, Spain)
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- Patricia Pulham (University of Surrey, UK)
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Abstract:

This seminar addresses the popularity of the nineteenth-century ghost story across countries and nationalities. We are interested in exploring connections and differences between the Anglophone tradition (with authors such as Elizabeth Gaskell, Margaret Oliphant, Vernon Lee, to name just a few) and that of the Mediterranean countries, for example, to ascertain whether potential networks and circulation of ideas between women facilitated the existence (and the popularity) of the ghost story, thus uncovering a neglected area of study. We also welcome approaches to transnationalism and the ghost story, which may involve other geographical territories such as Eastern Europe, where the occult also featured prominently in the nineteenth century.

Seminar 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 5146)

1. Sara Lodge (University of St Andrews) sjl15@st-andrews.ac.uk. “Repressed Spaces and Buried Pasts in the Irish ghost stories of Rosa Mulholland”
2. Constantina Raveca Buleu (The Sextil Puscariu Institute of Linguistics and Literary History of The Romanian Academy) constantina.buleu@yahoo.com. “Grumpy Little Vampire: Julia Hasdeu’s Doppelgänger Story”.
3. Grace Rhyne (University of Warwick) Grace.Rhyne@warwick.ac.uk. “Charlotte Riddell and the ‘Irish’ Ghost Story”

Seminar 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 5146)

4. Patricia Pulham (University of Surrey) p.pulham@surrey.ac.uk. “Vernon Lee, Transnationalism, Orientalism, and the Victorian Ghost Story”.
5. Rosario Arias (University of Málaga) rarias@uma.es. “The Ghost Story as Temporal Assemblage”
6. M Dolores Carrasco-Canelo (University of Huelva) marilocarrascocanelo@gmail.com. “Neither Witch Nor Demon”.

Seminar 25 Abstracts:

Sara Lodge (University of St Andrews) sjl15@st-andrews.ac.uk. “Repressed Spaces and Buried Pasts in the Irish ghost stories of Rosa Mulholland”

Rosa Mulholland (1841-1921) was a prolific and successful writer of ghost stories. Her fiction was championed by Charles Dickens, who published her stories, such as ‘Not to be Taken at Bed-Time’ (1865) in his magazine *All the Year Round*. Academically neglected for many years, her work has recently been subject to critical reappraisal and republication. My paper will focus on Mulholland’s

use of repressed spaces and places within her stories to dramatize buried emotion (anger, desire, cruelty, and suffering). The ghost story in part ‘explicitates’ the haunted space that previously could not be seen or understood. However, the energy of the repressed emotion outlives the occasion that renders it visible. Mulholland’s ghost stories give a fantastical shape to Ireland’s all-too-real history of repression – of famine, hardship, neglect of remote and rural communities, and women enduring abusive paternalistic relationships and unable to actuate their desires. Through the supernatural and the haunted, however, Mulholland conveys hidden power, fear and resistance: suggesting violent emotion within female experience that is often erotic where it transgresses the boundaries of the domestic and the knowable. As a homoerotic writer, she also queers the passionate female, suggesting the ‘weirdness’, ‘wildness’ and transparency of the woman who exists, as or like a ghost, elementally in her surroundings, beyond the confinement of traditional domesticity. My paper will draw on ‘The Ghost at the Rath’ (1866), ‘The Haunted Organist of Hurlly Burly’ (1866), ‘The Mystery of Ora’ (1879), and ‘The Hungry Death’ (1880).

Constantina Raveca Buleu (The Sextil Puscariu Institute of Linguistics and Literary History of The Romanian Academy) constantina.buleu@yahoo.com. “Grumpy Little Vampire: Julia Hasdeu’s Doppelgänger Story”.

Daughter of a great 19th century patriarch of the Romanian scholarly life, the historian and writer Bogdan Petriceicu-Hasdeu, eulogized by Mircea Eliade in a later monograph, IULIA HASDEU (1869-1888) was considered by her teachers and contemporaries a precocious intellectual prodigy. When only eleven she graduated from the most prestigious high school in Bucharest and took up, at an academic level, all sorts of additional disciplines: music at the Conservatory, languages, painting, history. Fostering her belief that she is destined to achieve brilliance, her parents sent her to Paris to study at the Collège Sevigné. At the age of seventeen she joined the University of Sorbonne (1886), wrote her early books (poetry and prose), was accepted in elitist societies frequented by ministers and men of letters, took up the task to complete an edition of Molière’s work adapted for the understanding of the younger readers and started to gather information for a future Ph.D. thesis in Logic and Philosophy. Myth exceeds reality in many of these descriptions, but the fact is that the young miracle got severely ill with tuberculosis and died home by the end of 1888, her corpse being preserved in one of the most intriguing crypts ever imagined, full of exotic and spiritualistic symbols whose significance is still open to be deciphered, especially when we consider that their syntax was allegedly directly inspired from the underworld by the deceased girl with the assistance of several spiritist mediums, to a father transformed into an obedient executor of his daughter’s ethereal wishes. The sophisticated mausoleum proved not to become Iulia Hasdeu’s only posthumous work, because she urged her father to engage in erecting a fairly bizarre but sublime castle in the town of Câmpina, situated not far from the southern entrance into the beautiful Prahova Valley, a building whose gradual construction and accumulated symbolism was supervised by the departed girl. As seen today, the outcome a highly sophisticated, spiritualistic architectural puzzle, which is so unbelievably unearthly that even in a land full of ghosts, vampires, otherworldly maidens and bloodsucking monsters like Romania nothing can equal its intricate strangeness. Iulia Hasdeu also wrote poetry and prose, but all her scriptic agenda was posthumously translated – in the case of the texts written in French – and edited by her father, who abandoned his own scientific endeavours and became his daughter’s posthumous literary agent. To put it differently, she lovingly vampirized her father and even her own memory, which means that it is not at all surprising to discover that the gentle bloodsucking manoeuvre delivered its formula to an early story entitled *Mademoiselle Maussade/Domnișoara Ursuza*, written when Iulia Hasdeu was twelve, but published only ten years later in a publication called *Amicul copiilor* (1891-94). Derived from the *Doppelgänger* complex, the text is a metaphorical key to Iulia’s will and existence, as it speaks about an obsessively grumpy little girl, Elisa Duhé, who seems so constantly bored and dissatisfied with her everyday spleen that she is unable to feel the slightest trace of kindness or beauty. After turning her environment into a lifeless

desert, she asks her parents to provide a companion, found by them in the person of a sunny, adorable, full of joy little orphan of thirteen years old called Paula Grisol. The outcome is predictable: step by step Eliza manages to deconstruct the happy creature, consume all her joy of life and vampirize her entirely. My paper intends to analyse Iulia Hasdeu's early vampiric story as the subliminal identity projection of a self-sufficient, narcissistic genius, followed by an attempt to interpret it as the key formula of a bizarre, unique human alienation, whose post mortem manifestation has become even more voracious than it was before the girl died.

Grace Rhyne (University of Warwick) Grace.Rhyne@warwick.ac.uk. "Charlotte Riddell and the 'Irish' Ghost Story"

This paper will examine the Irish Literary Revival's impact on Charlotte Riddell's ghost stories, and the ways in which she deviated from the British ghost story tradition. Throughout the stories, "Hertford O'Donnell's Warning" (1867), "The Last Squire of Ennismore" (1888), "Diarmid Chittock's Story" (1899), and "Conn Kilrea" (1899), Riddell regularly utilises Irish folk-figures, such as the banshee, folk-belief, and folk-courtesy, all things that prominently featured within the Irish Literary Revival, as they promoted "dignified and genuinely romantic versions of what had prompted English and Anglo-Irish condescension" (John Wilson Foster, 2008, pp. 2). The warring factors of Riddell's financial dependence on English audiences, and her insistence upon adding Irish elements to her ghost stories, ensured that her work was situated within the Anglophone tradition, yet still featured folk-aspects of the Irish Revivalist movement. Through her use of folk-figures, folk-belief, and folk-courtesy in her ghost stories, Riddell brings a sense of Irishness with her into the British ghost story tradition, and within that liminal space Riddell showcases her fellow Irishman the exact death they may face at the hand of assimilation. Riddell harnesses a folkloric mirror of herself in the banshee—who warns of oncoming death—as she depicts the dangers, and death, that comes with abandoning one's culture, particularly in favor of conforming to British tradition. This same sentiment echoes throughout Riddell's stories as she deviates from the traditional attitudes held by those writing British ghost stories, such as their anti-Irish beliefs, and writes against those while still holding to their form.

Patricia Pulham (University of Surrey) p.pulham@surrey.ac.uk. "Vernon Lee, Transnationalism, Orientalism, and the Victorian Ghost Story".

In her introduction to *Late Victorian Orientalism* (2020) a volume of essays that explores the consumption and appropriation of the 'East' in nineteenth-century culture, Eleanor Sasso observes that the Victorians 'envisioned the East in many different modes' which manifested themselves in a variety of 'Orientalisms'. This paper argues that such 'Orientalisms' can be found in Vernon Lee's supernatural fiction, most specifically in 'The Virgin of the Seven Daggers' (1896) which was inspired by Carlo Gozzi's *Turandot*, a play first performed in Venice in 1762. The reprinting of 'The Virgin of the Seven Daggers' in *For Maurice: Five Unlikely Tales* (1927), published the year after the premiere of Giacomo Puccini's opera, *Turandot*, at La Scala, Milan on Saturday 25 April, 1926, which was itself prompted by Gozzi's work, also bears re-examination in the context of Italian politics and Vernon Lee's own post-WW1 meditations on the permeability of national boundaries as well the fluidity of temporality that often characterises her supernatural fiction.

Rosario Arias (University of Málaga) rarias@uma.es. "The Ghost Story as Temporal Assemblage"

In this paper I will discuss the nineteenth-century ghost story as temporal assemblage, where the past, the present and the future interact in various ways, and especially, in haunted spaces like the house,

the museum, and the church, to name just a few. I will pay special attention to Marie Corelli, since 2024 marks the anniversary of her death. Then, I will argue that in her so-called weird fiction ghosts make their appearance in those spaces, playing with multiple temporal levels, dis-orienting one's perception of time in the act of reading her fiction as well.

M Dolores Carrasco-Canelo (University of Huelva) marilocarrascocanelo@gmail.com. "Neither Witch Nor Demon".

This proposal constitutes a study of aspects such as power, history and religion in Elizabeth Gaskell's *Lois The Witch* and Gabriel García Márquez' *Of Love and other Demons*. The ironic titles - neither is Lois a witch, nor Love a demon – introduce how both authors debunk traditional narratives and offer a reinterpretation of the Gothic and colonial paradigm at writing historical fiction. The novels present a double distance of time and space, Gaskell's tackles a correspondence between seventeenth-century factual history from the nineteenth-century perspective, Marquez' reflects an eighteenth-century story from the twentieth-century oral tradition point of view. Moreover, the transatlantic conversation between America and England in the British writer and the Caribbean and African cultures through the portrayal of the slaves in the case of the Colombian must be taken into account. This displacement enhances ambiguity since these societies fall into a terrible atmosphere of violence, terror and superstition, triggered by heavily repressed feelings and the rejection of the *other*, who is feared and treated as an outsider until their death. Lois Barclay and Sierva María's life circumstances leave them voiceless, powerless due to human actions and practices that turn them into the embodiments of the forbidding and frightening. Therefore, evil is not a mystery in these novels but deeply infused "irrational social structures and ignorant attitudes" (2010, 34), as Rebecca Styler asserts in her article "The Problem of 'Evil' in Elizabeth Gaskell's Gothic Tales", that lead to alienation, destruction and death in a romanticized exoticism which evokes the uncanny.

26. Collaboration, networks, and supporting new work in medieval English studies **[in person]**

Convenors:

- Hannah Piercy (University of Bern, Switzerland)
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- Jane Bonsall (University of St Andrews, UK)
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Abstract:

This seminar invites proposals for papers exploring new forms of collaboration and community in medieval English studies. Since Covid-19, novel collaborative methods have developed as scholars sought to transfer existing communities into the virtual sphere or to forge new international connections. How can collaborations advance our scholarship and improve our well-being? What collaborations have worked for you, and why? How can collaboration facilitate feminist and anti-racist practices? Why might collaboration be particularly necessary for studying the pre-modern? While focusing upon medieval English studies, we are also interested in cross-period collaborations and engaging wider interest in collaborative methodologies across specialisms and disciplines.

Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 4129)

1. Professor Greg Walker, University of Edinburgh
2. Professor Elisabeth Dutton, Université de Fribourg
3. Professor Corinne Saunders, Durham University

Seminar 26 Abstracts:

Greg Walker: Collaborating with Theatre Professionals in Staging Early Theatre

This paper will explore the potential benefits, challenges, and limitations of collaborations between academics, custodians of historic sites, and theatre practitioners (actors, directors, theatre designers, etc) to stage early plays in site-specific historical environments. Drawing on the speaker's longstanding collaborations with Prof Thomas Betteridge (Brunel University) and Dr Eleanor Rycroft (University of Bristol Dept of Drama), the theatre director Gregory Thompson, AandBC Theatre Company (UK), and organisations including Historic Royal Palaces (England) and Historic Scotland, I will explore the reasons for attempting to restage early plays in research-led professional productions, the attractions and pitfalls of evoking notions of 'authenticity' when seeking funding for such projects (authenticity to what, as defined by whom?), what seems to prompt research councils to fund such projects, and what are the apparent limits of their willingness to do so? I will also consider the various methodological prisms through which such collaboration can be viewed and described (are they examples of 'knowledge exchange', of interdisciplinarity or trans-disciplinarity, of 'co-creation'?). The paper will draw on recent collaborative productions of Sir David Lyndsay's *Satire of the Three Estates* (Scotland, 1540 and 1552-54) and John Heywood's *Play of The Weather* (England, 1529-33), and plans to stage the anonymous *Croxton Play of the Sacrament* (late medieval English) funding for which was not forthcoming.

Elisabeth Dutton: Performance as research; performance as pedagogy

It has probably always been obvious to scholars of medieval theatre that performing plays is essential to understanding them, but recent decades have seen a theorisation of 'performance research' that has

been driven, at least partly, by the need to explain to funding bodies what on earth we are doing. Stephen Purcell has categorised types of research performance with reference to the nature of collaborations between actors and academics; the nature of the collaboration between actor and audience, and the ways in which this is integrated into research, may also be a useful consideration in taxonomies of performance research. Research informs productions of early drama; those productions in turn inform research, but although it may seem relatively clear what preliminary research a production will require, it is generally impossible to predict exactly what a research-led production will turn up, what the real value of the ‘output’ will be, and for whom. In this paper I will draw on my own experiences of performance research to discuss its value in relation to collaboration and network-building: I will also consider the value of performance to what is, for most academics, the ‘other half’ of the job—teaching. Who learns what from performing? The medieval world clearly appreciated the value of dramatic performance in enlivening an audience or informing a schoolboy: performance research may recover for us something of the power of its necessary collaborations.

Corinne Saunders: Medical Humanities, Affective Experience and Medieval Studies

This paper explores the potential of the medical humanities to inspire new work in medieval English studies and conversely, the value of medieval studies to medical humanities and reimagining health research. It draws on the insights of two large collaborative projects funded by the Wellcome Trust which brought together researchers, practitioners and experts by experience, *Hearing the Voice* (focused on the phenomenon of hearing voices without external stimuli) and *Life of Breath* (exploring breathlessness and its cultural history). Its particular focus is the Affective Experience Lab, one of six collaborative ‘labs’ in Durham University’s new Discovery Research Platform for Medical Humanities. The lab brings together researchers from across disciplines and external partners to experiment with innovative methodologies and generate new insights about the relationship between emotion and health. Understanding the complexities of affective experience is vital for holistic, embodied accounts of health and illness. Yet scholarly methods have struggled to capture, illuminate and analyse the significance of what are often fleeting and intangible aspects of experience. Methodologies for research into affective experience remain limited and interdisciplinary approaches rare. The pre-Cartesian thought world of the Middle Ages is of special relevance for the Lab because of its privileging of the connections between mind, body and emotion, its multi-sensory conception of thought and memory and model of the ‘bodily spirits’, on whose movements depend both emotional and mental response. Collaborative work promoting dialogue between disciplines and between past and present can offer crucial new frameworks and ways of thinking.

27. Conceptualising the Novella **[in person]**

Convenors:

- Zsuzsanna Csikai (University of Pécs, Hungary)
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- Patrick Gill (University of Mainz, Germany)
patrick.gill@uni-mainz.de
- Roslyn Irving (University of Mainz, Germany)
rirving@uni-mainz.de
- Jordan Kistler (University of Strathclyde, United Kingdom)
jordan.kistler@strath.ac.uk

Abstract:

The novella's continuing perception as something best defined *ex negativo* presents a barrier to a deeper understanding of the structures and effects of it as a form in its own right. This seminar aims to gather an array of approaches on novellas across different periods to crystallise the constitutive affordances of the genre. We invite scholars to engage with and reframe the traditional conception of the novella and its function in storytelling, as well as (re-)consider the form and its history in terms of production, reception and national contexts. This seminar also invites case studies of specific novellas from the early modern period to the present day, engaging with how stories, values, and characters are framed and managed by the form.

Presenters:

1. Zsuzsanna Csikai, University of Pécs (Hungary)
2. Patrick Gill, Johannes Gutenberg University, Mainz (Germany)
3. Roslyn Irving, Johannes Gutenberg University, Mainz (Germany)
4. Jordan Kistler, University of Strathclyde (United Kingdom)
5. Christine Lorre, Sorbonne Nouvelle University, Paris (France)
6. Anja Müller-Wood, Johannes Gutenberg University, Mainz (Germany)
7. Anna Paluchowska-Messing, Jagiellonian University, Kraków (Poland)
8. Rachael Sumner, Johannes Gutenberg University, Mainz (Germany)

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthrople 4129)

- Roslyn Irving
- Anna Paluchowska-Messing
- Patrick Gill
- Jordan Kistler

Session 3 (Tuesday, 27 August 2024, 16:00-18:00, Anthrople 4129)

- Zsuzsanna Csikai
- Rachael Sumner
- Anja Müller-Wood
- Christine Lorre

Seminar 27 Abstracts:

Zsuzsanna Csikai: Defining the Novella vs the Short Story

The definition and generic description of the novella as a distinct prose subgenre has proved elusive, and it appears inevitable that discussions of the novella are tied up with its being compared to the short story and the novel. In any attempt to define the novella, it is inescapable to ask what it does differently other prose forms. Judith Leibowitz, in *Narrative Purpose in the Novella*, claims that the distinguishing feature of the novella is its special “narrative capacity”, as it can achieve “the double effect of intensity and expansion” (16). To realise this effect, the novella relies on a “theme-complex”, the development of interrelated motifs that maintain a narrow focus, while the “repetitive structure” creates a sense of expansion.

This paper engages with the question of how the novella differs from the short story, and will examine whether Leibowitz’s, and other critics’ ideas provide a working theory for making such a distinction. A selection of Anton Chekhov’s novellas as classics of the genre will be compared to his own short stories. Similarly, the short stories and novellas of Claire Keegan, a contemporary Irish writer who looks back on Chekhov as inspiration, will be examined. The focus will be on Claire Keegan’s *Foster*, which first appeared in an abridged version as a novella in *The New Yorker* (Feb 2010), and later that year was published independently in its original form as a novella.

Patrick Gill: Orality and the Novella

While the anglophone tradition of the novella features very little by way of any explicit theory and seems on the whole to be at odds with novella conventions elsewhere in Europe, my paper argues that there is an underlying propensity linking a great many British specimens of the genre even to the present day with ideas ranging from medieval Italian to 19th-century German theories of the form. Underlying the very fabric of the novella is the idea of orality: a story told in a story-telling situation to a group of listeners, an eye-witness or second-hand report of an occurrence presented by a speaker to an audience.

Besides the explicit manifestation of the phenomenon in the form of a frame narrative (as is the case in famous 19th-century specimens such as *The Time Machine*, *Heart of Darkness*, *The Turn of the Screw*), the persistence of this tradition has far-reaching consequences for the novella in the anglosphere. Be it in terms of the vexed question of length (where the novella is curtailed by imitating an oral report), or in terms of more implicitly marked ideas of authenticity and reliability, the depth of characterisation and so on, novellas tend to be fundamentally structured in imitation of a story-telling situation, thus establishing a complex relationship not just to other forms of fiction but to the lived realities of their contemporaneous readers.

Roslyn Irving: Novellas: experimentation and purpose

Scholarly discussions of the earliest (renaissance) novellas and much later nineteenth- and twentieth-century examples of the form in English literary studies, rarely overlap. Novellas have a reputation for being inherently experimental, combining political and philosophical reflections, often relying on fragmented narration, and reinventing familiar (romance) tropes. In fact, Morgan-Day Frank argues that novellas remain “[u]ndertheorized, underappreciated, and in possession of a contagious formal instability” (123-4). This paper considers shorter prose texts from the long eighteenth-century which might be productively read as novellas, as we would frame the genre today. It thereby addresses a gap in scholarly research between the Renaissance novella and its nineteenth-century configuration. In the paper, I will consider how earlier texts established the so-called formal instability which allows novellas to escape concrete definition in favour of a reductive reliance on length alone. Engagement with texts such as Walpole’s *The Castle of Otranto* (1764) as not only foundational in the Gothic genre (a regular mode for nineteenth-century novella writers) but also a novella, and Johnson’s *The History of Rasselas, Prince of Abyssinia* (1759) marks the ways in which the novella was significant for eighteenth-century writers. Referencing unintentional novellas also helps to trace an overlooked history of the novella which sits uncomfortably and productively in-between.

Jordan Kistler: Formulating the Novella: Genre, Plot and Notation

In 1911, H.G. Wells claimed that “A short story should go to its point as a man flies from a pursuing tiger: he pauses not for the daisies in his path or to note the pretty moss on the tree he climbs for safety. But the novel by comparison is like breakfasting in the open air on a summer morning. Nothing is irrelevant if the writer’s mood be happy” (“The Contemporary Novel”). This paper will attempt to formulate a definition of the novella using Wells’s definition, positioning the novella between the two extremes he describes, using Wells’s own ‘scientific romance’ *The Time Machine* (1895). Florian Fuchs (2019) argues that because novellas contain so little detail they must “begin from our world...because their focus on one episode prevents them from developing a world of their own.” In contrast, I suggest that the novella is the ideal form for genre fiction, because it privileges plot over character, yet contains enough detail to suggest a world other than our own.

Christine Lorre: The novella as end-of-life narrative form

Henry James defined the novella as “the effort to do a complicated thing with a strong brevity and lucidity – to arrive, on behalf of the multiplicity, at a certain science of control” (in “Preface to the ‘Lesson of the Master’,” 1935). This general view will be confronted with a selection of novellas in English written by women in the 21st century – three of them by Alice Munro (“The Bear Came Over the Mountain,” 2001; “Powers,” 2004; “Too Much Happiness,” 2009) and one by Yiyun Li (“Such Common Life,” 2023) – as narratives told in old age that aim to take stock of a life. My argument is that the form of the novella, at a length of about 50 pages, lends itself to being structured into sections and gives enough space to cover a life in reasonable detail while maintaining a concision that implies a degree of control and strength that is valuable as death approaches; the potential of such a form strikes a note when the narrative deals with a life that is about to reach its end and instinctively calls for assessment, moral or otherwise, on the part of the individual looking back. In some stories, it is also a time for women characters to assess to what extent they have been able to live their lives on their own terms, following their own will.

Anja Müller-Wood: Thinking the Novella through Character

I propose to advance our understanding of the novella by considering the form from the point of view of character. Contrary to the short story, with its focus on moments of individual epiphanic insight, and the novel, whose expansiveness enables the depiction of character development across time, in the novella characterisation tends to be unidimensional and schematic. It thereby confirms Aaron Kunin’s (2019) formalist take on character in fiction, according to which characters are illustrative manifestations of a general “kind” subsuming a range of shared traits. I argue that the novella is the prose form most likely to support this claim, as it tends to centre on types whose motivations are unspecified or underexplored. They *can* remain in the dark because the novella serves other goals than psychological depth or plausibility: related to the pre-novelistic form of the parable, the novella inclines towards the didactic and, by extension, the satiric.

When considered in this light, Evelyn Waugh’s *The Loved One* (1948) – although nominally a novel – provides an intriguing example of the novella. Set in post-WWII Hollywood, this short book is based on the premise that in La La Land character is as hollow in life as it is in the movies, so much so that even its outsider-protagonist Dennis Barlow, a British poet in voluntary exile in the USA, finds himself a mere stereotype in an authorless script. Far from pointing a finger at the American culture industry, however, *The Loved One* draws attention to its own aesthetic insufficiency. Persistently reflecting on its own typecasting and sketchiness, the book closes by prophesying a more exhaustive treatment of its material.

Anna Paluchowska-Messing: Matilda by Mary Shelley – exploring the novella form

In Mary Shelley's *Matilda* (composed c.1819, first published in 1959), the eponymous heroine writes down the story of her life as she is approaching its dissolution. This storytelling situation prompts two narrative solutions: firstly, it requires the text to be brief as the time Matilda has is running out; secondly, it directs the focus on the single event that has defined the protagonist (in her own eyes) as an outcast and that has led her to self-banishment from society and a wish to end her life. This compressed form structured around a crucial kernel – the single life-changing moment for the heroine – is, of course, typical for the novella.

In the proposed paper I explore other structural elements that may be viewed as characteristic of the genre. In particular, social intervention, a feature pointed out by Florian Fuchs in his recent *Civic Story Telling. The Rise of Short Forms and the Agency of Literature* (2023). Shelley's *Matilda* may certainly be read as what Fuchs terms a "call for emotional, contemplative and theoretical responses" (Fuchs, 111). These readerly responses are elicited both by the revelation of the incestuous desire that lies at the core of the protagonist's tale and by the manner Matilda deals with her feelings of guilt about the affair. Of special interest here is the episode in which Matilda reports her conversation with a friend who managed to dissuade her from attempting suicide. Through this section, the novella reveals itself – in keeping with Fuchs's postulates about the genre – to be a descendant of the ancient *ars topica* and a relative of the modern short prose forms which provoke contemplative reaction, such as the fable and anecdote.

Rachael Sumner: The Novella as Memory Text: Private and Collective Memory in Claire Keegan's *Foster*

'Elegance', says Claire Keegan in a recent interview for *The Guardian*, 'is saying just enough'. In opting for the pared down narrative framework of the novella, Keegan knowingly carves out space for the reader who, she claims, 'completes the story' ('I can't explain'). The reader's shared responsibility for storytelling transports us back to the communal act of oral narrative and its pivotal position in Ireland's collective memory. Keegan's 2010 novella *Foster* therefore hinges on a dual impetus: as both act of narration and a reminder – in its very form – of the cultural traditions from which her aesthetics spring.

It is, however, not simply as a nod to Irish literary heritage that her novella should be considered a memory text. The story itself takes the reader back to rural Ireland in the 1980s, as witnessed through the lens of childhood neglect and loss. Retold in the present tense, that narrative occupies the liminal territory of memory: past experience revisited as ever-present trauma. This paper will therefore consider the way Claire Keegan configures the narrative confines of the novella as a site of remembrance, encouraging her reader to reconstruct the past on both a personal and a national level.

28. Transnational Narratives: European Women's Fiction in the Early Modern Period [\[online\]](#)

Convenors:

- Gerd Bayer (Friedrich-Alexander-Universität, FAU, Germany)
gerd.bayer@fau.de
- Sonia Villegas-López (University of Huelva, Spain)
villegas@uhu.es

Abstract:

Traditional approaches to the 'origins of the novel' question have often overlooked the role played by women's contribution to the development of the genre. Usually, formal realist criticism has underestimated minor works, anonymous texts, fiction signed by women, as well as reprints, abridgments and translations. This seminar proposes a discussion of women's printed fiction during the seventeenth century from a transnational and European perspective to help us situate the early days of the novel in context. We invite papers which discuss crosscurrents or influences among texts authored by European women, as well as about biographical and/or cultural relationships at work between women writers and intellectuals in the period of study. We aim to discuss whether we can trace a continuum in European women's fiction which explains transitions of genre/gender and literary culture, from the perspective of transculturality, drawing on all literary sources as fields of crossmedia influences. We will consider papers about English women's native fiction, like Aphra Behn, Delarivier Manley, Mary Pix, as well as about translations and adaptations of continental women's works printed in England, as the examples of Marie de Lafayette, Mlle de la Roche Guilhem, Madeleine de Scudéry, or María de Zayas, make clear.

Names and Affiliations of all Presenters:

1. Dr. Mayron Cantillo-Lucua, University of Valencia
2. Dr. Rafael Vélez Núñez, Universidad de Cádiz
3. Dr. Sonia Villegas-López, University of Huelva
4. Prof. María José Coperías-Aguilar, University of Valencia
5. Dr. Amelia Mills, University of Loughborough
6. Dr. Alessio Mattana, University of Turin
7. Dr. Mel Evans, University of Leeds

Session 7 (Thursday, 29 August 2024, 10:30-12:30, Anthropole 2024)

Jove's Case Against Ovid in Margaret Cavendish's *Natures Pictures*: Mapping a Transnational Network of Early Modern Anti-Ovidianism

Dr. Mayron Cantillo-Lucua, University of Valencia

Amaryllis to Tityrus by Madeleine de Scudéry: translation and editorial appropriation

Dr. Rafael Vélez Núñez, Universidad de Cádiz

(Non-)Transnational Seventeenth-Century Spanish Women Writers of Short Fiction

Prof. María José Coperías-Aguilar, University of Valencia

Brémond, Noel and a Woman of Quality: a transnational reading of *The Amorous Abbess* (1684)

Dr. Sonia Villegas-López, University of Huelva

Session 8 (Thursday, 29 August 2024, 15:30-17:30, Anthropole 2024)

The *murderer at the grate*: a stylistic corpus-based approach to women's seventeenth-century English prose fiction
Dr. Mel Evans, University of Leeds

Women's access to scientific learning: Bernard Le Bovier de Fontenelle's *Entretiens sur la pluralité des mondes* (1686) and Aphra Behn's *A Discovery of New Worlds* (1688)
Dr. Amelia Mills, University of Loughborough

Strategies of Accreditation: Aphra Behn's *Discovery of New Worlds* and the Fiction of the Scientific Woman Author
Dr. Alessio Mattana, University of Turin

Session 28 Abstracts:

Jove's Case Against Ovid in Margaret Cavendish's *Natures Pictures*: Mapping a Transnational Network of Early Modern Anti-Ovidianism, Dr. Mayron Cantillo-Lucura, University of Valencia

Margaret Cavendish's miscellaneous *Natures Pictures* (1656) ends with a peculiar narration featuring a council of ancient Graeco-Roman deities arguing over the growing corruption or pollution of Jove's noble library due to some recent acquisitions introduced by Mars, Venus and Fortune. The story starts abruptly with Pallas deploring the introduction of vicious books and Jove subsequently leading a legislative board to license or censor the written knowledge of ancients and moderns. The debate unfolds as an argumentative process of canon formation in which gods and goddesses defend their favourite authors while lambasting others for their lack of natural and moral talent. One particular case stands out: an unnamed god argues for privileging Ovid over Virgil or Horace, yet Jove shows his most radical opposition to this proposal on the grounds that it was Ovid who divulged his countless amorous activities with other women—divine or mortal. Jove eventually accepts Ovid's works provided they are placed in a marginal corner of his library. This marginalisation from the central cannon Jove wishes to impose raises important questions on how Ovid proves to be an ambivalent author—as well as a transnational figure—in early modern Europe: whereas Garcilaso de la Vega, Montaigne or Shakespeare genuinely embraced his influence (McKinley 1980; Bate 1993; Romojaro 1998; Pugh 2005; Moss 2014), other early modern writers found him morally uncomfortable or downright censorable. My presentation will put Margaret Cavendish's refiguration of Jove and his anti-Ovidianism in dialogue with other contemporaneous European authors who repudiated the explicit violence, eroticism, and alleged immorality of Ovid's poetry.

***Amaryllis to Tityrus* by Madeleine de Scudéry: translation and editorial appropriation Dr. Rafael Vélez Núñez, Universidad de Cádiz**

Amaryllis to Tityrus is one of the heroic harangues written by Madeleine de Scudéry in her collections of stories *Les femmes illustres, ou Les harangues héroïques*, published in Paris in 1642 and 1644. In these works Scudéry presents over twenty harangues or speeches by illustrious women of antiquity who address men on different topics. *Amaryllis to Tityrus* (Amarille à Titire) is a bucolic discussion, clearly recalling Virgil's Eclogues, where Amaryllis tries to convince Tityrus of the benefits of country life. The story was translated and published as an independent work in 1681 by William Cademan. This edition is entitled *Amaryllis to Tityrus being the first heroick harangue of the excellent pen of Monsieur Scudery, a witty and pleasant novel*. The volume also includes another harangue, *Artemisa to Isocrates*, not mentioned in the titlepage and not described as a novel, and two paratexts: a short essay on dramatic poetry and a poem attributed to Scudéry. The main text appears at the beginning of the book and it is a literal translation from the French source text. In the English version, the poem "To Herself on the Country", is added. This is followed by the short essay, which, thematically, is completely alien to the rest of the contents. How pastiche-like works of this kind determined and transformed the ways of

reading will be analysed here; as well as the role of printers, booksellers or translators in the appropriation of the development of English prose fiction.

Brémond, Noel and a Woman of Quality: a transnational reading of *The Amorous Abbess* (1684)

Dr. Sonia Villegas-López, University of Huelva

The French writer Sébastien Brémond was one of the most prolific authors translated into English in the last quarter of the seventeenth century, coinciding with his stay in England and his strong connections with important members of the court, like one of the king's mistresses, Louise de Kéroualle. In 1675 he published *Le cercle, ou conversations galantes*, dedicated to her, and was soon followed by an English translation by Nathaniel Noel, *The Circle: Conversations on Love and Gallantry* the very same year, dedicated to Anne Scott, Duchess of Monmouth. Leaving the political implications of both texts aside, Noel's work was both a translation and adaptation of Brémond's original and addressed female readers in particular, claiming that they would be less censorious given the amiable nature of the topic selected: the gallant conversations between noblemen and women about the nature of love. *The Circle* reproduces the seven-days retirement—organised in seven chapters—of a group of people of quality, gathered in a country dwelling a short distance from Paris. As Arcadian shepherds and shepherdesses, their pastime consists in telling their follies and exchanging stories which often conclude with dancing and singing. The three central chapters contain the love adventure befalling a cavalier (*Cavaleer*), and the last two bring the discussion to a close completing the text's perfect circular structure. The third day a lackey brings some letters for the Cavaleer who shares their content with the illustrious company. In the letters, a female sender, Egidia, complains of his neglect, depicting him as a cruel and forgetful lover. After listening to her sorrowful lament, the Cavaleer relates the story of his doomed relationship with her and her sister, an Abbess, who had hosted her at their convent. The story of their doomed passion reappeared years later, in 1684, in another text, *The Amorous Abbess*, anonymously published in England, though attributed to "a Woman of Quality". The novel only reproduces the inset story of Monsieur Le Chevalier and Egidia's affair, combining the nun's letters and Le Chevalier's narrative, and in so doing, the text might be connected with another famous "nun" story in letters, *Five Love-Letters from a Nun to a Cavalier*, a work that had been translated into English only in 1678 by Roger L'Estrange from another anonymous French original, *Lettres portugaises*. I would like to argue that *The Amorous Abbess*'s recrafting of Brémond's *Le cercle*, probably through Noel's translation, on the one hand, and the fact that its author/translator selected the fragment of the nun's complaint specifically, most probably in imitation of the Portuguese letters, on the other, gives us an insight into the circulation and transnational communication between texts, authors and plots, especially in the case of a genre intended to titillate female readers in particular.

(Non-)Transnational Seventeenth-Century Spanish Women Writers of Short Fiction

Prof. María José Coperías-Aguilar, University of Valencia

After the publication of Miguel de Cervantes's *Novelas Ejemplares*, short stories became the most popular format in fiction in Spain. Although with some differences in structure and style from their predecessor, authors such as Salas Barbadillo, Castillo Solórzano, Céspedes y Meneses, y Pérez de Montalbán, among others, developed what became to be known as the 'courtly novel'. Among these other authors who practiced the sub-genre of the courtly novel there were three women. María de Zayas, who published two collections of ten short stories each: *Novelas amorosas y ejemplares* (1637) and *Desengaños amorosos* (1647); Leonor de Meneses (also known with the pseudonym of Laura Mauricia), a lady of Portuguese origin who wrote in Spanish, with just one novel, *El desdeñado más firme* (1655); and Marina de Carvajal, whose collection *Navidades de Madrid; Noches entretenidas en ocho novelas* saw the light in 1663. Whereas their male counterparts mentioned saw their works translated into English, only some of the works of María de Zayas were available in this language or, as far as we

know, in any other European language. This paper intends to delve into the reasons why there was this unbalance regarding the dissemination of the work of these three women writers taking into account they came from similar social backgrounds and wrote similar novels, all of them very popularly well received by the Spanish audience at their time of publication.

Women's access to scientific learning: Bernard Le Bovier de Fontenelle's *Entretiens sur la pluralité des mondes* (1686) and Aphra Behn's *A Discovery of New Worlds* (1688)

Dr. Amelia Mills, University of Loughborough

Aphra Behn's *A Discovery of New Worlds* (1688) is a translation of Bernard Le Bovier de Fontenelle's *Entretiens sur la pluralité des mondes* (1686). The fictional work presents a conversation between a philosopher and a marquise where the philosopher explains his views on the heliocentric model of the Universe. Fontenelle addresses female readers in his preface claiming to have made science more accessible to them, particularly through his choosing to write in French, a less exclusive language than Latin. Because of this Fontenelle is regarded by some as groundbreaking in opening scientific thought up to women.

In the preface to her translation Behn states that 'The Design of the Author is to treat of this part a Natural Philosophy in a more familiar Way than any other hath done, and to make every body understand him' [1] signifying that she recognised Fontenelle's intentions. By examining Behn's adjustments, this paper will demonstrate that she applauded Fontenelle's aims but saw aspects of his text as patronising. She takes issue with Fontenelle's oversimplification of ideas for a female audience rather than recognising women as equal in their capacity for scientific learning. Behn also saw it necessary to modify the female character created by Fontenelle. Through examination of adjustments Behn makes to the marquise's reactions and thought processes, I will show that Behn did not only translate Fontenelle's words but also translated ideals about women's access to scientific learning.

Strategies of Accreditation: Aphra Behn's *Discovery of New Worlds* and the Fiction of the Scientific Woman Author

Dr. Alessio Mattana, University of Turin

This paper examines Aphra Behn's English translation of Fontenelle's *Entretiens sur la pluralité des mondes* (1686) in terms of the narrative strategies deployed by Behn to persuade her readers of her reliability as a woman knowledgeable in scientific matters. These strategies, it will be argued, are akin to those used to confirm the validity of the author's account in fictions such as *Oroonoko* (1688).

Fontenelle's *Entretiens*, which staged six dialogues between a woman aristocrat Marquise and her learned male tutor on a number of popular topics in natural and experimental philosophy, proved greatly popular in France. Three English translations were produced the following year, and Behn's *A Discovery of New Worlds* (1688) was one of them. Behn's translation was likely written at about the time she prepared *Oroonoko* for publication, and although the two texts are very different in genre, I will show that important similarities may be noticed in the way Behn uses narrative strategies to authenticate her scientific knowledge in *Discovery*. In particular, I will show that by means of her "Translator's preface", Behn contests Fontenelle's portrayal of the Marquise as representative of women interested in scientific matters. At a time when women experienced major social hurdles in pursuing the study of natural and experimental philosophy, Behn uses fiction to cast her translator persona as an observer of science who was so learned as to be able to amend Fontenelle's inaccuracies in the portrayal of scientific facts. With her translation, I will finally argue, Behn appropriates Fontenelle's scientific discourse to create a fictional counter-discourse in which women participate in the budding scientific community in a more inclusive way.

The *murderer at the grate*: a stylistic corpus-based approach to women's seventeenth-century English prose fiction

Dr. Mel Evans, University of Leeds

Aphra Behn has long been recognised as an innovator in the development of narrative prose fiction in English. Her short works (e.g. *Oroonoko*, *The Fair Jilt*) are early examples of Restoration/eighteenth-century narrative prose, ‘‘a playful corpus of formal experimentation of the book to come’’ (Bayer 2016, p.52). This paper investigates Behn’s creativity in narrative writing. The investigation explores stylistic similarities and differences between Behn and contemporary male and female prose writers (published in English between 1670-1710), and in doing so tracks key linguistic strategies that underpin the development of nascent conventions in English prose fiction amidst the experimentation of the period.

My investigation uses corpus-based methods (e.g. Mahlberg 2012) to construct a profile of Restoration prose fiction. I identify salient lexical markers in Behn’s prose works, including high-frequency (e.g. pronouns, conjunctions) and topical items (e.g. *murderer*, *grate*) and examine their connection to emergent narrative conventions around temporality, action and point of view. The results suggest stylistic commonalities between Behn and female near-contemporaries, such as Mary Pix; and divergences between Behn and other playwrights-turned-prose-writers, such as William Congreve. The paper outlines the benefits of exploring under-examined works using computational techniques for our understanding of the broader historical development of the prose fiction genre across genders and borders in English.

¹ Janet Todd, *The Works of Aphra Behn: Seneca Unmasked and other Prose Translations*, Vol. 4 (London: William Pickering, 1995), p. 77

29. Heights, Depths and Other Extremes in Dickens [in person]

Convenors:

- Michael Hollington (Life Member, Clare Hall, Cambridge University, UK)
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- Magdalena Pypec (University of Warsaw, Poland)
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Abstract:

In 1846 Charles Dickens temporarily moved his wife, six children and the family dog to Villa Rosemont in Lausanne. Dickens's fascination with Switzerland, and the exploration of the country to which this gave rise is well documented in his letters, magazine articles and fiction, e.g. in *Pictures in Italy*, *David Copperfield*, *Little Dorrit* and *No Thoroughfare* (written in collaboration with Wilkie Collins). The sublime scenery and vertiginous mountain passes seemed to have had a powerful hold on his imagination. He was both fascinated by heights and other extremes that the Alpine region could provide and equally aware of the dangers of high altitude travel, of which the Great Saint Bernard's morgue was a painful reminder. The theme of heights and depths, of abrupt rising and falling is explored both literally and metaphorically in Dickens's fiction. The organisers invite you to interpret the topic of "heights, depths and other extremes" in Dickens broadly and imaginatively in connection with his fiction, travels, journalism or personal life. Please submit your abstracts of 250–300 words to seminar convenors Michael Hollington and Magdalena Pypec (wahlverwandschaften@gmail.com, magdalenapypec@uw.edu.pl) by 31 January 2024. The notifications of acceptance will be sent out by 29 February 2024.

Names and Affiliations of all Presenters:

- 1) Brygida Pudelko (University of Opole)
- 2) Jeremy Parrott (a full-time independent Dickens researcher)
- 3) Adrienne Wojcik (Northern Virginia Community College NOVA-Alexandria)
- 4) Michael Hollington (University of Cambridge, Life Member, Clare Hall)
- 5) Lillian Nayder (Bates College)
- 6) Francesca Orestano (University of Milan)
- 7) Matthias Bauer & Angelika Zirker (Eberhard Karls University, Tübingen)
- 8) Georges Letissier (Emeritus Professor, University of Nantes)
- 9) Anita Fernandez Young (University of Nottingham)
- 10) Magdalena Pypec (University of Warsaw)
- 11) Jeremy Tambling (an independent scholar)
- 12) Christine Gmür (Kantonsschule Im Lee, Winterthur)
- 13) Dominic Rainsford (Aarhus University)
- 14) Rob Jacklosky (University of Mount Saint Vincent)

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 2042)

14-15h: Dickens in Switzerland

- Christine Gmür: "Heights, Depths and other Extremes: Charles Dickens and the Morgue on the Great Saint Bernard Pass"
- Jeremy Parrott: "Rescued from a Crevasse – and from Anonymity: Identifying the Author of an Alpine Adventure Story in *All the Year Round*"

15-16h: Extremes in *David Copperfield*

- Anita Fernandez Young: "From the Depths of the Sea to the Mountain Tops: an Emotional

Geography of *David Copperfield*”

- Brygida Pudelko: “Mother’s Death: A Turning Point in the Lives of Charles Dickens’s David Copperfield and Lev Tolstoy’s Nikolay Irtenev”

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 2042)

16:30-17:30: Symbolic Extremes

- Michael Hollington: “The Giants’ Staircase”
- Jeremy Tambling: “Dickens, *The Chimes*, and Time: A Connection with Walter Benjamin”

17:30-18:30. Extremes in Dickens’s Life and Fiction

- Francesca Orestano: “Charles Dickens and Vesuvius: Confronting Sublimity”
- Lillian Nayder: “Emotional Extremes; or, Dickens at the ‘Biling’ Point”

Session 7 (Thursday, 29 August 2024, 10:30-12:30, Synathlon S2420)

10:30-12:30: Extremes in Dickens’s Fiction and Cultural Afterlife

- Matthias Bauer & Angelika Zirker: “Dickens and the Ambiguity of Extremes”
- Georges Letissier: “Charles Dickens’s Economy of Excess”
- Dominic Rainsford: “Best of Dickens/Worst of Dickens: Moral and Critical Highs and Lows”

Session 8 (Thursday, 29 August 2024, 15:30-17:30, Synathlon S2420)

15:30-16:30: Symbolic Extremes

- Rob Jacklosky: “Dickens, High and Low in *Spirited* (2022): The Existential Questions of a Mass Culture Entertainment”
- Adrienne Wojcik: “Mud and Stars: Exploring Legal Symbolism in Dickens’s *Hard Times* and *Great Expectations*”
- Magdalena Pypec: “Dickens and Monsters of the Deep in *Dombey and Son*”

Seminar 29 Abstracts:

1. Brygida Pudelko

“Mother’s Death: A Turning Point in the Lives of Charles Dickens’s David Copperfield and Lev Tolstoy’s Nikolay Irtenev”

Although it is not possible to establish exactly when Lev Tolstoy started reading Charles Dickens, it was in the 1850s, he was reading *David Copperfield*, which was one of his most favourite novels by the English writer. *David Copperfield* is probably the most popular of all Dickens’s novels, and it is certainly the most autobiographical. The tendency to combine personal with general in an ambiguous generic package was also present from the beginning of Tolstoy’s career. His *Childhood* can be described as a pseudo-autobiography that imitates autobiography in all aspects, except one: its author and narrator are not the same person. A strong mother-son relationship is clearly visible in *David Copperfield* and *Childhood*. The theme of love to mother is also developed with sincerity and tenderness in both novels. David’s mother as well as Nikolenka’s mother embody all the features of a perfect mother: a kind, sensitive, caring, gentle and loving woman. The tenderness of the nature of the mothers of David and Nikolenka is also manifested in their close relationships to their nannies and housekeepers: Clara Peggotty and Natalya Savishna. In *David Copperfield* and *Childhood* there

are few things more moving, more tender, more human, yet more poignantly painful, to be found than the description of the mother's prescience of death, of her hopeless yearning to see her children once more before she dies. In both novels childhood – a period of happiness and light-heartedness – ends with the death of the protagonists' mothers.

2. Jeremy Parrott

“Rescued from a Crevasse – and from Anonymity: Identifying the Author of an Alpine Adventure Story in *All the Year Round*”

On October 6 1860 a thrilling story appeared in *All the Year Round* about an intrepid Englishman who had lost his footing on an Alpine glacier and tumbled headlong down a crevasse. The narration being in the first person, we know from the outset that the hapless mountaineer survived – but who was he? Like almost all the material that appeared in that journal, this piece was published anonymously, though my discovery in 2015 of the only known marked set has cleared up most of the questions surrounding authorship. However, in this particular instance, the marginal annotation only designates the writer as ‘Emmerson Tennents – friend’ (sic.), indicating that Tennent was used as a conduit to get the piece (which, incidentally, greatly appealed to and was personally edited by the conductor himself) into Dickens's hands. By drawing on a combination of internal and external evidence, I have managed to establish beyond doubt that the author – whose identity would not even have been known to Dickens himself – was one of the most famous scientists of the 19th century. In this paper I will briefly recount the incidents of the story and then show how, by the application of ‘blue-sky thinking’, I was able to determine who it was looking up at a strip of blue sky from down a crevasse.

3. Adrienne Wojcik

“Mud and Stars: Exploring Legal Symbolism in Dickens's *Hard Times* and *Great Expectations*”

This paper explores the legal symbolism of “mud” and “stars,” which appear as two inextricably linked extremes in both *Hard Times* and *Great Expectations*. At the beginning of *Great Expectations*, young Pip worries that “a man would die tonight,” and bemoans how awful it would be to freeze to death, looking at the stars. Although Pip's concern regards Magwitch's fate in the muddy marshes, it also echoes back to the death of unhappily married Stephen Blackpool, who gazes “at a star” and compares his life to a “muddle” while dying in a muddy pit, with “his face turned up to the night sky.” Notwithstanding such a deliberate, intertextual juxtaposition of both terms in the two novels, neither “mud” nor “stars” features in John Sutherland's *The Dickens Dictionary*, Arthur L. Hayward's *The Dickens Encyclopedia*, or any other prominent scholarly work featuring key Dickensian terms. I argue that both terms represent significant images in the Dickensian vocabulary, and their combination outlines the novelist's implicit criticism of Victorian divorce law in the years both leading up to and immediately following the Matrimonial Causes Act of 1857. Just like Dickensian representations of “mud,” this seminal divorce law seemed to have impeded and complicated the delivery of justice, resolution and fairness in divorces, despite its goal of simplifying such legal process. Moreover, the contrast between “mud” and “stars” highlights the striking disconnect between the gloomy reality of many mid-Victorian marriages versus the high yet frequently unattainable ideals of domestic harmony and companionship, which underpinned marriage law in nineteenth-century Britain.

4. Michael Hollington

“The Giants' Staircase”

It is clear that Dickens associated Switzerland with verticality. In explaining to friends like Forster and Miss Coutts his decision to write *Dombey and Son* abroad – after failing to persuade his wife to return to Italy, and settling for somewhere close by – he emphasises how strong an impression its mountains made on him. However, my emphasis here is on a more interior and domestic aspect of the pervasive attention to height and depth in *Dombey and Son*. It is a memory triggered not by Switzerland but by Italy, specifically the giants staircase in the doge's Palace in Venice that so impressed him on his visit there. In a letter to Forster he declared that in writing *The Chimes* he had mounted a Giants Staircase to strike a blow for the dispossessed, and we can say that ever after he began to think of his own career and that of characters in his novels in terms of ascending and descending staircases. One major instance is in *Hard Times*, where Mrs Sparsit imagines a Giants Staircase down which Louisa is gleefully expected to descend into adultery with Harthouse.

5. Lillian Nayder

“Emotional Extremes; or, Dickens at the ‘Biling’ Point”

“Mr. Dickens Indignant.” So reads a *New York Times* headline from 23 February 1868; it refers to the speech with which Dickens opened his public reading in Providence, Rhode Island two days before. “With astonishment only to be equalled by [his] indignation,” he had learned of the malfeasance of a “person in [his] employment” who had claimed to be able to “sell no fewer than six tickets to any one purchaser,” on the author’s instructions. The language Dickens uses to describe the “offense” committed and reprovved in Providence seems hyperbolic – at odds with the less-than-extraordinary event generating it. Yet for a writer keenly sensitive to injustice and quick to fear for his honor, indignation had become a trademark emotion, his blood brought to a boil at will. “I have an indignant objection to any thing like unfair dealing,” Dickens told Miss Coutts in 1857, “which puts my blood up to boiling point. A blow would not incense me more than a shuffle.” My paper considers indignation as an emotional and rhetorical extreme in Dickens, and the ways in which both he and his characters arrive at their “‘biling’ point.” This comic phrase, used in “The Mysteries of a Tea-Kettle,” an article Dickens coauthored in 1850, conflates the verb “to boil” with a newly coined (cockney) verb “to bile,” and aligns the transformation of liquid water into steam with the bodily humor associated with irritability. Drawing from various sources, I examine the work that indignation performs at Dickens’s hands, and the uses and abuses of “boiling” anger.

6. Francesca Orestano

“Charles Dickens and Vesuvius: Confronting Sublimity”

The presence of a volcano, Vesuvius but not only Vesuvius, was felt in Europe as a direct effect of natural causes but also as a frightening memento of death, contagion, infection, which would touch England in a metaphorical and material way in the course of the nineteenth century. When Dickens arrived in Naples, one of the excursions he planned was the ascent of Vesuvius: the description of the steep ascent partakes of the “awful and terrible” nature of the volcano; in *Pictures from Italy* he described “nothing ... more impressive and terrible than the many evidences of the searching nature of the ashes, as bespeaking their irresistible power, and the impossibility of escaping them.” Twenty years after, in *Our Mutual Friend* (1864–1865), the description of the volcanic nature of ash fits very well the estate of Mr Boffin, and the source of his wealth: “On his own small estate the growling old vagabond threw up his own mountain range, like an old volcano, and its geological formation was Dust. Coal-dust, vegetable-dust, bone-dust, crockery dust, rough dust and sifted dust, – all manner of Dust.” The volcano, or rather its effects, had moved to England. Its dire force, its ashes and dust, its landscape of desolation, now befitted Dickens’s native country. And such effect would be felt and described in John Ruskin’s *The Storm-Cloud of the Nineteenth Century* (1884), ashes as the visible effect of the impending threat that modern civilization inflicted to the environment.

7) Matthias Bauer & Angelika Zirker
“Dickens and the Ambiguity of Extremes”

In *Pictures from Italy*, Dickens admits to a “small mistake” when visiting Lyon Cathedral, as he confesses having erroneously taken the archangel Gabriel, who appears as a figure in the astronomical clock, to be an evil spirit. At the end of the chapter, Dickens looks down into the “Infernal Well” at Avignon, where the forgotten of the Inquisition were kept, and feels “exalted” by the sun of enlightenment shining in through its broken walls. But his own moral height is not unequivocally contrasted with the lower depth of zealous persecution; quite ironically, he feels as if he was “the hero of some high achievement.” Angels may be devils, and heights may be not so unequivocally high as one could wish them to be. Dickens is not generally known for doubting the existence of physical, social, and moral oppositions and extremes; and yet they are not always to be gauged with certitude. As the narrator asks in chapter 34 of *Dombey and Son*, “In this round world of many circles within circles, do we make a weary journey from the high grade to the low, to find at last that they lie close together, that the two extremes touch, and that our journey’s end is but our starting-place?” In our talk, we will take up this question and suggest that the issue it addresses is central to Dickens’s writing as a whole. The ambiguity of extremes comprises (self-)estimation and existence; something may actually be closer to its opposite than is conducive to one’s moral comfort.

8) Georges Letissier
“Charles Dickens’s Economy of Excess”

Used figuratively, heights, depths and other ‘extremes’ evoke Charles Dickens’s vexed relationship with the economy; a vertigo-inducing spiral, alternating riches and penury in often unpredictable succession. Whereas neoclassical economy regarded the homo oeconomicus as a sensible, responsible adult, contemporary economics analyses a range of adverse factors which interfere in the logic of decision-making; emotions (Petit), affects, impulsivity but also the environment, let alone the pressure of the herd instinct. Recently, economics has branched out into subdisciplines to address the collateral, economic effects of developing social practices. The Economics of Excess (Winter 2011) investigates economic models of addiction and indulgences (smoking, drinking, and overeating). The notion of ‘economy of addiction’ has been forged to analyse the opioid crisis in *The Downward Spiral* (Greenwood 2022), a subject which is tangentially related to *The Mystery of Edwin Drood*. Some economists have even devised a concept: ‘rational addiction’ to subject excess to a logical principle of anticipation, by arguing that addictions can be modelled on specific kinds of rational, forward-looking, optimal consumption plans. Dickens’s propensity to give pride of place to situations of economic strain or bankruptcy may originate in a deep-rooted feeling of economic insecurity, linked with his familial past. This is a biocritical aspect which has been abundantly covered by critics. To illustrate the various facets of this economy of ‘extremes’ pervading Dickens’s fiction, examples will be taken from *The Old Curiosity Shop*, *David Copperfield*, *Little Dorrit* and *A Tale of Two Cities*.

9) Anita Fernandez Young
“From the Depths of the Sea to the Mountain Tops: an Emotional Geography of *David Copperfield*”

Some years ago, I presented a paper to Dickens Day on work and leisure in *David Copperfield* which included comments on the mid-nineteenth century medical enthusiasm for the healing properties of both sea-water, in sea-bathing, and the pure air of the high mountains of Switzerland. At the time I didn’t fully appreciate the metaphorical qualities of the range of locations Dickens uses in the novel,

and the symbolic properties of David's associations with the sea, in particular in his youth, and the experiences he has when he travels, as Dickens did, to the very different inland environments of, on the one hand, Canterbury, which is still very close to the sea, and the Alps, which are not. David's last sight of the group of people which represents the most positive aspects of his childhood, the Peggotty family, with Emily, and the Micawber family, takes place at Gravesend (a very final-sounding place) as they set off on their sea journey. Only then does David, on his own journey of the heart, feel able to leave England himself. He then descends into a period of grief from which he feels unable to escape – until he experiences an epiphany in Switzerland. The flatness of Yarmouth and the ignorance of childhood eventually give way to the grandeur and sublimity of the Alps; the rage of the sea surrenders to the freshness and clarity of the mountain air. I propose to explore in more detail the geography of David's life and the significance of each of his environments to his emotional development.

10) Magdalena Pypeć

“Dickens and Monsters of the Deep in *Dombey and Son*”

In a letter of 7 August 1842 Dickens shared with Forster his admiration for Tennyson's newly republished submarine poems (“Merman,” “Mermaid,” “Kraken,” etc.) which had taken a powerful hold on his imagination. In fact, his fascination with deep-sea creatures can be detected in numerous accounts of destructive monsters of the deep published in *Household Words* and *All the Year Round*. Significantly, one of the recurring images in *Dombey and Son* is the sea which is deployed both metaphorically and literally. Standing isolated “on the bank above them,” Mr Dombey remembers his wife and daughter as two figures “at the bottom of ... clear depths”, but the sea of Captain Cuttle and Sol Gills is geographic and commercial. Symbolism of the sea in the novel is frequently connected with monster imagery, particularly in connection with unknown danger or lurking evil which prey on innocence and vulnerability of their victims. For instance, the strong room of Mr Dombey's counting house resembles “the cavern of some ocean-monster, looking on with a red eye at [the] mysteries of the deep”; the swivel bridge near Captain Cuttle's house opens now and then to “let some wandering monster of a ship come roaming up the street like a stranded leviathan.” Smiling and serene Mr Carker is vividly portrayed like a sharp-toothed phantom of the sea—“a scaly monster of the deep” which swims down below “keeping his shining eye” on Florence Dombey. The aim of the talk is to examine Dickens's metaphorical deep-sea monsters with all their interpretative implications in Dickens's 1848 novel.

11) Jeremy Tambling

“Dickens, *The Chimes*, and Time: A Connection with Walter Benjamin”

Such titles as *Master Humphrey's Clock*, *A Christmas Carol*, and *Hard Times* put time, seasons, festivals marking time, and the chronicling of history at the heart of Dickens, as well as the possibility of change and the inevitability of repetition, of time marked by repetition. This paper is the beginning of work on Dickens and time, including the place of memory, and the possibility of accessing the past, which in Dickens is associated with autobiographical writing, which returns again and again in his writing. The ideology of progress, and nostalgia for the ‘good old times’ is also relevant, and so is the thought of the apocalypse. The text to be concentrated on is *The Chimes* (the 1844 Christmas Book), and the place held there by the bells, the Old and the New Year, and the possible and real futures which are one of the novella's subjects, alongside the attitudes to time held by the privileged and by the poor. The theorist I want to use alongside Dickens is Walter Benjamin, one of the major writers on time in the twentieth-century: especially his early essay “The Meaning of Time in the Moral Universe”, his discussions of what he means by ‘origin’, and his posthumous aphorisms on ‘the philosophy of history’. Everything in Benjamin resists the idea of time as a part of a continuum

which takes away the possibility of the past being re-accentuated in the present, and he sees the moment as a conflictual state which I wish to compare with Dickens's sense of alternative possibilities existing within the sound of the chimes.

12) Christine Gmür

"Heights, Depths and other Extremes: Charles Dickens and the Morgue on the Great Saint Bernard Pass"

Whenever he is in Paris, the narrator in "Travelling Abroad" is "dragged by invisible force into the Morgue. I never want to go there, but am always pulled there." This, as so many other moments in Dickens's fiction, may have been drawn from life. This proposed paper will discuss another morgue, often ignored by Dickensian scholarship, on top of the Great St. Bernard, and explore the marks it left in Dickens's writing. The morgue itself, but also the mountain pass as such serve as a vivid source of imagination. They raise questions of (auto)biography and trigger profound introspection both in Dickens himself and his characters. In his fiction, the crossing of the pass becomes a significant moment of transition between life and death. It triggers a moment of self-recognition and the discovery of true identity. Dickens visited the pass on at least two occasions, but it left such a strong mark that it haunted the author's texts as far as his last finished novel, *Our Mutual Friend*. Apart from appearing in his letters, the mountain and the morgue also figure in *Little Dorrit* and "Lying Awake" as well as the stage version of *No Thoroughfare*. The frozen and forgotten bodies caused Dickens to contemplate his own death and he refers to the mountain in times of deep self-reflection and bleak despair. When he sends his characters to cross the pass, Dickens links their journey to that of the dead travellers in the Morgue.

13) Dominic Rainsford

"Best of Dickens/Worst of Dickens: Moral and Critical Highs and Lows"

This paper will take a metaphorical approach to "high" and "low" in Dickens, considering some of the ups and downs of his reputation as a great author and/or a good man. As Trollope wrote when Dickens died, "It is fatuous to condemn that as deficient in art which has been so full of art as to captivate all men." Indeed, our understanding of Dickens's "art" has become more sophisticated over the years, and we no longer apply adjectives such as "exaggerated" or "sentimental" so freely. Or, if such terms are still used, we do not necessarily see the passages in question as deficient in "art". And yet, Dickens continues to be attacked for deficiencies of another kind. We point to, and publicly regret, racist tendencies in his writing; we deplore his treatment of his wife; we may not wholly approve of his relationship with Ellen Ternan; instead of simply studying his fictions, some choose to catalogue his "lies". Is this a necessary process of self-distancing, on the part of critics and literate society more generally, from aspects of Dickens that are truly beyond the pale? Or is it "fatuous" to spend so much time on these evils while the good that Dickens did (and does) is so extensive? Do the best and the worst of Dickens imply, require, or depend on one another? I will reflect on these questions, both in relation to current debates about Dickens and in a longer critical context, going back to the early years of his career. I will suggest some ways to compare what is expected or required from Dickens to changing notions of our own individual and collective worth, and to the prevailing standards, as we understand them, of the social and political systems that structure our lives.

14) Rob Jacklosky

"Dickens, High and Low in *Spirited* (2022): The Existential Questions of a Mass Culture Entertainment"

How does a popular entertainment like the recent Will Ferrell-Ryan Reynolds's vehicle *Spirited* (2022) hold on to the high literary prestige of Charles Dickens while "going low" (culturally) and how does this approach end up capturing the essential spirit of Dickens's texts? *Spirited* (2022) is a self-consciously lightweight, musical adaptation of *A Christmas Carol*. It is a self-referential and meta-textual *mélange* that references many Christmas-themed movies but depends on *A Christmas Carol* for its spine. Much has been written about the Dickens industry, Dickens adaptations, and Dickens filtered through different mediums (readings, theatre, movies, re-writings) and how this contributes to a move away from Dickens and toward "Dickensiana." *Spirited* is an entry into this world of recent adaptations, that as we've seen, includes television series like *Dickensian* (2015) and video games like *Assassin's Creed Syndicate* (2015). In some ways, they seem to be a move away from faithful adaptations of Dickens. But as different as they are, and as commercial as they aspire to be, both *Spirited* and *Dickensian* seek to a very Dickensian thing: appeal to a broad popular audience while exploring existential themes (life and death, murderous selfishness, misspent lives, and violent sudden death). The singing, dancing and broad Will Ferrell comedy diverts and distracts, but, just as in Dickens's own work, there's more at stake. Anthony Trollope famously parodied Dickens as "Mr. Popular Sentiment" but these modern adaptations remind us (if we needed reminding) that Dickens's mass commercial instincts (the low) could manage to smuggle in the "high" of existential questions.

30. British Radical and Revolutionary Women Writers (1770s–1830s) [in person]

Convenors:

- Eva Antal (Eszterhazy Karoly Catholic University, Eger, Hungary)
antal.eva@uni-eszterhazy.hu
- Antonella Braida (Université de Lorraine, IDEA, France)
Antonella.braida-laplace@univ-lorraine.fr

Abstract:

The seminar will focus on women writers and also female characters in literature who can be associated with radicalism and revolutionary ideas. In addition to writings of fiction, poetry and drama, journalistic pieces are also welcome in the proposals that are presented from either historical-political or cultural-feminist perspectives.

Among the women writers who reported on the French Revolution, Helen Maria Williams and Mary Wollstonecraft could claim to eyewitness the events; while Wollstonecraft, Mary Hays, and Mary Robinson would join radical aims to proto-feminist ones. Moreover, women writers' interest in revolutions was rife in the period, with Catharine Macaulay's history of the Commonwealth and the Civil War, and in the 1820s, Mary Shelley wrote in support of the Italian and Spanish liberal revolutions.

The seminar convenors also invite papers discussing the socio-cultural aspects of changes in the history of women—see, for instance, “the revolution in female manners” (Wollstonecraft's *A Vindication of the Rights of Woman*, 1792)—in the decades of radicalism from the 1770s to the 1830s.

Names and Affiliations of all Presenters:

- Carla Tempestoso, Università della Calabria, Italy
- Enit K Steiner, University of Lausanne, Switzerland
- Éva Antal, Eszterházy Károly Catholic University, Eger, Hungary
- Dragos Ivana, University of Bucharest, Romania
- María José Gómez-Calderón, Universidad de Sevilla, Spain
- Katarzyna Kozak, University of Siedlce, Poland
- Charlie Jorge Fernández, University of the Balearic Islands, Spain
- Maria Parrino, Independent Scholar, Italy
- Antonella Braida, IDEA, Université de Lorraine, Nancy, France

Seminar 30 Abstracts and order of presentations:

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthropole 5071)

Carla Tempestoso (Università della Calabria)

All but a Chaste, Sentimental, and Subordinate Femininity: Ann Jebb's Rational and Revolutionary Dissent at the End of Eighteenth Century

“You see” – Ann Jebb told his friend Thomas Brand Hollis – “the fire is spreading everywhere” (1790). So, the intellectual journalist and controversialist Ann Jebb enthusiastically welcomed the French Revolution. In the 1770s at Cambridge, and afterwards in London, she held ‘tea parties’ for reformers, and wrote pamphlets and newspaper articles supporting religious, educational, and political reform. However, most of her printed writing is epistolary, and by writing letters on political topics, she became a significant figure, an example for the Romantic generation of female writers and pioneering ‘proto-feminists’. As a great admirer of Catharine Macaulay, she became friend of Mary

Hays while Mary Wollstonecraft had begun to mentor Hays as a professional writer. In the winter of 1792-93, Ann Jebb wrote two anonymous pamphlets in defence of the French Revolution and its British sympathisers: *Two Penny-worth of Truth for a Penny; or, a true state of Facts* (1792) and *Two Penny-worth More of Truth for a Penny; being a Second Letter from—Bull to Brother John* (1793). They were composed in order to highlight that while Rational Dissent did not challenge male domination of the public sphere, in its intellectual and social composition it promoted greater domestic equality and encouraged women to lead socially and intellectually active lives.

Enit K Steiner (University of Lausanne)

Wollstonecraft, Seneca and Enlightenment against Enlightenment

This essay reads Mary Wollstonecraft's *Residence in Norway, Denmark, and Sweden* (1796) in the context of eighteenth-century theories about the Earth's future by natural philosophers (Buffon, James Hutton, and Jean-André Deluc). The Scot Hutton seems particularly relevant for Wollstonecraft's *Residence*. There she extrapolates different emphases from the legacy of the Stoic theory of conflagration or *ekpyrōsis* (ἐκπύρωσις) that informs Hutton's *Theory of the Earth* (1795). Hutton followed the Stoic conceptualization of a planet heated and devastated by intervals of all-enveloping fire that occur between cosmic cycles in which air, water, earth, and fire re-emerge with all animate life, a view largely supported by Malthus' *Essay on the Principle of Population* (1798). Wollstonecraft, in contrast, imagines the dismal future of the Earth to result from human activity, even more poignantly, human productivity. Explaining how she appropriates the Stoic legacy to voice her scepticism towards progress, I argue that Wollstonecraft's planetary understanding of the Earth as an exhaustible but also recalcitrant organism heralds a cosmopolitan critique that confronts the exhaustion of the Enlightenment idea of progress itself. Alert to Stoic rhetorical echoes as well as to the modifications introduced by Wollstonecraft, the paper traces how she fruitfully deploys the epistolary genre – in which Seneca excelled – to predict a remote future threatened by an anthropocentric desire, if not necessity, for improvement and growth. Her prediction, silently enacting the Stoic meditative *exercise* of *futurorum malorum praemeditatio* (pre-deliberating a bad future), yields, however, a radical cosmopolitan departure and warning.

Éva Antal (Eszterházy Károly Catholic University)

Radicalism and Revolutionism in Mary Wollstonecraft's Critique on Edmund Burke's *Reflections*

Mary Wollstonecraft (1759–1797) in her *A Vindication of the Rights of Men* (1790), written in response to a lengthy letter by Edmund Burke (1729–1797), *Reflections on the Revolution in France* (1790) expresses her radical, egalitarian and proto-feminist views. Wollstonecraft provides an enlightened criticism of Burke's conservative writing, referring to such key notions of the long eighteenth century as common sense, sensibility, wit, and judgment (cf. the impact of the Scottish Enlightenment, John Locke's and Jean-Jacques Rousseau's ideas).

On the one hand, she calls Burke to give account of his earlier political views, and on the other hand, she criticises his rhetoric, whereas the textual allusions and digressions reveal the young Burke's radical aesthetic approach to the sublime and the beautiful (*A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, 1757). In my article, I follow this thread running through Wollstonecraft's critique, and I also focus on the way how she responsibly confronts Burke with his own thought and rhetorical (mis)demeanours in the discussion of man's natural rights. In contrast to Burke's beautiful rhetoric, Wollstonecraft defends sublime reason and she also presents her humanist view, supporting such revolutionary ideas as social equality, individual freedom, and female (self-)education.

Dragos Ivana (University of Bucharest)

Against Prejudice: Charlotte Smith's *Desmond*; or, A Female Version of the French Revolution

It has generally been agreed that Charlotte Smith's novel *Desmond* (1792) – which fits perfectly into the climate of political ideas in the 1790s – represents her most radical novel in which the eponymous hero (not heroine, as expected) is deeply engaged in debates on the French Revolution. In this paper I argue that, in spite of Lionel Desmond being Smith's critical mouthpiece that inveighs against unfair – because ungendered – social practices, aristocratic privilege and political corruption, the liberal and progressivist view on society upheld by the ideals of the Revolution is marred by Erasmus Bethel's Burkean counter-narrative, which Smith turns into a satire cast in an epistolary form. By propelling a political critique into action, Smith rebukes Burke's *Reflections on the Revolution in France*, which extols the past and the ancestors' wisdom and unravels the moral decay of the nobility, on the one hand, and the capitalist culture predicated on inequality promoted by *les nouveaux riches*. Last but not least, I claim that, by blending romance elements with historical realism, the novel subtly shows how the despotic *l'ancien régime* becomes analogous to the tyrannical social treatment of women considered as “insignificant triflers”. In doing so, Smith scrutinizes the sexual politics of her time, excoriating a rigid patriarchal system that regards women as mere commodities.

Session 3 (Tuesday, 27 August 2024, 16:00-18:00, Anthropole 5071)

María José Gómez-Calderón (Universidad de Sevilla)

Ann Yearsley's Working-Class Medievalism: Anglo-Saxons in the Age of Revolutions

Working-class author Ann Yearsley is a peculiar example of female intellectual self-vindication and ideological commitment in the convulsive late 18th c. Regardless of class and gender prejudice, she defied the prevailing practices of print culture and patronage, using her writing to expose the injustice and hypocrisy of the British establishment. This criticism resorts to the actualization of the Whig political myth of the Norman Yoke in her historical tragedy *Earl Godwin* (1789), in which she approaches the flaws of the contemporary Hanoverian rule through the lens of Anglo-Saxonism. This literary installment of popular medievalism navigates the waves of radical discourse, resignifying the Anglo-Saxon heritage for modern underprivileged classes. Thus, the play provides insight on the corruption of the monarchy and the church on the eve of the Norman Conquest, siding with the lower ranks of society. The people's cause is, paradoxically, entrusted to the lead female character of Queen Emma: she stands tall against royal tyranny, aristocratic rivalry and religious oppression, while being coerced by structural misogyny herself. With this plot twist, Yearsley's historical drama establishes parallels with her own controversial age, approaching the issues of institutional and individual inequality from a proto-feminist angle, and thereby asserting her authorial right to participate in the national debate.

Katarzyna Kozak (University of Siedlce) and Charlie Jorge Fernández (University of the Balearic Islands)

The Ghost of the Past: Gothic and History in Ann Radcliffe's *A Sicilian Romance* (1790)

The zenith of what is known as ‘Terror writing’ (1790-1820) conveniently coincided with the revolutionary fervour ignited in 1789 France. For Great Britain, after decades-lasting efforts to unify the nation after the 17th-century struggles and conflicts, the tumultuous situation on the continent posed nothing but a threat to established peace. The formation of the British state in the late 17th century, culminating with the Acts of Union (1707), associated culture to the ideological task of defining a common national identity based on ethnicity and empire, and with the implication that the

avoidance of history as personal experience became a specific characteristic of the United Kingdom. In contrast, the recollections of Jacobite uprisings and lingering Stuart-plots, alive in the collective consciousness, necessitated deliberate efforts for eradication. In Gothic literature, historical narratives assumed thus an important role to this end, as they were employed as instruments to elucidate the potential threats of historical revivals. This presentation aims to analyse Ann Radcliffe's approach to history as depicted in *A Sicilian Romance* (1790). Set at the end of the 16th century, Radcliffe's Gothic novel narrates the story of Julia Mazzini, as she escapes from an unwanted marriage imposed by her tyrannical father. With its imagined ghosts, dark corridors and a castle, seat of feudal patriarchal tyranny, it will be shown how Radcliffe conjures the ghosts of the past, giving her own reading of history and of the present.

Maria Parrino (Independent scholar)

“Education cannot unsex a woman.” Mary Robinson's *A Letter to the Women of England*

In 1799 Mary Robinson wrote *A Letter to the Women of England, On the Injustice of Mental Subordination. With Anecdotes*, a radical response to the anti-feminist sentiment of the late 1790s. In the last years of her life, the woman who had been an actress, a celebrity and eventually a writer added to her works a contribution to the cause of women's rights. While Robinson openly declared her alliance with Mary Wollstonecraft, she also marked the difference from her philosophical reasoning. Firmly convinced that “the same subject may be argued in a variety of ways,” Robinson drew from her own experience as a writer and offered an original discussion on the injustice of treatment reserved to women, a polemical attack on the sexual double standard (S. Setzer). Education was one of the main rights which Robinson claimed were due to women who otherwise were relegated into subordinated roles. Interspersed with a wide range of classic and contemporary literary references, the text highlights the contribution of 18th century women writers from different countries.

The aim of the paper is to discuss the issue of women's education in the *Letter* and analyse the text's narrative form. The paper will also consider Robinson's essay *Present State of the Manners, Society, Etc. Etc. of the Metropolis of England* published in 1800, shortly after Mary Robinson's death, a little-known document on the contemporary debate over the direction of print culture and public sphere, a manifesto of metropolitan culture (A. Craciun).

Antonella Braida (IDEA, Université de Lorraine)

Mary Shelley's Support to the Italian Revolutions

In a diary note written on 21 October 1838 Mary Shelley wrote “I am not a person of Opinions. I have said elsewhere that [...] human beings differ greatly in this – some have a passion for reforming the world: others do not cling by to particular opinions” (MWSJ p. 553-554). Despite this disclaimer, her reviews, essays and travel writing are outspoken in the support to the Italian fights for independence. In her *Rambles in Germany and Italy, 1840, 1842, 1843*, and in her two long reviews “Italian Romances” she expressed her most unequivocal support to the Italian revolutions of the 1820s and 1830s. Inspired by Giuseppe Mazzini, the founder of the “young Italy movement”, she wrote that “Italian authors are called to the sacred task of enlightening their fellow-men” (LL4, p. 245). Thus, in her late writings, Mary Shelley, as did Lady Morgan for the Milanese writers she had met in Italy, became the spokesperson of the Italian émigrés' claims for independence, thus creating a “contact zone” between Britain and Italy. In this relationship, Britain was to have the role of passing on its constitutional advancement and act as the example for the Southern Country.

This paper will explore Mary Shelley's liberalism and her support to the Italian revolutions in her late writings.

31. Who's Afraid of Virginia Woolf? – Aesthetics, Politics and Ethics in Woolf's Oeuvre [in person]

Convenors:

- Petronia Popa-Petrar (Babeş-Bolyai University, Cluj-Napoca, Romania)
petronia.petrar@ubbcluj.ro
- Nóra Séllei (University of Debrecen, Hungary)
sellei.nora@arts.unideb.hu

Abstract:

The seminar intends to explore the interrelationship between Woolf's aesthetics, politics and ethics, including both her fiction and non-fiction. Whereas the interrelationship between her aesthetics and politics has been widely interpreted, we invite presentations that extend the investigation to the ethical concerns in her works, preferably integrating the discussion into the already existing body of academic work on how her aesthetics and politics are undividable. In our understanding, these three aspects are inseparable in Woolf's oeuvre, and the recent developments investigating issues of ethics in texts contribute to adding further complexities to the comprehension of the Woolfian texts. Close readings may reveal how her commitment to modernist aesthetics also means an involvement not only with her (feminist) politics but also with ethics. From this perspective, the papers may also address and challenge some aspects of Woolf's "elitism" by pointing out how her works also feature affect and empathy with the underprivileged. By adding ethics as one more component to aesthetics and politics, we mean to re-frame both theoretically and analytically the academic discussion of her anti-establishment attitude (threatening for many; hence our seminar title), while also calling attention to Woolf's deep engagement with issues of power, the subject, and intersubjectivity.

Names and Affiliations of all Presenters:

- Margrét Gunnarsdóttir Champion (University of Gothenburg, Sweden)
- Giulia Laddago (University of Bari, Italy)
- Simona Laghi (Sapienza University of Rome, Italy)

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 4129)

Seminar 31 Abstracts:

Simona Laghi

Equity in Virginia Woolf's Language of Clothing and Fashion

"[O]n or about December 1910 human character changed", points out Virginia Woolf in *Mr. Bennett and Mrs. Brown*. Indeed, in 1910, the Manet and Post-Impressionist exhibition was inaugurated by Roger Fry, member of the Bloomsbury Group and founder, in 1914, of the Omega Workshop, an aesthetic project that, among furniture and textiles, aimed to produce originally designed handmade clothes to make modernism a complete experience. Omega dresses represented the essence of modernism in breaking with the past and projecting the expression of freedom with unconventional shapes, colours, and patterns, although for a very selective clientele due to their price. This paper aims to show that Woolf's interest in clothing was not only an aesthetic and political matter but a way of discussing the ethical question of equity embedded in female outward appearance. Indeed, female clothing was closely intertwined with morality and respectability in the Victorian Age, and the revendication of women's rights went hand-in-hand with freedom in clothing, as the Rational Dress Society proved. However, fashion appeared to be a controversial issue, as Simmel argued in his essay in 1904. Through the analysis of two short stories, *The New Dress* and *Mrs Dalloway in Bond Street*, with some insights on *Mrs Dalloway* and the articles published in *Vogue*, this paper discusses

Woolf's view on female clothes and fashion and how she expressed anxiety about the fulfilment of social and gender equity with the language of clothing to accomplish the "tunnelling process" into the depth of the character's consciousness.

Margrét Gunnarsdóttir Champion

The Multimodal Room: The Expanded Archive and Ethical Representation in Virginia Woolf's *A Room of One's Own*

Unlike T.S. Eliot's canonical literary model, underpinned by erudite and emotionally refined artists, *A Room of One's Own* cautiously revises literary history to include raw and erratic writers, unobtrusive amateurs. Even the silent have their place, the fictional Judith, Shakespeare's sister, creatively animating Woolf's essay. Within her double vision, an ideal of "incandescent" poetry set beside the material situations of the marginalized, Woolf anticipates the work of contemporary feminist and queer scholars, such as Amy E. Elkins and Eve Kosofsky Sedgwick, who promote a holistic view of the archive, retrieving the life situations of makers as well as their products. In this paper, I will engage with this recent scholarship to show how *A Room of One's Own* is deeply concerned with ethics of representation which "advocates for the valuable subjectivity of real, lived experiences – be they aesthetic or practical" (Elkins, 2022).

My primary focus will be on the essay's central trope, "the room," which on the literal level functions as an alternative archive, a scene of empathetic reading and inclusive processes of thought. Within a more abstract dimension, I will investigate Woolf's room as a training-ground for aspiring writers, where traditional aesthetic hierarchies are undercut in modernist experimentation, inflected by the non-heteronormative life-style and visionary politics of the Bloomsbury group. Here, Woolf's narrator, Mary Beton, is exemplary: she teaches how self-care enables good writing and empowers a non-polemic, sensual immersion in reality. The essay is punctuated by "moments of being," which generously invite the audience to participate in the writer's multimodal – the sensorially rich and ethically aware – communication.

Giulia Laddago

The Photographic Aesthet(h)ics of Virginia Woolf's Moment of Being

This paper aims to explore how a photographic discourse informs the modernist and feminist aesthetics of Woolf's writing, putting in conversation "A Sketch of the Past" (1939-40) with the essays "Character in Fiction" (1924) and "Modern Fiction" (1925). To this aim, I draw on Jane Goldman's claim that Woolf's feminist and political engagement underlies the aesthetics of her writing (1998), and on Elsa Hogberg's work on Woolf's "ethics of intimacy" – especially the notion of literary writing as an "ethically fraught task" (2020, 3). In Woolf's essays, the ethical and political implications of the representation of reality are conveyed in photographic terms, either pointing to the medium's mimetic or manipulative power. A photographic aesthetics informs Woolf's fiction and non-fiction, expressing her ethical stance with regards to gender visibility and human relations. In "A Sketch", Woolf's theory of "scene making" and the moment of being are compared to the exposure of a photograph, or to the analogue printing process, which Woolf was familiar with. In the intermedial hybrid space of Woolf's memoir, photography helps overcoming the limits of language and inscribing the story of the self into the story of "all human beings" (*Moments of Being*, 85). From this standpoint, Woolf synthesizes the subjective and the universal, the personal and the political, into what she calls her "philosophy" that the world is "a work of art" – anticipated by the feminist/pacifist claim in *Three Guineas* (1938) that "a common interest unites us; it is one world, one life" (215).

Nóra Sélleí

The Rhetorical Position as Radical Ethics in Woolf's Companion Essays *A Room of One's Own* and *Three Guineas*

Woolf's companion essays, *A Room of One's Own* and *Three Guineas*, have become feminist classics for their obvious content providing by now several proverbial, almost slogan-like, witty and irresistible quotations. My focus, however, will be on the rhetoric of the speaker in both texts that – in my interpretation – can be understood as radical critique, and as such radical ethics. In *A Room of One's Own*, the essay deconstructs the position of the speaker as authority by involving the listener/reader in the inception of the ideas. The involvement of the reader/listener means the recognition of the Other: the text comes about as the result of a dialogue that, at the same time, poses critique to the hierarchical rhetorical positions. *Three Guineas*, in turn, problematises the speaking position of the female speaker: famously “the educated men's daughter”. The position of the speaker can be interpreted as critique resisting power in the form of provocation and insubordination. This transpires not only from the position on the bridge from where the Outsiders' Society becomes possible, but also from how the speaker is constructed in and by the text: the inexorably maintained critique posed by the speaker to social institutions derives from the complexity of the position implicitly admitting that not even critique can originate from outside discourse. One can see the intention of radical ethics in the instability of the speaker both in terms of vindicating authority for herself and in her multiple partial identifications with other speaking positions.

Petronia Popa-Petrar

How Should One Read *Jacob's Room*? An Ethics of Interpretation

From the very first to its last page, *Jacob's Room* presents itself as a motley collection of texts, coming in many kinds, sizes and shapes: letters, books, newspapers, essays, pocket diaries, notes, bills, postcards, name cards, party invitations, inscriptions, even advertisements (such as the “triangular hoardings” publicising the attractions of the Aquarium at Scarborough). The novel's focus on textual *circulation* – both in the sense of reception, and of that of physical motion as a feature of technological modernity – has attracted less critical attention than warranted, given the relentlessness with which it interrogates the written word and its historical entanglements with the catastrophe of the Great War. What these assorted pieces of writing have in common is, to use J. Hillis Miller's turn of phrase, that they “demand to be read,” (*Versions of Pygmalion*, 18). In fact, the act of reading is just as often dramatized in the novel as the act of writing, and its generic diversity summons a variety of responses combining readerly freedom with responsible interpretation, represented by the character's different reactions to what they read. This amounts to an invitation extended to the audience to “become [the novel's] accomplice,” to read “as if one were writing it,” as Woolf puts it in her famous essay, “How Should One Read a Book?” Woolf's ethics of interpretation emerges out of the compositeness and mobility of the written fragments making up the discourse of *Jacob's Room* and the uncomfortable position it offers its readers.

32. Literature and Mental Health: Diagnosis, Syndromes and Symptoms [in person]

Convenors:

- Dr. Fraser Riddell (Durham University, UK)
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- Nicolas P. Boileau (Aix-Marseille University, France)
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Abstract:

Despite the field of mental health being currently dominated by biomedical and neurological approaches, literature continues to see individuals as not reducible to their brain. Novels, auto/biographical texts and emerging forms of literature have never stopped refusing the conflation of ‘having’ a condition with an ontological definition: the subject’s symptoms in literary works challenge medical assignation and produce new narratives and imaginary worlds. The following seminar will welcome papers on the effects of the ‘failure of diagnoses’ (Waugh 2013) in the ‘syndrome novels’ that emerged in the 1980s and have flourished since, as well as in literary texts exploring subjective crises triggered or enhanced by medical diagnoses, in particular diagnoses of mental health. The seminar welcomes contributions addressing new developments within health humanities, encouraging questions about the literary representations of care, wellbeing and a better understanding of the implications of the therapeutic process in the way individuals make sense of the symptoms that they complain about, the syndrome they are said to suffer from and the diagnosis that turns them into patients. Contributions about illnesses outside the field of mental health are also welcome.

Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 5136)

a) Diagnoses and Mental Health

4:10-4:30 **Introduction**

4:30-4:50 **“Paranoid psychiatrists, malingering patients. Thomas Pynchon’s *The Crying of Lot 49* and Ottessa Moshfegh’s *My Year of Rest and Relaxation*”**

Valentine Alloing (Université Paris Cité, France)

5:10-5:30 **“At the intersection of Mental Health, Zen, and Postmodern Condition: Ruth Ozeki’s *The Book of Form and Emptiness* (2021)”**

Mojca Krevcl (University of Ljubljana, Slovenia)

5:30-5:50 **“21st-Century Bed Rest”**

Tory Young (Anglia Ruskin University, UK)

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthropole 5136)

b) The Workings of the Brain and the Question of Trauma

11:00-11:20 **“Caring for/about Neurodiversity in Contemporary Irish Fiction”**

Fiona McCann (University of Lille, France)

11:20-11:40 **“Neurodivergence and Negative Affect in Contemporary Irish Fiction: The Diagnosis of Female Detachment and Dispassion”**

Dilâra Yilmaz (Kiel University, Germany)

11:40-12:00 **“The (Re-)representation of Alzheimer’s Disease in Contemporary British Literature: The critical reading of Emma Healey’s *Elizabeth is Missing*, Andrew O’Hagan’s *Illuminations* and Jackie Kay’s *Red Dust Road* and her short stories, *Mind Away* and *These Are Not My Clothes*”**

Klaudia Kopiasz (Aix-Marseille University, France)

12:00-12:20 **“The loss of the soul and “the winds of homecoming” in Richard Powers’ *The Echo Maker*”**

Maria Margaroni (University of Cyprus, Cyprus)

12:20-1:00: Questions and discussion about panels 1 and 2.

Session 2 (Tuesday, 27 August 2024, 16:00-18:00, Anthropole 5136)

c) Voices, Theatricality and Performativity

4:00-4:20 **“The Anorexic Body as a Battlefield of Performativity: Katie Green’s *Lighter Than My Shadow*”**

Tuğçe Alkış (Recep Tayyip Erdogan University, Rize, Turkey)

4:20-4:40 **“Royal Madness: Staging Mental Health in the Theatre of Alan Bennett and Sarah Kane”**

Giuseppe Capalbo (University of Rome Tor Vergata, Italy)

4:40-5:00 **“Post-traumatic syndrome and literary voice. Ocean Vuong’s *On Earth We’re Briefly Gorgeous* (2019)”**

Michaela Cogan (University of Besançon, France)

5:00-5:20 **“Hearing Voices or Displacing the Limits of Being and Reading in John Banville’s *Shroud*”**

Pascale Tollance (Université Lumière – Lyon 2, France)

5:20-6:00: Discussion and Questions about Panel 3 + concluding remarks.

Programme with abstracts

Seminar 32 Abstracts:

a) Diagnoses and Mental Health

“Paranoid psychiatrists, malingering patients. Thomas Pynchon’s *The Crying of Lot 49* and Ottessa Moshfegh’s *My Year of Rest and Relaxation*”

Valentine Alloing (Université Paris Cité, France)

There seems to be a strange genealogy linking Thomas Pynchon’s Dr. Hilarius, Oedipa Maas’s shrink in *The Crying of Lot 49*, and Dr. Tuttle, the psychiatrist treating the main character in Ottessa Moshfegh’s *My Year of Rest and Relaxation*. Both pill-peddling and paranoid – although Hilarius much more so than Tuttle –, they trigger deep mistrust in their patients. Oedipa’s suspicion about Hilarius’s intent – he is running an experiment on the effect of LSD on housewives – appears as the mirror image of the manipulation operated by Moshfegh’s heroine over Tuttle. Moshfegh’s malingering heroine refuses to be a patient, faking her symptoms and making up dreams to convince Tuttle to prescribe her with more potent sleeping pills. In turn, Tuttle seems more erratic than her

patient, prescribing drug for their side effects in a medical insurance scheme. Oedipa, as for her, also appears to be an unwitting malingerer: unable to put her malaise into words, she is unsuccessful in her quest for self-discovery as she is in her more general quest for meaning throughout Pynchon's novel.

In this paper, I wish to explore how the depiction of the paranoid psychiatrist/malingerer patient duo questions the boundaries of manipulation and diagnosis, but also the very validity of the psychiatric diagnosis as such. In both novels, the female patient serves as the focalizer enabling a phenomenology of mental disorder filtering through an unreliable narration that ultimately leads to a literary questioning of whether the altered states of perception presented really are the effect of drugs, or a product of their social roles as women.

“At the intersection of Mental Health, Zen, and Postmodern Condition: Ruth Ozeki's *The Book of Form and Emptiness* (2021)”

Mojca Krevcl (University of Ljubljana, Slovenia)

Ozeki's 2021 novel conveys a story of a boy who, after his father's death, starts hearing objects speak. The most persistent voice is that of the initial narrator, The Book, which the boy eventually recognizes as his book and starts writing what he hears, thus producing the titular book of form and emptiness. The inherent metafictionality of the situation facilitates the creation of the experiential platform governed by, as the title suggests, the non-dualist ontology of Zen, at the core of which is the concept of emptiness as the fullness of all potential forms. In that respect, emptiness conceptually aligns with the post-Cartesian ontological framework of Baudrillard's hypereal fractality. The experiential platform Ozeki develops therefore offers an insight into the phenomenology of Zen, as well as into the cultural milieu of postmodernity.

What Ozeki's novel also conveys is the experiential world of a boy diagnosed with schizophrenia, a condition conceptualized by its phenomenological particularity. I will analyse these ontological disturbances, as presented in Ozeki's novel, from the perspective of the psychopathological framework developed by Škodlar and Henriksen (2019). I will then examine the role of these deviations in the securing of the post-Cartesian ontological status of the novel. The aim of my investigation is *not* to undermine the accuracy of the main protagonist's diagnosis, but to point at the necessity of constant re-evaluations of what is pathological, and the need to adjust the treatments to respective socio-historical conditions. I also hope to provide some clues what contemporary fiction can offer in that respect.

“21st-Century Bed Rest”

Tory Young (Anglia Ruskin University, UK)

In this paper, I look at novels in which protagonists voluntarily go to bed for a year, undertaking bed rest as a rational or even desirable way to live. I argue that through a focus on embodiment the novels defy interpretation as allegories or metaphors.

The narrator of Ottessa Moshfegh's 2018 *My Year of Rest and Relaxation* is rich and unpleasant. Her callous disregard for her best friend's suffering, in particular, entertains through shock value whilst simultaneously inviting censure. The novel has been read as, among other things, alluding to performance art; censure of the pharmaceutical industry; a social commentary on wealthy elites; even an invitation on how to live one's own life through active engagement with the world (to be not like the narrator, in other words) but it is not found to be a display of psychiatric symptoms either within (by other characters) or without (by reviewers) the storyworld.

Sue Townsend's equally funny *The Woman Who Went to Bed For a Year* (2012) depicts a more familiar fantasy: Eva Beaver is a home-maker who is tired of looking after her children, husband and

house. As with *My Year*, the character's bed rest is embarked on voluntarily, but unlike Moshfegh's novel it is within the storyworld that readings are imposed upon Beaver's retreat. Both novels end with the protagonists emerging awake from the blank white spaces of their rooms, entirely upon their own terms, seeming to endorse rather than pathologize their behaviour.

b) The Workings of the Brain and the question of Trauma

Caring for/about Neurodiversity in Contemporary Irish Fiction.

Fiona McCann (University of Lille, France)

An increasing awareness of the difficulties faced by neurodiverse individuals in a neurotypical world has generated a considerable amount of informative literature, as families, educational institutions and companies strive to develop ways of better facilitating positive interactions with people who may be autistic, dyspaxic, or have ADHD (among other forms of neurodiversity). It is no surprise, therefore, that some recent Irish fiction has begun to not only incorporate neurodiverse characters, but to construct whole narratives around them, thus contributing to the (re)shaping of public opinion and to the elaboration of compassionate attitudes of care. This paper looks at some of these fictions (*Big Girl, Small Town* by Michelle Gallen, 2020, *Ruth and Pen* by Emilie Pine, 2020, *Wunderland* by Caitriona Lally, 2021, *How to Build a Boat* by Elaine Feeney, 2023) which figure both child and adult neurodiverse characters, and unpacks the ways in which the novelists call into question hackneyed stereotypes, especially around the question of empathy. Subtly addressing the misapprehensions, misunderstandings and miscommunications which often characterize the quotidian for those who are neurodiverse, these novels sketch out moving and original exchanges of care practices, often predicated upon specific materialities (the body, figurines, manual creations).

“Neurodivergence and Negative Affect in Contemporary Irish Fiction: The Diagnosis of Female Detachment and Dispassion”

Dilâra Yilmaz(Kiel University, Germany)

This paper delves into the recent surge in narrative prose, particularly novels and short fiction, featuring female protagonists characterized by profound negative affective states such as anxiety, disgust, shame, and existential dread, and the concurrent autistic representation of these protagonists. The protagonists, often first-person narrators, are not merely side characters but central figures whose undiagnosed autistic life is intricately intertwined with their distress and increasingly deteriorating mental health. Notably, these characters are never described in pathological categories but rather depicted through lived reality, inhibited social interaction, and sensory perception, presenting neurodivergence as an ellipsis but woven into every fabric of language, form, and content. A parallel surge in neurodivergent female representation can be observed across various media genres, including social media platforms, where representations of anxious and disaffected neurodivergent womanhood prevail. Utilizing the biosocial notion of neurodivergence rather than the medical definition of autism, this paper argues that these texts reflect the surge of neurodivergent diagnoses in adult women worldwide, representing a current phenomenon of a wave of women embracing neurodivergence and making it a popular discourse. I further argue that neurodivergent perception and interaction serve as narrative strategies, while not new, in a newly emphasised manner. While briefly addressing the global scope of this phenomenon, the paper focuses on contemporary Irish fiction with female authorship, where these neurodivergent protagonists are extraordinarily present.

“The (Re-)representation of Alzheimer’s Disease in Contemporary British Literature: The critical reading of Emma Healey’s *Elizabeth is Missing*, Andrew O’Hagan’s *Illuminations* and Jackie Kay’s *Red Dust Road* and her short stories, *Mind Away* and *These Are Not My Clothes*”
Klaudia Kopiasz (Aix-Marseille University, France)

Incurable and progressive, Alzheimer’s disease is said to have an irreversible impact on both mind and body, causing various physical and mental dysfunctions. Consequently, the patients’ experience of the memory loss as well as their steady loss of cognitive capacities have led researchers to qualify Alzheimer’s disease as the most “frightening” condition in the 21st century (Schroeder et al. 1990). The neurodegenerative condition is nowadays pictured within the rhetorical framework of death and destruction: it “is described as a living death, a never ending funeral, and a private hell of devastation” (Kontos 2003).

Contemporary British writers, however, are increasingly concerned about providing a counter-narrative to the generalised, cognition-centred discourse on selfhood which has encouraged multiple researchers to designate the illness as the “death sentence” and its sufferers as the “living dead” (Fontana 1989). Through their complex, multi-layered exploration of identity and memory of the ill, Jackie Kay, Emma Healey and Andrew O’Hagan target the questions of care and responsibility in Britain and attempt to re-represent Alzheimer’s disease.

Drawing from literary analysis as well as medical humanities and its significant work on the intricate relationship between literature and medicine, this presentation will explore the various ways in which the modern representations of illness in British literature not only enter a dialogue with the medical discourse but, very often, aim to challenge it. Furthermore, it will discuss the extent to which the studied texts endeavour to embrace, if not incarnate, the illness, for both aesthetic and political reasons.

“The loss of the soul and “the winds of homecoming” in Richard Powers’ *The Echo Maker*”
Maria Margaroni (University of Cyprus, Cyprus)

The Echo Maker focuses on the fate of one of the “new wounded”, as Catherine Malabou has defined the victims of a new genre of suffering, caused by an accident that ruptures the continuity of the subject’s history and involving severe brain damage. Malabou argues that these new maladies, which (in her view) have been neglected by psychoanalysis, empty out the subject of all contents of their soul, condemning them to a death-in-life existence. In *The Echo Maker* Mark finds himself reverting to the mute existence of a stone after an accident he has had while driving his truck. Awakening from a coma, Mark appears to have recovered – at least, *he* feels unchanged in a world which has radically altered, an uncanny universe where even those most intimate to him have disappeared, leaving their place to a host of aliens, doubles, impostors. The diagnosis given to his sister, Karin, is “accident-induced Capgras” (129), a condition which Gerald Weber describes as “the kind of neither-both case that could help arbitrate between two very different paradigms of mind” (133).

Interestingly, in Powers’ novel Capgras is gradually perceived not simply as the cause of Mark’s plight, but as the 21st century human pathology. Experiencing her own identity crisis and reflecting on the disaffected attitude of her contemporaries, Karin comes to realize that “the whole race suffered from Capgras” (439). Like Mark, we are all becoming less and less able to connect with the natural world surrounding us, refusing to recognize animal and plant species, the water, the sky, or earth as our kin.

c) Voices, Theatricality and Performativity

“The Anorexic Body as a Battlefield of Performativity: Katie Green’s *Lighter Than My Shadow*”
Tuğçe Alkış (Recep Tayyip Erdogan University, Rize, Turkey)

This paper explores how a graphic novel functions as an effective medium to both explicitly illustrate the syndromes and symptoms of an illness and provide a visual perception of the struggles experienced in the gradual recovery process. Katie Green's graphic memoir fictionalises her own story of an eating disorder, mainly focusing on her diagnosis of anorexia nervosa. This physical and mental illness not only distorts the protagonist's sense of body image and creates delusional dimension for her self-presence, but it also renders her identity formation into the performative acts of its symptoms which encapsulate her into inaccurate self-assessment and misidentification. The anorexic state demands constant surveillance because the female body exists on the battlefield of performativity, where perfectionism and unachievable ideals are expected. Green depicts the manipulative impacts of her illness along with the complexity of the recovery process, endangered by such instances as a dietician's dysfunctional association of food as medicine and the sexual molestation of an alternative healer. These failures and traumas result in her labelling the dysmorphic body as an abject, further exacerbating her unhealthy relationship with her sense of self. However, Green externalises her traumas through the power of her visual narrative and sets a therapeutic journey both for herself and the readers. In this context, this paper examines the power of the graphic novel in articulating the psychic burden of an illness and the therapeutic process. Additionally, it analyses the physical and psychological symptoms of anorexia, regarding Judith Butler's concept of performativity and Kristeva's theory of the abject.

“Royal Madness: Staging Mental Health in the Theatre of Alan Bennett and Sarah Kane”
Giuseppe Capalbo (University of Rome Tor Vergata, Italy)

This contribution proposes a reading of Alan Bennett's *The Madness of George III* (1991) and Sarah Kane's *Phaedra's Love* (1996), from a theoretical perspective intersecting the methods of critical medical humanities and performance studies. After introducing the connections between theatre and medicine at large (Mermikides 2020; Bouchard and Mermikides 2024), I will specifically elaborate on Petra Kuppers' notion of 'enmindment' (2017, 5) to investigate how 'Royal Madness' appears on stage. Following the footsteps of Shakespeare, whereby Hamlet's madness was either a "genuine unreason or a strategic and perfectly rational disguise" (Waugh 2013, 17), Bennett's scripting of George III revolves around the reason(s) behind his condition and the disciplining power of doctors over patients in the treatment of mental health issues, which in the case of a king seems to make "medical science challenge monarchy" (Gibbons 1998/99, 18). Similarly, Kane's remoulding of Seneca's *Phaedra* opens with the medical examination of Hyppolitus' behaviour and the brutality, in terms of lack of empathy, of the doctor's communication of the diagnosis to Phaedra: "He's depressed" (Kane 2000, 65). The study will hopefully shed light on the different modalities of rendering mental health when switching from the 'syndrome novel' to its theatrical counterpart.

“Post-traumatic syndrome and literary voice. Ocean Vuong's *On Earth We're Briefly Gorgeous* (2019)”

Michaela Cogan (University of Besançon, France)

This paper aims at looking upon Ocean Vuong's *On Earth We're Briefly Gorgeous* (2019) under the lens of writing as a healing act of self-engendering. In this letter to his illiterate mother, Vuong traces his family history back to its origins in pre-war Vietnam, while also addressing the collective history of the American nation with regards to its Asian immigrants. In Vuong's portrait of filial ties, tangible psychosomatic symptoms bear witness to the wounds of history that his mother and grandmother underwent. Their dysfunctional personalities, vivid reminders that their bodies are the vehicles of trauma, indeed become in young Vuong's boyhood his own distorted version of adulthood. Only with the discovery of language, and specifically the American idiom, will he develop

the necessary distance to articulate his own sense of otherness, as the son of immigrants in the USA, and parallel the fragile mother-son bond, one that is devoid of verbal communication, with another relationship, that with his self-taught mother-tongue—English.

Depicting mental illness and PTSD with full awareness of the historical and contextual factors in which they appear, Vuong's approach remains literary in its essence: in this perspective, craziness and depression may become regenerating forces, when the immigrant syndrome is seen as a necessary cure to the national culture's sterile stasis. If the text itself has no therapeutic ambition, it does seem to fulfil a soothing function, that of acknowledging how the physical violence of war translates into invisible wounds before potentially being transmuted into the necessary, caring act of language.

“Hearing Voices or Displacing the Limits of Being and Reading in John Banville's *Shroud*”

Pascale Tollance (Université Lumière – Lyon 2, France)

Cass Cleave, the young woman who suffers from mental illness in *Shroud*, has often been seen as a mere object in the hands of the formidable Axel Vander, proficient and professional talker, despite the fact that three sections of the book are narrated from her point of view. Some critics, however, have offered to see her mental illness and her final suicide as a meaningful response to the solipsistic act of (self-)deception in which Vander is caught—a response which would reside in “sacrifice” and “silence” (H. Friberg, E. Smith). The idea that Cass Cleave plays a fundamental part in the novel is a contention I propose to take up and take further, arguing that what counters the hollowness of discourse here is not sheer silence, silence as the opposite of language, but rather silence as a dimension of language. The woman who is haunted by voices that will later haunt the living invites us to think of voice as something you do not own, do not simply use or “manufacture” (*Shroud*). Lacan's concept of “object *a*” helps us shed light on a voice which undermines self-presence instead of strengthening it, a voice which is also, in the words of Mladen Dolar, “an object voice that does not go up in smoke in the conveyance of meaning” (*A Voice and Nothing More*). The hallucinatory voices of mental illness challenge the seemingly masterful discourse of Vander as they bring out the fact that one way or another, enunciation involves not just the subject but the Other. In a narrative which can be described as intensely narcissistic, I would like to focus on how Cass Cleave can be connected with Echo, and the role resonance plays in the text, particularly in the light of Jean-Luc Nancy's approach of the notion (*A l'écoute*). Finally, the importance of Cass's voices lies in the fact that they question the way we read the novel—a novel often described as “ghostly” or “lacking actuality or reality” when it perhaps simply rethinks “reality”. The notion that voices could take precedence over characters in the novel leads us yet again to address the much debated, but sometimes too hastily discussed, question of modernism vs postmodernism in Banville.

33. Liminality and Border-Crossing in Contemporary English-Speaking Theatre [\[online\]](#)

Convenors:

- Sibel Izmir (Atılım University, Turkey)
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- Claus Peter Neumann (Universidad de Zaragoza, Spain)
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Abstract:

While in the current era of Transmodernity globalisation has led to transnational interconnections that seem to dissolve certain spatial and temporal limits, the nationalist reactions to migratory movements have reinforced national borders in many parts of the world. This has ushered in a new age of walls that exacerbates the already harsh condition of migrants, refugees and asylum seekers, creating numerous instances of humanitarian crisis. Against this background, this seminar proposes to analyse how contemporary English-speaking theatre represents the liminality involved in the simultaneous but opposed movements of the reaffirmation and the crossing of borders.

Names and Affiliations of all Presenters:

- Sibel İzmir (Atılım University, Türkiye)
- Işıl Sahin Gültür (Firat University, Türkiye)
- Peter Maber (Northeastern University London, UK)
- Burak Urucu (Istanbul University-Cerrahpasa, Türkiye)
- Ludmila Martanovschi (Ovidius University of Constanta, Romania)
- Alexandra M. Lukawski (Western University, London, Ontario, Canada)
- Karim Daanoune (Université Paul Valéry – Montpellier 3, France)
- Claus Peter Neumann (University of Zaragoza, Spain)

Seminar 33 Abstracts and order of presentations:

Session 7 (Thursday, 29 August 2024, 10:30-12:30, Anthropole 2106)

1. Female Solidarity, Resilience and Liminality in David Greig's *The Suppliant Women*

Sibel İzmir (Atılım University, Türkiye)

David Greig's version of Aeschylus' play *The Suppliant Women* (2016) reinvigorates the struggle of a group of women who have sailed by boats to Argos to find sanctuary and to avoid forced marriages to their cousins in Egypt. The play, through the chorus who displays the agony of the suppliant women, echoes an anti-immigration narrative that was prevalent at the time of its staging and thus allows readers/audiences to concentrate not solely on women's subordination by oppressive male hegemony but also on the meaning of such concepts as democracy, human rights, freedom, identity and border-crossing by asking politically immediate questions. Although the play starts at a point when women have already crossed the border, various questions and comments posed by the King of Argos such as "Who are these strange women? ... You don't look Greek ... more Libyan ... Egyptian ... Cypriot ... Indian nomads ... Ethiopian ... What are you?" imprison them in a "liminal" space and sentiment. Since liminal subjects are always at the margins, women in the play cannot get free of their marginal/liminal position which is directly related to politics of gender, identity and migration. As this study deems, the play presents us the suppliant women both in an in-between, ambiguous state since they are neither accepted nor rejected in Argos and as resilient, empowered ones tightly bound in solidarity. Hence, Greig, by timely revisiting the refugee crisis, traces the impingements and sentiments of migration on liminal characters whose sense of belonging has been shattered.

2. Tracing Asylum ‘Politics’ and ‘Aesthetics’ in David Greig’s *The Suppliant Women*

Işıl Sahin Gültür (Firat University, Türkiye)

Humans constantly cross the borders and the phenomenon of migration has been a defining feature of the 21st century, affecting the social and political compositions of cultures and communities worldwide. This phenomenon, which fosters the concept of nationalism along with an essentialist conception of identity and the differentiation between nationals and immigrants, has been considered a problematic zone. In this vein, this paper aims to analyze David Greig’s *The Suppliant Women* (2016), a contemporary version of an ancient Greek play by Aeschylus. Directed by Ramin Gray and first performed at the Royal Lyceum Theatre in Edinburgh, *The Suppliant Women* refers to thought-provoking concerns that pervade the UK agenda, such as hospitality, asylum seeking, and democracy. Although these ideals emerge as the ones to which the UK seems to be ostensibly dedicated, the preoccupations of the play, primarily asylum seeking, invoke discussion. Drawing mainly upon Aeschylus’s *Hiketide*, which defines asylum as the vector for democracy, *The Suppliant Women* refers to the current ‘refugee crisis,’ categorizing the play as a tragedy about immigration and asylum. Greig timely offers a new version of the tragedy, in which female characters who could be counted as Middle Eastern female refugees, are mobilized in liminal spaces. Thus, the main argument of this paper is that the ‘liminality’ in *The Suppliant Women* uproots its characters, confining them in restless motion. Tracing both the political and aesthetic aspects of the issue of asylum seeking in our times, the paper indicates that *The Suppliant Women* responds to an increasingly antagonistic asylum regime and hostility towards the issue in the UK.

3. ‘Forced from many places into one’: Representations of Migration in London-based Theatre and the Politics of Space

Peter Maber (Northeastern University London, UK)

This paper will focus primarily on works of contemporary English-language theatre by, about, and/or performed by migrants in London. Works under study will include Asif Khan’s *Willkommen* (2019); the LegalAliens Theatre Company’s *Ali in Wonder(Eng)land* (2023); and Joe Murphy’s and Joe Robertson’s collaboration with Good Chance Theatre, *The Jungle* (2017), as well as the migratory performance project derived from the latter, *Little Amal* (2021). The paper will situate these works in the contexts both of London’s multiculturalism and the UK’s increasingly hostile environment for migrants, as well as in international contexts. Liminality will be explored through consideration of the tensions in these works between movement and blockages, literal and figurative, across a range of dramatic modes.

The paper will, furthermore, seek to illuminate the politics of such representations of space and time by drawing on the theorisations of human geographers. It will engage with the ideas of Henri Lefebvre and Michel de Certeau in relation to the enactment and subversion of spatial power, unpacking the specific implications of these for the subject of migration and the mediums of theatre and performance art. Building up a polyvalent sense of the stage, the paper will attend both to the representation of the diverse geographic and cultural histories, present realities and possible futures of the plays’ migrant protagonists; and to the significance of staging space: for example, of representing the “Calais Jungle” in London’s West End, and of *Little Amal*’s five-month performance journey from Syria to the UK.

4. A Continuum of Displacement: Tracing Refugee Journeys from *The Container* to *The Jungle*

Burak Urucu (Istanbul University-Cerrahpasa, Türkiye)

This study delves into a proposed theatrical continuum that emerges between Clare Bayley’s *The Container* (2007), and Joe Murphy’s and Joe Robertson’s joint play *The Jungle* (2017). Despite being

premiered a decade apart, these plays form a chronological and thematic sequence in which *The Jungle* seamlessly picks up where *The Container* concludes. In *The Container*, the entire theatrical experience is confined within the physical and metaphorical boundaries of a cargo container used for a calamitous journey undertaken by the refugees who are illegally trafficked into European soil. Pertinently, in *The Jungle*, the theatrical setting is a refugee camp in northern France known as the jungle — a name with anti-humanitarian, pejorative connotations. Amidst all the turmoil, refugees from diverse conflict zones converge, creating a resilient community within the confines of the camp. Grounded in Rosi Braidotti’s “nomadic subjects” concept, this study intends to explore the profound resonance of these theatrical pieces in the overwhelming relevance of the context of 21st-century refugee crises, where millions have been reduced to disposable heaps of flesh in their compelled relocation to the Western soil. It discusses the spatiotemporal constraints of the container and the jungle which become a simulacrum of the radicalized, precarious, and vulnerable lives of refugees and illegal immigrants. The physical contours of these peripheries are emblematic of both confinement and transit as they transcend their dimensions to become a microcosm of a multilingual, multicultural liminal space that is always deficient and insecure. This transformation facilitates the convergence of diverse nomadic identities and histories within the refugee experience.

Session 8 (Thursday, 29 August 2024, 15:30-17:30, Anthropole 2106)

1. “It’s Supposed to Be Her Story”: Staging Black Women’s Liminality in Three Plays by Winsome Pinnock

Ludmila Martanovschi (Ovidius University of Constanta, Romania)

In Winsome Pinnock’s play titled *Rockets and Blue Lights* (2020), Lou is a young actress playing Olu, an enslaved woman, in a film revisiting both the slave trade and J.M.W. Turner’s paintings. When Lou finds out that many of her character’s lines have been cut, she is upset, arguing that the revised script misses the point since “It’s supposed to be her story” (Act I, Scene 6). By presenting this black actress’s revolt against production decisions that ignore gender and race equity and by advocating herstory, Pinnock underlines concerns that she has always placed at the center of her work. This study demonstrates that giving Caribbean women characters the chance to reflect on their diasporic condition, sense of alienation, quest for visibility and empowerment represents the key to Pinnock’s drama. *Leave Taking* (1987), the first play by a black British female playwright to be produced by the National Theatre, focuses on the generational gap between Enid Matthews, an immigrant to Britain, and her two adolescent daughters raised in London, while *Talking in Tongues* (1991), recipient of the George Devine Award, features its black women protagonists’ trip to Jamaica and experience of reverse migration. As the current essay aims to show, starting from recent scholarship in theatre studies as well as black feminist and postcolonial theories, these three plays reveal their author’s capacity to stage black women’s liminality and multiple border crossings, justifying Pinnock’s prominent position in contemporary British drama.

2. Negotiating Identity: An Exploration of Diasporic Identities in Hanif Kureishi’s *Borderline*

Alexandra M. Lukawski (Western University, London, Ontario, Canada)

Hanif Kureishi’s play *Borderline*, originally published in 1981, is a fictional account of a group of first generation/newly immigrated South Asians (Indians) finding their identity and place within Britain. The play culminates in the Southall riots which took place in 1979. Pulling from various conversations Kureishi had with real immigrants, the characters in the play often grapple with their identity, routinely changing how they act depending on the context of who they are with. The concept of the diaspora is something that is fluid and changing (Gillian Creese, *Diaspora Youth and Ancestral Homeland* 156). By following the storylines of specific characters in the play, we can track the various

creations of self that each character goes through. The character of Amina struggles to find her place in Britain amongst her parents' fears of her becoming too "English" (Kureishi, *Borderline* 20). Her identity is in negotiation until she has the freedom to define herself away from her family. Ravi, a character who comes to Britain to find a better life, refuses to return to India (even after everything in his life falls apart). The character of Haroon is angry at both the English and his fellow South Asian friends, and desires to separate himself from his community. While Kureishi's *Borderline* is a fictional play, Kureishi's characters fit into the various real life migration patterns and types of migrants that occur based on existing data and research. In this way, his characters become archetypes through which specific types of identity formations can be defined.

3. Liminality of/in the refugee camp: *Sabra Falling* by Ismail Khalidi.

Karim Daanoune (Université Paul Valéry – Montpellier 3; France)

Sabra Falling by Palestinian American playwright Ismail Khalidi unfolds on the brink of the Sabra refugee camp massacre. The play starts with an Israeli soldier, Eyal, crashing into an Arab family's home, resembling their deceased son, Eyad, a victim of Israeli oppression. Eyad's father, Sofyan, sees Eyal as his resurrected son, while the rest of the family—his wife Leena, their daughter Dalia, and their son Hani, who has joined the Palestine Liberation Organization (PLO)—sees him as the enemy. The family grapples with whether to eliminate him or use him for leverage, while Sofyan, a struggling playwright, urges Eyal to continue Eyad's activism through writing. The play also features the ghostly appearance of an Israeli General who urges Eyad/Eyal to kill the Palestinian enemy. Beyond the mere paronymy—Eyal, the amnesiac Israeli, and Eyad, the deceased Palestinian—Khalidi plays on the notion of border in various ways. Indeed, the action takes place in a liminal space, the refugee camp. Furthermore, the amalgamation established between Eyal and Eyad calls for a common identity, dissolving the differences between Jews and Arabs. Liminal temporality is also at stake as the play both foreshadows the imminence of the massacre and showcases the soldier's amnesia. But the border also operates in the relationship between the stranger *par excellence*, the sworn enemy who is dehumanized and the guest who is taken in by hospitality into the family. Finally, liminality is evident in the metadramatic dimension of the play, symbolized by the typewriter and the literary past of Sofyan and Eyad.

4. The Liminality of the Illegal Immigrant in Quiara Alegría Hudes's and Erin McKeown's *Miss You Like Hell*

Claus Peter Neumann (University of Zaragoza, Spain)

The 2018 musical *Miss You Like Hell* by Quiara Alegría Hudes and Erin McKeown represents the simultaneous efforts of Beatriz Santiago, an undocumented Mexican immigrant, to achieve legal status in the USA and win back her daughter, Olivia. Due to American immigration policies, Beatriz has lost custody over her daughter to Olivia's father, a US citizen, turning the border between the two countries into an emotional frontier zone distancing the estranged daughter from her mother. Trying to reconnect with her, Beatriz takes Olivia on a road trip to take her "home", a concept that immediately becomes problematized in the context of illegal immigration, in which any attempt to build a place for the self to call home becomes undermined by what Beatriz calls the "shifting sands" of her undocumented status. This lack of stable grounds translates into a dividedness of the immigrant self, who internalizes the geographical border and turns into a liminal character in whom questions of belonging, allegiance and identity become complicated. The constant threat of deportation invokes in her an almost paranoid sensation of feeling persecuted, a perceived need to live in hiding and the assumption of a false identity. At the same time, her and Olivia's descent from native peoples who inhabit areas both in Mexico and the USA, thereby transgressing the official country limits, seems to call the very concept of boundary responsible for Beatriz's predicament into question.



34. The Development of Narrative from the Middle Ages to the Eighteenth Century [in person]

Convenors:

- Monika Fludernik (University of Freiburg, Germany)
monika.fludernik@anglistik.uni-freiburg.de
- Rahel Orgis (University of Berne, Switzerland)
rahel.orgis@unibe.ch

Abstract:

Narratology since the turn of the millennium has increasingly considered the development of narrative both formally and functionally through the centuries. The panel welcomes new work in this line of research. We particularly encourage proponents of historical and diachronic narratology to participate in the seminar. Contributions can focus on a variety of developments on selected topics or levels of narrative, including work on genre history, subjects like the representation of consciousness or outward appearance, the handling of plot structure, stylistic and linguistic aspects or other features of narrative. In addition, issues like prosification, the influence of drama on narrative (or vice versa), the rewriting of materials from other genres in fictional narratives (for instance, of saints' legends in Deloney), or the introduction and handling of chapter divisions will be of interest. The functions and status of narrators are another extremely relevant topic.

Session 4 (Wednesday, 28 August 2024, 10:30-12:30, Anthropole 4129)

Part 1: Diachronic studies of narration and socio-political discourses

Chair: Prof. Dr. Monika Fludernik (University of Freiburg)

Presenters:

Riccardo Buonamici (Justus-Liebig-University Giessen)
Prof. Dr. Anja Müller-Wood (Johannes Gutenberg University Mainz)
María del Carmen Muñoz Rodríguez (University of Sevilla)
Dr. Rahel Orgis (University Library Bern)
Prof. Alessandra Petrina (University of Padova)

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 4129)

Part 2: Reinhart-Koselleck Project "Diachronic Narratology"

Chair: Dr. Rahel Orgis (University Library Bern)

Presenters:

Roman Alexander Barton (University of Freiburg)
Prof. Dr. Monika Fludernik (University of Freiburg)
Sonia Garcia de Alba Lobeira (University of Freiburg)
Tanja Haferkorn (University of Freiburg)
Anne Herlyn (University of Freiburg)
Sebastian Strassburg (University of Freiburg)

Seminar 34 Abstracts:

Part 1 (2 hours)

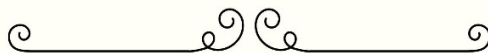
Diachronic studies of narration and socio-political discourses

Chair: Monika Fludernik (Freiburg/Germany)

María del Carmen Muñoz Rodríguez (University of Sevilla)

From “*Iuliana*” to “*Iuliene*”: A Diachronic Study of the Story of Saint Juliana across the English Middle Ages

Diachronic narratological studies involve investigating the evolution, change, and development of specific narratives over time. Therefore, examining the modification of diverse rhetorical elements in texts can provide interesting insights into the different messages they aimed to convey. The English medieval literary corpus contains two hagiographical works on the figure of Saint Juliana of Nicomedia, one from the Anglo-Saxon period and another from the later Middle Ages. The intriguing variations in the depiction of the saint’s martyrdom, with each of these poems underscoring specific aspects of the pious legend, clearly respond to the specific context of their creation and address a given reading community. In the Old English *Juliana* (10th century), the central image is that of the saint’s body and soul as a fortress to defend against her pagan suitor, Eleusius, an idea that arguably resonates with the concerns of its contemporary Anglo-Saxon cultural milieu. In contrast, the Middle English version, *Pe liflade ant te passiuun of Seinte Iuliene* (13th century), provides a more detailed account of the physicality of the protagonist’s martyrdom. Additionally, to explain these changes the much earlier Latin version of the story, the tradition included in de Voragine’s *Legenda Aurea* (13th century), as well as the one in the *South English Legendary* (13th-15th century), will be taken into consideration. By analysing these English texts, this paper seeks to provide a diachronic account of the construction of female sanctity during the Middle Ages, thus contributing to the broader understanding of the discourse on femininity in the period.



Alessandra Petrina (University of Padova)
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Teaching to delight, teaching to dissent: Aesopic fables

Aesopic fables constitute one of the most easily translatable and flexible narratives that late medieval and early modern literature inherited from the classical tradition. Their brevity, their simplified structure, and the presence of a concluding *moralitas* made them an ideal instrument for school teaching, and in the versions for the classroom that have survived (whether in Latin or in a number of European vernaculars) they are normally presented as vehicles of conservative ideology, meant to give young students not only rudiments of Latin, but also basic precepts of behaviour or commonsensical instructions on Christian morality.

As we approach the early modern period, there are, however, instances – most notably, Robert Henryson’s *Fables* and Sir Thomas Wyatt’s *My Mother’s Maids* – in which the Aesopic fable is transformed into a vehicle of dissent or of criticism of established powers, through a subtle use of the imagery or by interrogating and subverting the meaning of the *moralitas*. In this paper I explore instances of ‘dissenting’ fables ranging from late medieval to early modern English and Scottish literature (from Chaucer to Wyatt), setting them within their political and social context and proposing hypotheses as to their readership.

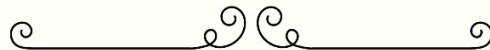


Rahel Orgis (University Library Berne)
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“The Author laughed in cats [sic] voices”: The Projection of an Authorial Voice in Baldwin’s *Beware the Cat*

Abstract

William Baldwin's prose narrative *Beware the Cat* (1553/1570) has been called the first English novel and since the end of the twentieth century has increasingly attracted critical interest due to its complex Chinese box structure of narrative layers and its metapoetic reflection on the acts of narrating, 'penning' and publishing. *Beware the Cat* is thus an ideal text to investigate the early modern conception of the narrating voice. I have argued elsewhere that what classical narratology terms the narratorial voice is fashioned as a 'projected authorial voice' in early modern narrative. Baldwin's text both supports and complicates this hypothesis in its paratextual setup and the content of the narrative itself. The letter to the dedicatee emphasises that the written text seeks to equal the oral delivery of Master Streamer's first-person account, presenting the narrative that follows at once as authentic and authoritative and as fabricated. This contradiction in terms is central to the narrative as a whole and its negotiation of the truth value and effects of storytelling. The marginal glosses add further to the indeterminacy of the roles of author, narrator and editor in the text, as do the closing paratexts. Rather than resolving the complexities surrounding the projected authorial narrating voice, the closing exhortation addressed implicitly to the reader enlists one more agent to embody Streamer's voice by asking the reader to sing Streamer's final hymn in his praise. In *Beware the Cat* Baldwin thus both posits and undermines the concept of a trustworthy authorial narrating voice.



Anja Müller-Wood (Johannes Gutenberg University Mainz)
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The Self-Aware Narrators of Renaissance Drama

Although there appears to be agreement amongst literary scholars in general, and narratologists in particular, that narrative mimesis tends to contain a self-referential, "synthetic" (Phelan) dimension that draws attention to the work of fiction and the craft of the author, the history of such narrative self-awareness still needs to be written. Cervantes' *Don Quixote* is typically cited as a key moment in the emergence of literary self-reflectiveness – a novel which, according to Leo Spitzer, inaugurated a notion of "the narrator qua narrator, qua artist" (69) –, but as I contend in this paper, evidence of such self-reflexivity can be found in a context that might seem counterintuitive at first sight: Renaissance drama. A cursory sampling of Elizabethan and Jacobean stage plays illustrates not only how much narrative they contain, but also that these narrative elements are deliberately employed and serve specific functions. For instance, they provide efficient anticipatory or retrospective summaries of relevant and/or unstageable information, or, when framing the plot, they set up emotionally efficacious situations of dramatic irony. Of particular interest for this paper are instances of narration in plays that provide opportunities for meta-commentary on the nature of narrative, whose goal seems to be to draw attention to the dramatic representation in which they are embedded. My examples are from Beaumont, Marston and Shakespeare. They illustrate that, as characters "theorise" about their own narrations, or indeed narration in general, they establish contrastive backdrops to draw attention to the specific aesthetic parameters of drama. Yet although narrative instances in plays therefore seem to attest to a sense of competition between different forms of verbal art in the process of definition and differentiation, they also underline their inevitable relatedness – enabling playwrights to assert themselves *as dramatists* while also allowing them to show off their narrative skill and authorial self-awareness.



Riccardo Buonamici (Justus-Liebig-University Giessen)

Narratorial Strategies in Early English Picaresque Narratives

Since the seminal work of structuralist narratology, the concept of the narrator has been crucial in understanding and interpreting narratives, shaping the communication between authors and readers. However, its ubiquity has faced criticism for its structuralist roots, which may limit its potential in more contextual and diachronic analyses (Patron 2008). In this paper, I offer a diachronic perspective on narratorial strategies employed by picaresque narrators in texts such as Richard Head's *The English Rogue* (1665), the anonymous *Don Tomazo* (1680), and Defoe's *Moll Flanders* (1722) and *Roxana* (1724). By building upon rhetorical narratological concepts of reliable and unreliable narration (Booth 1981, Phelan 2017), as well as engaging and estranging narrators and their relationship with the narratee (Warhol 1989), I seek to explore the evolving role of the narrator in a pre-novelistic period. These narratives not only offer some of the earliest and most sophisticated examples of fictional narrators but also present intriguing cases for investigating the links between narrators and ethical and ideological aspects. By focusing on these aspects, my paper suggests that the communicative strategies employed in these texts simultaneously engage and distance readers, resulting in ambiguous affective and ethical effects.



Part 2 (2 hours)

The Reinhart-Koselleck Project Diachronic Narratology

Chair: Rahel Orgis (Berne)

Monika Fludernik (University of Freiburg/Germany)

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Introduction: The Reinhart-Koselleck Project “Diachronic Narratology”

The presentation will briefly outline the project Diachronic Narratology funded by the German Research Foundation (2019-2025) and will spell out the aims and methods of the project. Put briefly, the project analyzes the developments in narrative structure between roughly 1300 and 1700 by comparing selected narratives from a number of different genres: medieval verse and prose romances, verse and prose hagiography, the fabliau, historical writing, letters, early modern romance literature, the early modern verse epic (Spenser, Milton, Dryden) and low-style Elizabethan prose. The project focuses on the shift from residual orality to composition in writing and the attendant effects for the surface structure of narrative. Linguistic and narratological methods are employed in the analyses.

Presentations after this introduction will provide insight into some of the genres analyzed and the results obtained in the project.



Anne Herlyn (Freiburg, Germany)

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Key Changes and Seeming Inconsistencies in the Evolution of Narrative in Middle English Romances – The Case of the Gawain Romances

Anne Herlyn (University of Freiburg, Germany)

This presentation examines the evolution of Middle English romances, shedding light on the interplay between influences of oral storytelling and the development of written narrative forms.

It can be shown that the verse romances still largely adhere to the episodic pattern of narrative that reflects oral modes of storytelling in Fludernik's model of residual orality (Fludernik 1996); simultaneously they exhibit signs of a development towards more written conventions. The shift away from oral episodes, manifested in the expansion of dialogic exchanges and the levelling of episodic divisions, signifies a growing literariness and sophistication in the texts. This allows one to trace the dissolution of narrative episodes while highlighting stable elements like the incipit and result sections: At the same time, the central incidence points undergo transformation, especially on account of the emergence of longer dialogic passages, and also due to extended representations of consciousness.

In this broader framework, the present paper focuses on the Gawain romances. Two seemingly contradictory developments emerge. On the one hand, the late Gawain romances exhibit more structures reminiscent of oral storytelling than does, for example, the much more sophisticated *Sir Gawain and the Green Knight*. It has therefore been argued that these late romances represent a "regression of romance into oral tradition" (Pearsall 1965: 92). On the other hand, these fifteenth-century texts clearly participate in the development of narrative into a more scenic and more action-oriented style. A text like *Sir Gawain and the Green Knight*, which is acknowledged to be more 'literary' in style than the late Gawain romances, makes ample use of narratorial phrases typical of the early romances; it also utilizes markers like the striking incipit marker *bifel*, which can be taken to indicate a growing genre awareness, i.e. a deliberate use of traditional elements of storytelling.

Thus it can be seen that the development of Middle English romances is by no means a unilinear one from more to less episodic narrative, but a complex interplay of continuous development and perceived anachronisms.

Pearsall, Derek (1965) "The Development of Middle English Romance". *Medieval Studies* 27.1: 91-116.



Sonia García de Alba Lobeira (University of Freiburg, Germany)

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Narrating Emotions: Evolving Narrative Strategies in the Late Medieval Prose Romances

The late Middle English prose romances, despite being long overlooked, occupy a central position in English narrative. Not only did they influence the long narrative prose tradition that culminated in some of the first novels, but they also served as an inspiration for a wide variety of genres like Elizabethan theatre and the pastoral romance. One of the central developments of the prose romances is their increased concern with exploring character's emotional reactions and interior worlds. This shift towards a more character-based narrative is enabled through a series of strategies that work to overturn the episodic model that was current in the earlier verse romance tradition.

In this paper, I will present an overview of the results of an extensive analysis on the Middle English prose romances conducted within the framework of the Reinhart Koselleck Project "Diachronic Narratology". I will focus on explaining the development of more involved narrators as well as linguistic strategies, like preposing and inversion, used to foreground particularly emotional passages. These narrative elements, along with new editorial practices that emerged alongside the popularization of print romances, contributed to the establishment of a popular genre that endured well past the end of the medieval period.



Sebastian Straßburg (University of Freiburg)

Narrative Commentary and Scene Shifts in Early Modern Prose Romance

This paper looks at the ways in which narrators in early modern prose romances deal with scene shifts. Narrators in early modern prose romances become most overt when transitioning between scenes or larger divisions in the plot. The repertoire includes traditional interlacement formulae (“let us leave X and turn to Y”), plot-specific or abstract narratorial commentary, as well as metaleptic devices. This paper investigates which types of narrative commentary are most commonly used and in which situations. I will map the use of narrative commentary in prose romances across the sixteenth and seventeenth centuries. Of particular interest are the questions of whether there is a diachronic development within the genre in the use of narrative commentary at scene shift points and whether (and if so how) the introduction of chapters makes a difference.



Tanja Haferkorn (University of Freiburg, Germany)
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Cheap Print: The Development of Narrative in Early Modern Prose

This presentation examines the development of narrative in early modern English prose in the ‘low’ style, a hybrid and often marginalized group of texts ranging from cony-catching pamphlets and popular jest books to criminal biographies. In an attempt to bypass traditional systems of patronage and capitalize on the rapid expansion of new printing technologies, a number of early modern writers seized the opportunity to write directly for the masses. Sold cheaply and reprinted in quick succession, their stories of urban tricksters, notorious highwaymen and infamous London criminals were meant to entertain and to instruct, offering not only a sensational read (often disguised as a cautionary tale) but also the opportunity for members of the middle and lower classes to participate in the public discourse surrounding crime, class and social mobility. As this paper seeks to demonstrate, ‘rogue’ narratives played a vital role in shaping and reflecting the socio-cultural dynamics of early modern England (Liapi 2019) and can provide further insight into the shifting narrative conventions of the early modern period.

Drawing on the framework of the episodic structure, the paper will emphasize some of the distinctive narrative strategies which were popularized in the context of cheap print genres. It will trace their development from the middle of the sixteenth to the close of the seventeenth century. Specifically, the focus will lie on two recurrent aspects that are instrumental in the dissolution of the episodic structure throughout this genre. This is, first, the expansion of dialogue and its effect on turn-taking dynamics; dialogue encroaches on the prototypical episodic boundaries. Secondly, there is the introduction of a distinct narrative voice in the first person. This voice emerges forcefully in texts like Thomas Nashe’s *The Unfortunate Traveller* (1594), the anonymous *Life and Death of Mary Frith* (1662) (alias Moll Cutpurse) and *The London Jilt* (1683). Both of these elements, it will be argued, contribute to shaping the style of ‘rogue’ narratives. On account of these developments these narratives emerge as important stages in narrative development and within the field of diachronic studies.



Roman Alexander Barton (University of Freiburg, Germany)
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Episodic yet Teleological: The Narrative Structure of Early Modern Epic Verse

Early modern epic poetry occupies an awkward position in the history of narrative in English. The traditional understanding is that the epic genre, having been the pinnacle of literary achievement in the Renaissance, declined after the publication of *Paradise Lost* (1667) because its narrative possibilities had been exhausted and was thus superseded by the novel as the quintessential high genre. Placing the epic poems of Edmund Spenser, John Milton and John Dryden in a trajectory that moves away from medieval episodic and towards modern teleological patterns of storytelling proves difficult because these works, like their ancient precursors, are equally characterized by the relative autonomy of their narrative units and their adherence to a worldview in which all events have a reason or purpose. To ascertain how *The Faerie Queene*, *Paradise Lost* and Dryden's transformative translations reflect early modern changes in how narratives are constructed, a close analysis of their narrative structure is needed. Drawing on Monika Fludernik's research on the episodic pattern, this paper explores how the autonomous narrative units of epic poetry, the boundaries of which are linguistically marked in a specific manner, disintegrate due to the inclusion of reports, narratorial commentaries and dialogues that often serve as teleological devices. As the three authors selectively appropriate genre conventions to different ends, they establish narrative coherence to varying degrees. Ultimately, the analysis of formal developments within and beyond the narrative episode helps to answer the question why the rise of the novel coincided with the demise of the epic.



Monika Fludernik (Freiburg/Germany)

Summary and Major Results of the Project

The conclusion to the session will focus on some of the major results of the project. In particular, it will outline major continuities and discontinuities between centuries and genres, and it will compare developments in specific time periods and show that genre rather than date of composition is often responsible for the adoption of new forms and functions and the elision of others. Two case studies will be that of the deployment of Latinate syntax in the fifteenth century and the rise of new discourse markers.



35. Sound and Mysticism in Medieval English Literature **[online]**

Convenors:

- Denis Renevey (University of Lausanne, Switzerland)
Denis.Renevey@unil.ch
- Tamás Karáth (Pázmány Péter Catholic University, Budapest and Comenius University, Bratislava)
tamas.karath@gmail.com

Abstract:

The recent scholarly fascination with medieval aurality has demonstrated that, even though no fully-fledged theory of auditory perception can be gauged from medieval theoretical literature, many writings foregrounded the relationship of sound and cognition. An important group of texts exploring the nature of sound, its perception by the inner and outer senses, and its impact on human cognition and behaviour is constituted by mystical writings describing hallucinatory experiences. The seminar invites papers exploring the engagements of medieval mystical texts (in English or translated into English) with sound, perception, and any aspect of audiation, such as inner hearing, auditory imagery, auditory memory, and hearing and cognition.

Names and Affiliations of all Presenters:

- Andrew Albin (Fordham University, New York)
- Tekla Bude (Oregon State University)
- Darragh Greene (University College Dublin)
- Mireille Le Berre (University of Lausanne)
- Adin E. Lears (Virginia Commonwealth University)
- Barry Windeatt (Emanuel College, Cambridge)
- Katherine Zieman (University Poitiers)

Session 3 (Tuesday, 27 August, 16:00-18:00, Anthropole 2024)

1. **Albin, Andrew (Fordham University, New York):** Rollean Song, between Sound and Metaphor (online)
2. **Zieman, Katherine (University of Poitiers):** ‘Sound and Attention in Late Medieval Mystical Writing’ (in person)
3. **Bude, Tekla (Oregon State University):** ‘The Music of BL, Add. MS 37049’ (online)

Session 6 (Wednesday, 28 August, 16:30-18:30, Anthrole 2024)

1. **Windeatt, Barry (Emmanuel College, Cambridge):** ‘Heard Words’ (online)
2. **Greene, Darragh (University College Dublin):** ‘Perceptions of Divine Speech in *The Book of Margery Kempe*’ (in person)
3. **Lears, Adin E. (Virginia Commonwealth University):** ‘Sound and Lapsed Language in Julian of Norwich’s *Revelations*’ (online)
4. **Le Berre, Mireille (University of Lausanne):** “‘Ermonyne’ in *Orysons and Meditacions*’ (in person)

Seminar 35 Abstracts:

Albin, Andrew (Fordham University, New York)
Rollean Song, between Sound and Metaphor

The musicality of Richard Rolle's mysticism is widely recognized. The hermit's sensorial transport culminates with angelic song; his lyrics and treatises in Latin and Middle English brim with verbal sound. Yet what did Rolle mean when he wrote, "I heard"? What was the sensorial relationship between the sound of *canor* and the sound of liturgy and lai? To explore this question, my paper considers Rolle's self-aware use of metaphor to describe his mystical sensations. I reflect on how the hermit employs the related rhetorical tropes *transsumptio* and *translatio* in his writings to precisely mark the quotient of sensorial difference between inner and outer song. Properly understood, Rollean metaphor acquires embodied soteriological value, with important ramifications for later medieval practices of mystical writing and spiritual reading. In this way, Rolle's mysticism elaborates song beyond music notation and performance practice, as a critical category theorized at the interstices of textuality, rhetoric, sound, perception, faith and devotion.

Bude, Tekla (Oregon State University)

The Music of BL, Add. MS 37049

Fol. 84^v of the Carthusian Miscellany BL, Add. MS 37049 contains the sole attestation of the Middle English lyric "*Versa est in luctum cithera mea / Alas ful warily for woe may I sing*" (IMEV 149), a meditation on Job 30:31: *versa est in luctum cithara mea et organum meum in vocem flentium*. In her thoughtful study of this folio in *Reading in the Wilderness*, Jessica Brantley claims that the image and text "depict [the] substance [of the meditative lyric] and facilitate its methods" through the interactive dance of image and word on the page:

The harpist seems to gaze past the words of his song toward the object of his meditation—the fearsome personification of death that he is straining always to "rememyr". [...] The poem elucidates the workings of memory as a part of meditative practice, the visual apparatus through which late-medieval readers so commonly thought.⁵

I quote Brantley at length here both because her analysis of the importance of the image-text relationship to Carthusian spirituality generally, and to the meditative force of Add. 37049 specifically, is so piercingly well-wrought as well as because of what it fails to recognize: the empty five-lined stave of music next to this folio's depiction of the poem's narrator. What possibilities for silent, imagined or never-written music does this stave invite? In this paper, I will discuss how the *Versa est* lyric of Add. 37049 fits in the context of my work on sonic embodiment in *Sonic Bodies*, specifically into the domain of intersubjective, textual Carthusian embodiment of musical mysticism I outline in my chapter on Richard Methley and John Norton.

Greene, Darragh (University College Dublin)

Perceptions of Divine Speech in *The Book of Margery Kempe*

Divine speech takes a remarkably prominent place in Margery Kempe's mystical experiences. The "wonderful spechys and dalyawns which owr Lord spak and dalyid to her sowle" are affirmed without mention of any image-based visions. She does, indeed, experience such visions, but they are never in isolation from some form of locuted discourse. Arguably, this emphasises the singular importance of locuted speech in her mystical experiences by contrast, for instance, to her fellow Englishwoman Julian of Norwich. Furthermore, while there is certainly dialogue between Julian and Christ in *A Revelation of Love*, it would go too far to term it conversation or, especially, chat. By contrast, the distinguishing characteristic of much of Margery's *dalyawns* with Christ is precisely its conversational register and chatty nature grounded in "how homly ower Lord was in hyr sowle". Moreover, in chapter 41 of her *Book*, Margery describes the physical quality of Christ's "melydiows

⁵ Jessica Brantley, *Reading in the Wilderness* (University of Chicago Press, 2007), pp. 125–26.

voys, swettest of alle savowrys, softly sowndyng in her sowle”; and in chapter 53, she records how on one occasion while lying in bed one night she “herd wyth hir bodily erys a lowde voys clepyng: ‘Margery’”, followed by Christ speaking to her. Her overall presentation of divine speech lacks consistency, varying from episode to episode; sometimes it is physical, and sometimes not. In this paper, I will explore Margery’s various perceptions of divine speech, focusing in particular on those instances when she refers to the sound and other perceptible qualities of the locutions, which align most coherently with her unique experience of divine speech as *dalyawns*.

Le Berre, Mireille (University of Lausanne)

“Ermonye” in *Orysons and Meditacions*

In this paper, I propose to explore how “ermonye” appears to serve anagogical purposes throughout *Orysons and Meditacions*, a devotional text translated into Middle English by Dame Eleanor Hull in the second quarter of the 14th century, which is the object of my research. The Meditation on the Name of Jesus, among the first ones in *Orysons and Meditacions*, proposes a sensory approach of that devotion largely focused on hearing. This is where, to “melodye” in the “ere” that sounds “swetter than eny instrument”, a version of the text, more insistent on the musical aspects and effects of the devotion, adds “synge” and “ermonye”. Harmony is a telling word in the Neoplatonic Middle Ages, referring to the creation and concordant working of the universe. Creation being performed by the *Logos*, incarnate in Jesus, the term “ermonye” seems to voice out the cosmic implication associated to his name: as if uttering it allowed to hear beyond the signifier the otherwise inaudible harmonies of the spheres, Boethius’s *musica mundi*.

The celestial spheres explicitly feature in the last meditation of *Orysons and Meditacions*, the Meditation on Sunday. In this text, a cosmic ascent through the planets serves as transition between a cataphatic beginning (the creation attesting to its Creator) and an apophatic ending culminating in mystical union. The huge numbers provided to indicate each planet’s size and distance from the Earth can be understood in this context as another approach of the *musica mundi*—defined in terms of mathematical ratios between the planets in *Timaeus*—allowing here access to another plane: heaven and the Godhead. Harmony hence opens and closes *Orysons and Meditacions*, seemingly indicating to its audience a gradual, musical way to the highest contemplation.

Lears, Adin E. (Virginia Commonwealth University)

Sound and Lapsed Language in Julian of Norwich’s *Revelations*

In recent years, scholars have begun to acknowledge the complex sonic theories and practices undertaken by early English mystics like Richard Rolle and Margery Kempe. The role of sound in the writing of quieter visionaries like Julian of Norwich has gone under-examined, in part because of Julian’s startling development of *imagery* and her identification of God with quietude. Yet despite her hunger for silence and disavowal of devilish noise, Julian’s text itself turns to stylistic noise at crucial moments of theological work: as she teases apart conceptual relations among ideas such as “failing”/ “falling”/ “feeling” and “sickness”/ “sikerness”/ “seeking” in what Vincent Gillespie and Maggie Ross have called “word knots”. This paper asks how such textual aurality intersects with Julian’s theology of the Fall, an event that was widely understood—and often lamented—as an entry into onerous labour and the mediating capacities of the flesh. Ultimately, I suggest that Julian amplifies the slippery, lapsed nature of language to enact in readers the joyful labour she conveys in her account of the Fall as the Parable of the Lord and Servant. Extending the logic of enclosure that many scholars have found in Julian’s writings, Julian’s lapsed language envelopes readers in complex webs of meaning and accentuates the nonlinear materiality of thought. In its broadest sense, Julian’s playful treatment of the aural matter of her text offers what Ada Smailbegović calls a “poetics of liveliness”, which, in Julian’s hands, enables a felt sense of the rest of the created world.

Windeatt, Barry (Emmanuel College, Cambridge)

Heard Words

The Book of Margery Kempe implies that the marvellous sounds that Kempe hears are experienced as frequently as her hearing of Christ's words, although the *Book* lacks the means to represent to a reader this continuous experience of sounds, unlike its recording (professedly only a sampling) of the divine locutions. If so, the *Book* can only report a fraction of Kempe's whole auditory experience.

This paper examines some of the paradoxes in reporting the role of hearing in Hilton, Julian of Norwich and Kempe, writing as they do in the wake of Rolle's heady experience of "song" in mystical intuitions. In his pairing of angels' song with heavenly sound, Hilton is perhaps also distinguishing between hearing the angels' sung words and hearing wordless sound; the supposed hearing of either can only be apprehended in perfect charity, when singing the new song, bewareng self-deceptive imaginings. For Hilton it is only in a silence from all worldly noise, inspired by the Holy Spirit, that the "privy" voice of Jesus sounds in the soul. In contrast with Hilton's scrupulous theory is the practice of Julian and Kempe in recording divine voices. Although she construes her every good thought as the speech of God (chapter 59), Kempe in practice translates such thought communications into heard words, as part of her extended colloquies with Christ. And while Julian of Norwich reports a limited number of divine locutions, she goes further, serenely re-wording them into her own preferred understandings.

Zieman, Katherine (University of Poitiers)

Sound and Attention in Late Medieval Mystical Writing

Recent work in sound studies by scholars such as Andrew Albin and Tekla Bude have noted the importance of sound as part of mystical experience. For these scholars sound is connected to ideas of music, where music comes to represent a relation to the divine mediated by sound. This paper will situate sound instead as a function of attention. By examining descriptions of mystical experiences of contemplatives such as Richard Rolle, Birgitta of Sweden and Margery Kempe, I will discuss the ways in which sound concretizes the process of reorientation, or "turning", that was central to late medieval devotional practice. Sound allowed contemplative writers to explore not only questions of body, as Albin and Bude have so usefully shown, but also delicate questions of will and orientation. Divine sounds always arrive unexpectedly. They activate the aspect of attention cognitive science refers to as "arousal", the instinctual redirecting of the attention toward new stimuli, which in modern science is associated with the "primitive" parts of the brain. Amongst medieval contemplative writers, sound has the ability to alert the contemplative, to signal a divine presence that lies beyond the contemplative's quotidian awareness and to prompt the contemplative to reorient their awareness towards that presence as a primal awareness that seems to precede the machinations of human reason. The paper will detail both the experiences of mystics who experienced sound as well as the opinions of writers such as Walter Hilton and the *Cloud*-author, who viewed divine sounds with suspicion.

36. The End of Traditional Fixed Forms in Poetry [in person]

Convenors:

- David Malcolm (SWPS University of Social Sciences and Humanities, Poland)
dmalcolm.pl@gmail.com
- Wolfgang Görtschacher (University of Salzburg, Austria)
Wolfgang.Goertschacher@plus.ac.at

Abstract:

Have contemporary poets completely abandoned traditional fixed forms for free verse? Are sonnet, villanelle, rime royale, ottava rima things of the past? Is this a passing phase or something lasting? Have creative writing courses and a poetry culture that validates, above all, self-expression and the therapeutic virtues of poetry had an influence on such abandonment? Do publishers and magazines favour a specific kind of brief free-verse lyric? Do scholarship and criticism that are predominantly thematic in orientation play a role in attenuating an interest in traditional craft? Or have traditional fixed forms survived in the work of older and younger poets? And what of new fixed forms such as those derived from African and West Indian poetic traditions: reggae, dub, rap?

We invite proposals for papers that address these and other issues in the first two decades of the twenty-first century. In addition, papers that consider late twentieth-century traditional formal verse and its links with later work will be welcome.

Names and Affiliations of all Presenters:

David Fuller, University of Durham, Great Britain, dfpalatine@yahoo.co.uk

David Malcolm, SWPS University, Warsaw, Poland, dmalcolm.pl@gmail.com

Monika Kocot, University of Lodz, Poland, monika.kocot@uni.lodz.pl

David Lloyd, Le Moyne College, USA, lloyd@lemoyne.edu

Martin Malone, University of Aberdeen, Great Britain, echains1@aol.com

Tymon Adamczewski, Kazimierz Wielki University, Poland, tym0n@ukw.edu.pl

Agnieszka Pantuchowicz, SWPS University, Warsaw, Poland, apantuchowicz@swps.edu.pl

Matthias Fechner, Trier University, Germany, fechner@uni-trier.de

Wolfgang Görtschacher, Paris-Lodron University of Salzburg, Wolfgang.Goertschacher@plus.ac.at

Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 2106)

(1) David Malcolm, SWPS University, Warsaw, Poland, dmalcolm.pl@gmail.com

Functions of Traditional Fixed Forms in Twenty-First-Century Narrative Verse: Fred D'Aguiar's *Bloodlines* and Lavinia Greenlaw's *A Double Sorrow*

(2) Martin Malone, University of Aberdeen, Great Britain, echains1@aol.com

“A straight-jacket made for us by angels”: the Endurance of Closed Form

(3) Tymon Adamczewski, Kazimierz Wielki University, Poland, tym0n@ukw.edu.pl

Grounding the Verse: The Materialities of Place in Harriet Tarlo's Landscape Poetry

(4) Wolfgang Görtschacher, Paris-Lodron University of Salzburg,
Wolfgang.Goertschacher@plus.ac.at

W. D. Jackson's Work-in-Progress *Then and Now* – a Symphonic Project?

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthropole 2106)

(1) David Fuller, University of Durham, Great Britain, dfpalatine@yahoo.co.uk

Auditory Imagination in Contemporary Poetry

(2) David Lloyd, Le Moyne College, USA, lloyd@lemoyne.edu

The Re-invented Sonnet in Terrance Hayes's *American Sonnets for My Past and Future Assassin*

(3) Monika Kocot, University of Lodz, Poland, monika.kocot@uni.lodz.pl

The Music of What Happens in Alan Spence's Sonnets

(4) Matthias Fechner, Trier University, Germany, fechner@uni-trier.de

Form and Society. On the Function of the Sonnet in Contemporary Poetry

(5) Agnieszka Pantuchowicz, SWPS University, Warsaw, Poland, apantuchowicz@swps.edu.pl

Tracing Fixed Forms in Translation: A Polish Reminiscence of "Black Arts" Poetry

Seminar 36 Abstracts:

David Fuller, University of Durham, Great Britain, dfpalatine@yahoo.co.uk

Auditory Imagination in Contemporary Poetry

This paper will concentrate on the poetry of Michael Symmons Roberts, most of whose poetry has some evident formal shape (2- / 3- / 4-line groups/stanzas, etc.) examining the variety of forms he uses, what he does with them, and how these relate to more traditional forms, concentrating on his adaptation of sonnet form and the structure of the book of psalms in *Drysalter* (2013). I shall compare MSR's work with a representative group of contemporary poets – so that the choice of these has some representative status, taking the ten poets selected by the judges of the 2023 T. S. Eliot Prize. The discussion of Michael Symmons Roberts will be complemented by contemporary poetry more evidently based in traditional forms, Don Paterson and the sonnet, using DP's original work, his translations, and his criticism (his views on the relation of sonnet form to the golden section, and *The Poem: Lyric, Sign, Metre* [2018]); and Paul Muldoon, his more radical experiments with traditional forms and the views of these implied by his criticism, especially his Oxford Professor of Poetry lectures, *The End of the Poem* (2006).

David Malcolm, SWPS University, Warsaw, Poland, dmalcolm.pl@gmail.com

Functions of Traditional Fixed Forms in Twenty-First-Century Narrative Verse: Fred D'Aguiar's *Bloodlines* and Lavinia Greenlaw's *A Double Sorrow*

Traditional fixed forms are present and functional in several twenty-first-century poetic texts. In this paper, I examine the role of traditional fixed forms in two pieces of longer narrative verse.

Fred D'Aguiar's *Bloodlines* (2000) is a long narrative poem about American slavery and its consequences over a substantial period of time. It is written throughout in regular *ottava rima* stanzas. Rhyme scheme is traditional, although the work as a whole exhibits considerable flexibility with regard to the use of full or partial rhyme. Line length is variable. The text refers to Byron's *Don Juan*

and appropriates its mock heroic features for serious purposes. A balance between verse and narrative, horror and humour, passion and cynicism is embodied in *ottava rima*.

The mixture of free and fixed form is a central component of Lavinia Greenlaw's *A Double Sorrow: Troilus and Criseyde* (2014). The poet deploys what she describes as a "corrupt version" of *rime royal* to retell the story of the two lovers. In this, Greenlaw echoes and distances herself from versions of the story material by Boccaccio, Chaucer, and Henryson. Indeed, the reworking of this fixed form is a striking aspect of the text. It consists of nearly two hundred seven-line passages, printed as separate poems on separate pages. The text is fragmentary to a marked degree. Although line length and number of main stresses per line are variable, there is a tendency toward ten-syllable lines, but these show wide variation in number of main stresses per line. Rhyme, in this version of *rime royal*, is usually a matter of assonance and consonance, rather than full rhyme. The seven-line fragments are held together by considerable phonological orchestration. The functions of this technical configuration are multiple: a lyricisation of narrative, a privileging of states of mind over event, placing a focus on episode rather than continuity, and expressing hesitation *vis-à-vis* narrative and poetic tradition.

Monika Kocot, University of Lodz, Poland, monika.kocot@uni.lodz.pl

The Music of What Happens in Alan Spence's Sonnets

Contrary to the general tendency to shift towards free verse, some poets tend to favour traditional fixed forms. Alan Spence, the Scottish master of the haiku, has recently managed to make the transition from haiku to sonnets. In his view, the clarity and sparseness of the one translates very well into the other: "Like the haiku, my sonnets are trying to catch something innately spiritual. Whereas the haiku are all about catching the moment, the physical detail that carries a kind of charge (Eliot's 'objective correlative'), the sonnet allows more space, can admit the abstract." Quite surprisingly, he adds that "the strictness of the form, the seeming limitation, actually open out the possibilities of play."

The paper will offer a comparative reading of four sonnets by Spence. Two of them form a diptych and explore the theme of musicality. The other two, very different from each other in terms of using the form, are on spiritual practice. Given that the poet is drawn towards the sonnet's innate musicality, the emphasis will be placed on the dynamic link between the sonnets' message and, as Spence puts it, their "infinitely flexible and variable form."

David Lloyd, Le Moyne College, USA, lloyd@lemoyne.edu

The Re-invented Sonnet in Terrance Hayes's *American Sonnets for My Past and Future Assassin*

When writing about contentious political and cultural issues, poets face a daunting question: what forms could be effective for poems striving to be political but not propagandistic, personal and contemporary yet also public and wide-ranging? African American poet Terrance Hayes tackled this question when embarking on the project of writing a poem every day – a reinvented sonnet – for two hundred days in response to the challenges facing African Americans following the 2016 election of Donald Trump. Hayes selected 70 of these for his acclaimed 2018 collection, *American Sonnets for My Past and Future Assassin*.

This collection only includes poems in a reinvented sonnet form, which Hayes terms an "American sonnet." All sonnets in the collection have the same title: "American Sonnet for My Past and Future Assassin." Like the traditional sonnet, Hayes's "American sonnets" are uniformly 14 lines with *voltas*, or turns, in each sonnet's trajectory. Hayes departs from Petrarchan and Elizabethan forms by

not including rhyme schemes or iambic pentameter – he instead draws on diverse, complex contemporary poetic strategies, in particular from African American poetry and music, such as syncopated internal rhyming, strategic repetition, and urban slang.

My paper explores how *American Sonnets for My Past and Future Assassin* playfully but deliberately reinvents two revered forms – the sonnet and the sonnet sequence – as effective means of addressing contemporary, and sometimes contentious, personal and public material. I will explicate particular sonnets to illustrate my argument and present a history of what Hayes terms the “American sonnet.”

Martin Malone, University of Aberdeen, Great Britain, echains1@aol.com

“A straight-jacket made for us by angels”: the Endurance of Closed Form

Drawing upon my experience as editor, poetry reviewer, publisher, academic, creative writing facilitator and poet, this paper seeks to provide some contemporary context to the many questions surrounding the status of traditional fixed poetic form on the current UK & Irish poetry scenes. Whatever the current fashion or prevailing ‘house style’, the subject of traditional fixed form versus free verse is always there, reflecting back at us our own contemporaneity and predilections. More significantly, the *writing* of traditional formal poetry abides too, acting as a whetstone to both wider debate and individual poetic development. By their very nature, fixed forms retain their patina of ‘fixedness’ whilst all around them changes or has to work with them in new and innovative ways, so as to reflect the world of the writer.

Traditional forms remain most people’s idea of ‘real poetry’ but the poetry world itself reflects a more complex reality: prone, as it is, to infrastructural developments such as prize culture, generational change, technological revolution, widening access and multicultural empowerment, the growth of creative writing courses and changing orders of privileged perspectives. The questions, then, become less *intrapoetic* and more to do with publishing. Whether one is a poet who views closed form as “a straight-jacket made for us by angels” or an archaic affectation that inhibits true expression, their existence endures for purposes and in ways I examine from the perspective of a poet whose first major prize was for a villanelle, but who also struggles, as an editor, with the contemporary challenges of taking traditional verse for publication.

Tymon Adamczewski, Kazimierz Wielki University, Poland, tym0n@ukw.edu.pl

Grounding the Verse: The Materialities of Place in Harriet Tarlo’s Landscape Poetry

Challenging traditional strategies of mimesis and representation, Harriet Tarlo’s site-specific poem *Field* (2016) offers an interesting example of ‘grounded’ spatial ecopoetics. While employing open (airy) form and inviting several voices into the text, it fixes its attention on a particular area near Penistone, West Yorkshire. The physical space in question is consequently revealed as a site of entanglement between the material and the immaterial, a meeting point between the physical labour and conceptual activities. Owing to several visits over the course of a longer period of time, it also encourages an overlap between history, landscape and more-than-human temporalities. Such grounding in locality allows this otherwise elliptical verse to result in poetic descriptions which turn into a form of earth scripts marked, in turn, by a particular fluidity and responsiveness to the challenges posed by the Anthropocene. Focusing on the dissolution of fixed forms in landscape poetry (and/or other poetic returns to the same physical place), my paper will aim to provide insight into the way in which Tarlo’s work (as symptomatic for several “radical” landscape poets) aims to render space and (im)materiality not only through a typographical practice of “making place” on the page but also through drawing attention to artistic practices and various disparate acts of interacting with

the land: from ploughing as “a calligraphic imprint / into earth”, through walking, to looking, reading and writing.

Agnieszka Pantuchowicz, SWPS University, Warsaw, Poland, apantuchowicz@swps.edu.pl

Tracing Fixed Forms in Translation: A Polish Reminiscence of “Black Arts” Poetry

In the Preface to the newly published volume *Czarne Diamenty (Black Diamonds)*, a renowned Polish translator, Halina Cieplińska introduces the readers to her selection of poems, simultaneously positioning it against multifaceted historical narrative: “Black Arts is able to deeply express the identity and essence of black America through art. As Black, it abandons the classical/White norms of correctness. Poetry – which plays an extremely important role here – touches on the most current and most difficult social problems in the United States. It is inspired by the mythology of African peoples and Black qualities: temperament, dialect, slang and music - jazz, blues, gospel, spirituals. Its principle is to disregard and break all classical rules of composition and punctuation, which should even be abandoned. This is accompanied by a conscious crushing of classical poetic structures.” The paper proposes a reading of selected translations drawn from this volume and paired with their original versions concentrating on various formal aspects running through the poetic matter, and pointing to multiple formal aspects of various cultural origins (from haiku and tanka to elegiac couplet and the notion of poem itself) now essential to the recognition of distinctively Black voice(s).

Matthias Fechner, Trier University, Germany, fechner@uni-trier.de

Form and Society. On the Function of the Sonnet in Contemporary Poetry

Literature is a part of society. It reacts to social developments not only in terms of content, but also in terms of form. Perhaps one could even claim that drama depicts, prose describes, but poetry reflects.

The informality that has increased in social interaction in recent decades could thus also be recognised in poetry. Formal appearances (in a neatly tailored suit) are no longer expected in everyday life; it has something old-fashioned, probably even arrogant about it. Nor does it seem appropriate to read and recite (or even compose) sonnets. Anyone who ventures to do so runs the risk of being seen as old-fashioned, probably even arrogant.

And yet: there are still tailors sewing suits by hand. And there are still poets who write sonnets and have mastered the stylistic devices of their art. In both cases, they are not the worst, by no means outsiders, who cultivate their art and their craft.

In German-language literature, these include Monika Rinck, Durs Grünbein, Christian Lehnert and Jan Wagner. A similar awareness of literary form also exists in French-language literature, for example in the works of William Cliff, Guillaume Métayer and other poets.

Hence, In my contribution I attempt to explore comparatively – also regarding anglophone poems – which functions are fulfilled by form in contemporary poetry and what this could mean for the future of poetry - and our societies at large.

Wolfgang Görtschacher, Paris-Lodron University of Salzburg, Wolfgang.Goertschacher@plus.ac.at

W. D. Jackson’s Work-in-Progress *Then and Now* – a Symphonic Project?

Two volumes of W. D. Jackson’s magnum opus and work-in-progress *Then and Now* have been published by Shoestring Press so far, *Opus 3* (483 pp) in 2018 and *Opus 1* (241 pp) in 2023. They

represent the author's attempt at creating what he himself calls "a Borgesian imaginary identity" in order to understand "his (or anyone's) freedom or lack of it in a world of increasing materialism and repression". One of Jackson's poetic principles and the starting point of these texts is that the poet is a reader. What the poet reads in his/her life becomes a part of that life. The poet-critic Lawrence Sail calls this "the interweaving of life and art." In his poetry Jackson uses both traditional and modernist techniques and extends them. Critics have admired Jackson's "metrical and lexical skill" (Chris McCully) and called him a master of "many styles of composition and verse-forms" (Glyn Pursglove). In this paper I will study Jackson's use of traditional fixed forms in a selection of sequences, adaptations, and translations.

37. Contemporary Crises in the Anglosphere: Fragmentation and Relationality in 21st-century Narratives **[in person]**

Convenors:

- Chiara Battisti (University of Verona, Italy)
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- Julia Kuznetski (Tallinn University Estonia)
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- Silvia Pellicer-Ortín (University of Zaragoza, Spain)
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Abstract:

The complex etymology of the term “crisis” suggests both a rupture and an alarming situation requiring a critical attitude. Even though “crisis is [...] a process embedded in the ordinary that unfolds in stories about navigating what is overwhelming” (Berlant 2010: 10), the last three decades are characterised by multiple intersecting crises. This has led to the coinage of the neologism *permacrisis*, which defines “an extended period of instability and insecurity, esp one resulting from a series of catastrophic events” (Collins Dictionary word of the year in 2022). The aim of this seminar is to explore, focusing on literary and cultural practices, the multifarious ways in which contemporary literature (2010s onwards) is responding to contemporary crises (Russia’s war in Ukraine, economic/security crisis, pandemic crisis, global political imbalances, climate emergency), and how it is influencing their construction and our perception of them. The main area to be explored is the Anglosphere, which is affected and questioned by these crises.

Contributions are welcome to address:

- Planetarity; relationality
- Fragmentation; vulnerability
- Cosmopolitanism, transnationalism; globalisation
- Migration; Diaspora Studies
- Ecocriticism
- Postcolonial, Decolonial and Indigenous Studies
- Gender; Queer Studies
- Anglosphere; Brexit

References:

Berlant, Laurent. 2010. *Cruel Optimism*. Durham: Duke UP.

Names and Affiliations of all Presenters (grouped thematically into 3 sessions):

Session 4 (Wednesday, 28 August 2024, 10:30-12:30, Anthropole 5060)

I Environmental Crises and relationality

1. **Julia Kuznetski, Chiara Battisti, Silvia Pellicer-Ortín.** Introduction. Crises in the Anglosphere: Society, Environment, Narrative.
2. **Diletta De Cristofaro** (Northumbria University, UK) ‘How do you sleep at night knowing all this?’: Intersections of the Sleep Crisis and the Climate Crisis in Contemporary Literature and Culture
3. **Eva Darias-Beautel** (University of La Laguna, Spain) Crisis Extraordinariness: Critical Relations in Michael Christie’s *Greenwood*
4. **Eugenia Ossana** (University of Zaragoza, Spain) “Who Wins the War for Your Mind?”: Crises at the Human, Technological and Ecological Intersections in Temi Oh’s *More Perfect*
5. **Dave Gunning** (University of Birmingham, UK) Floods in the age of crisis

6. **Elina Siltanen** (University of Eastern Finland, Finland) Climate emergency and connection in ecocritical literature

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 5060)

II Narrative, style and genre as responses to crises

1. **Begoña Simal-González** (University of Coruña, Spain) The Crisis of Narration, New? Sincerity and Residual Humanism: George Saunders's "The Semplica Girl Diaries"
2. **Laura Colombino** (University of Genova, Italy) The Temporalities of Permacrisis in Contemporary Anglophone Fiction
3. **Paula Martín-Salván** (University of Córdoba, Spain) Event, Catastrophe and Crisis in Don DeLillo's *The Silence*
4. **Ivan Stacy** (Beijing Normal University, China) Dialogue in Crisis: Ali Smith's Seasonal Quartet
5. **Ana María Fraile-Marcos** (University of Salamanca, Spain) Fragmentation and Relationality: The Aesthetics of Decolonial Environmental Resilience in Rebecca Campbell's *Arboreality*
6. **Elsa Adán Hernández** (University of Zaragoza, Spain) Portraying Millennial Crises by means of a Narrative Puzzle: A Transmodern Reading of Sally Rooney's *Beautiful world, where are you?*

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 5060)

III Migration, identity, society

1. **Merve Sarıkaya-Şen** (Başkent University, Turkey) Surviving Crisis through Romance: Chinelo Okparanta's *Under the Udala Trees*
2. **Martín Urdiales-Shaw** (University of Vigo, Spain) "The Last (Covid) Stand: Crises and Vulnerabilities in Gary Shteyngart's *Our Country Friends*"
3. **Barbara Arizti** (University of Zaragoza, Spain) Crises Down Under: An Approach To Values And Identity In Contemporary Australian Writing
4. **Auxiliadora Pérez-Vides** (University of Huelva, Spain) Ireland's Affective Crisis in Claire Keegan's *Small Things like These*: Towards a New Ethics of Magdalen Relationality
5. **Slawomir Koziol** (University of Rzeszów, Poland) Margaret Atwood's *The Heart Goes Last* as a satire on neoliberal security in time of crisis
6. **Concluding discussion on crises in the Anglosphere, led by Julia Kuznetski, Chiara Battisti and Silvia Pellicer-Ortin**

Session 37 Abstracts:

I

Julia Kuznetski, Chira Battisti, Silvia Pellicer-Ortin. Introduction. Crises in the Anglosphere: Society, Environment, Narrative

The aim of this seminar is to explore, focusing on literary and cultural practices, the multifarious ways in which literature seems to be responding to the above crisis, but also how it is influencing their construction and our perception of them as a reciprocal process. The main area to be explored is that of the controversial Anglosphere—effectively described by Michael Kenny and Nick Pearce as a "Britain reimagined as an oceanic 'world island', intimately connected with the liberal market economies of the English-speaking world" (2019: 7), which is strongly affected and questioned by these crises and whose very definition is anachronistic for many of the citizens of today's intercultural Anglophone societies. In the three sessions grouped around the topics of society, environment and narrative, we explore the interconnectedness of crises in our contemporary world. Migration, identity, colonisation, military conflicts and extractive capitalism affect the environment, causing such detrimental effects such as floods, pandemics, health crises and species extinction. These multiple

crises demand new narrative forms to express them, to help grasp the ever-evolving cultural and linguistic dynamics of the Anglosphere, and fashion refreshed forms of resilience and hope.

Diletta de Cristofaro, ‘How do you sleep at night knowing all this?’: Intersections of the Sleep Crisis and the Climate Crisis in Contemporary Literature and Culture

Contributing to the emerging field of critical sleep studies, this paper considers the intersections of two of the multiple crises of the present—the sleep crisis and the climate crisis—in a range of contemporary Anglophone texts: Jenny Offill’s realist novel *Weather* (2020), Karen Russell’s *Sleep Donation* (2014), Cherie Dimaline’s *The Marrow Thieves* (2017) and *Hunting by Stars* (2021)—three examples of the ‘sleep-apocalypse’ genre—Finegan Kruckemeyer’s play *Hibernation* (2021), and the Perfect Sleep app by Tega Brain and Sam Lavigne (2021). I show how these texts do not just simply reflect the negative effects that climate change has on sleep health, which are manifold, as scientific research evidences. Rather, cultural production arguably draws attention to structural parallels between the climate crisis and the so-called sleep crisis, namely, contemporary society’s presumed widespread sleep deprivation and rise in sleep disorders. Both crises are the product of a necrogenic capitalist system geared towards continuous extraction—and exhaustion—of resources, from the Earth and human bodies. Thus, in the texts considered, sleep, and more broadly rest, are explored, on the one hand, as a casualty of the climate crisis, specifically, of the extractive capitalism at the crisis’ heart, and, on the other hand, as something whose value we need to reassess as part of our ongoing work to avert climate collapse. Cultural production, therefore, understands sleep as crucial to both human and planetary health.

Eva Darias-Beutel. Crisis Extraordinariness: Critical Relations in Michael Christie’s Greenwood

In their seminal book *Cruel Optimism*, Lauren Berlant explores contemporary Western neoliberal societies through the notion of systemic crisis that she calls “crisis ordinariness.” In its articulation as a temporal impasse, crisis ordinariness involves a suspension of the present, a “regime” under which “life feels truncated, more like desperate doggy paddling than like a magnificent swim out to the horizon” (117). Berlant upholds the power of the imagination to transcend the “undramatic flatness” of that impasse and reactivate a sense of intimacy and reciprocity within our lives (227). Drawing on Berlant’s ideas, this paper will probe the critical nature of relations in Michael Christie’s novel *Greenwood*. Moving back and forth between historical and dystopian contexts, Christie tells about the highly serendipitous stories of four generations of a Canadian family from 1908 to 2038 and their multifarious points of connection with the lives of trees. My plan is to briefly examine how the attentive articulation of relentless crises in the relations among the characters moves the narration forward across a paralyzing sense of suspended lives. I will then focus on the critical relation between human and non-human forces in the novel, particularly trees. My ultimate goal will be to show how that intersecting criticality, generating what Jane Bennett calls “distributive agency,” shapes the story through the principle of reciprocity, turning personal and planetary crises into extraordinary events.

References

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Eugenia Ossana. “Who Wins the War for Your Mind?”: Crises at the Human, Technological and Ecological Intersections in Temi Oh’s *More Perfect*

In a future dystopian scenario where most people are urged to have an implant called the Pulse to be permanently hyper-connected with others, Moremi and Orpheus meet. Intertextually threading the Greek myths of Orpheus and Ariadne, this fictional plot explores the protagonists' lives and love relation, determined by motifs of labyrinths and journeys straddling the world of dreams or "Dreamworld," and the "meat-space" of human consciousness. Alternatively focalised on the two main characters, *More Perfect* tackles three main crises: the overlapping human, technological and ecological reticular intersections. Thus, the realm of the human explores concerns of the body and mind by bringing to the fore the meaning and limits of humanness. Perspicaciously, the narrative also raises controversies about individual memory, consciousness, emotions, and freedom. Concomitantly, state and market forces and institutions co-opt technology with the intention of turning big data into a new religion of security, predictability and consumerism. Last but not least, ecological exertions enter the literary landscape by further complicating the status quo through "the flood" and pervasive extreme heat. In light of the preceding, I will examine this novel by recourse to the philosophical considerations of Achille Mbembe regarding the ongoing human-object blurring dynamics and the extant paradox between data security and human freedom. Additionally, I will examine Matthew Omelsky's speculations on the "neuropolitical" turn in post-crisis African science fiction. Indeed, *More Perfect* shrewdly avers and interrogates the porous condition of human, political, scientific, environmental and spiritual borders and their constraints.

Dave Gunning. Floods in the age of crisis

The language of crisis and emergency is ubiquitous at present, reinforcing the millenarianism without hope that characterises our age. While the current diverse ecological and humanitarian predicaments can clearly be understood as interlinked, the pervasive of crisis talk can spark a tendency to figure the connections through analogy, with each crisis coming to stand in for all the others. This urge to read our situation in apocalyptic terms reduces the clarity through which real situations can be viewed. This paper reads four recent novels in which the metaphorical 'floods' of people requiring refuge are placed alongside the actual experience of rising water levels: Claire Morrall's *When the Floods Came* (2016), Felicity Castagna's *No More Boats* (2017), Season Butler's *Cygnets* (2020) and Amitav Ghosh's *Gun Island* (2020). Between these novels, different modes of imagining the relationship between environmental and migrant 'crises' are active, and the authors show different levels of awareness and scepticism of the ethical tensions raised in the concatenation. Each allows us to think further about the dominance of the idea of crisis in envisioning the present.

Elina Siltanen. Climate emergency and connection in ecocritical literature

Global warming is arguably a crisis that affects how we respond to others. In literary narratives about it, the focus often appears to be on togetherness and connection: when it seems like there is no hope, how can we nevertheless hold on to something? This is true of, for example, Joey Yearous-Algozin's poetry book *A Feeling Called Heaven* which responds to the climate crisis by describing the end of the world as eerily beautiful, and the idea of oblivion that inevitably faces us as surprisingly comforting as we face it together: "there's nothing to be done now / but to await our own destruction / in the presence of each other" (8). Similar implications can be seen in Franny Choi's poem "Dispatches from a Future Great-Great-Granddaughter" (111). Togetherness entails the presence of *affect*, which I view as a reciprocal, relational force. Ecocriticism also engages with relationality, like in Timothy Morton's discussion of global warming as a "hyperobject", which are "things that are massively distributed in time and space relative to humans" (1). In a sense, hyperobjects arguably generate affect as they exist "in a space that consists of interrelationships" (Morton 1). The purpose of the proposed paper is to examine how the hyperobject of global warming might manifest as an affective force in literary examinations of this crisis.

References:

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II

Begoña Simal-González. The Crisis of Narration, New? Sincerity and Residual Humanism: George Saunders's "The Semplica Girl Diaries"

In his latest book, *The Crisis of Narration* (2023), Byung-Chul Han argues that the growing use of stories to sell commodities and discourses globally hides a narrative void. We are living in a "post-narrative era" where the "inflation" of stories does not mean genuine narration but what he calls "storyselling." When Han advocates a return to narration what he ultimately means is a valorization of ethical narratives and authentic relationality. This crisis is behind a movement that emerged in the US at the turn of the 21st century: the New Sincerity. The movement, "variously conceived of as either a reactionary turn to or nostalgia for a "preironic" sincerity, or a "post-postmodern" hybrid or synthesis of irony and sincerity," argues for the need to move "toward a reconstituted ethical humanism" (Williams 2015). Although David Foster Wallace was the first name associated with the New Sincerity movement, the label has later been applied to writers like George Saunders. In this paper I will explore how Saunders navigates the crisis of narration in *Tenth of December* (2013), focusing on "The Semplica Girl Diaries." In this speculative novella he manages to intertwine the satirical thrust with a deep concern for vulnerability and empathy, pointing at a "reconstituted ethical humanism" that is as residual as powerful.

Laura Colombino. The Temporalities of Permacrisis in Contemporary Anglophone Fiction

'I didn't viscerally fear Trump's election until I woke up to the results of the Brexit referendum', claims William Gibson interviewed for *The Guardian*, adding that 'the feeling that we're living in an alternative history now is quite widespread'. The postmodern malady was the sense of an ending: in the late-capitalist exhaustion of the modern project, the future seemed just 'more of the same' (Gasiorek), producing the sense of an interminable present that cannot be imagined as other. Today, the feeling of a loss of direction is clearly settling in its place. Since we do not know where we are going and experience interlocking multiple crises, the feeling is that parallel reality planes coexist as a series of rival alternatives, all equally possible.

In fiction this can produce the levelling of the existing and the non-existing as well as the paradoxical meeting of opposite extremes. The paper will place special emphasis on experiments with time in contemporary fiction and, more marginally, on the screen: how does the sense of suspension, saturation, and/or acceleration of time enter the themes and forms of narration to reflect and simultaneously shape new concepts of both the individual and society? How does fiction represent the ways in which the temporalities of crisis affect agency and decision-making? The paper will tackle these issues through reflections on novels including Kazuo Ishiguro's *Klara and the Sun* (2021) and Ian McEwan's *Machines Like Me* (2019), but also TV series such as *Years and Years*.

Paula Martín-Salván. Event, Catastrophe and Crisis in Don DeLillo's *The Silence*

Don DeLillo's latest novel to date, *The Silence*, published in October 2020, was completed just before the COVID-19 pandemic broke out. It depicts a world-wide technological apocalypse, as all digital communication systems suddenly collapse on the day of the 2022 Super Bowl game. Among its credentials as a text produced in the context of crisis and depicting it is its epigraph, attributed to

Albert Einstein—"I do not know with what weapons World War III will be fought, but World War IV will be fought with sticks and stones"—and the uncannily prescient line near its end: "But remaining fresh in every memory, virus, plague, the march through airport terminals, the face masks, the city streets emptied out".

One of the most salient aspects of DeLillo's portrayal of crisis, similarly to his previous catastrophe-ridden novels *White Noise* and *Falling Man*, is what I would call the retreat to domesticity. The text focuses with suffocating intensity on the events inside the apartment, relinquishing any attempt to provide large scale depictions of the event itself, or how the subsequent crisis is being managed by international institutions. At the heart of the novel lies DeLillo's conviction about the ineffable character of the catastrophic. This paper illuminates DeLillo's approach to catastrophe and crisis, drawing on theoretical approximations to the concept of "event" by Alain Badiou and Jacques Derrida. Additionally, it explores the text's use of paratextual and typographic elements, which creatively contribute to its discourse on catastrophe, while projecting a hopeful, relatively optimistic outlook.

Ivan Stacy. Dialogue in Crisis: Ali Smith's Seasonal Quartet

Against a backdrop of xenophobic graffiti and enraged exchanges on television, radio and social media, the protagonist of Ali Smith's *Autumn* (2016), Elisabeth Demand, reflects that "It is like democracy is a bottle someone can threaten to smash and do a bit of damage with. It has become a time of people saying stuff to each other and none of it actually ever becoming dialogue. It is the end of dialogue." The notion that dialogue is a fundamental aspect of healthy democratic society is being increasingly questioned, particularly in the wake of the misinformation-driven elections of 2016. This scepticism is evident in Smith's Seasonal Quartet, which responds to the nationalist retrenchment of Brexit by examining the cacophonous and often malicious forms of political discourse that are at once a symptom of political crisis and a cause of further fragmentation. Yet the defining and central formal property of all four texts is that they are built around unexpected encounters between protagonists from different backgrounds, and whose conversations bring to light unseen aspects of history and society. In doing so, these dialogues foster understanding and empathy – although such positive outcomes are not always guaranteed. For this reason, this paper argues that while the Quartet cannot be regarded as optimistic, it does represent an attempt on Smith's part to respond to a crisis in dialogue by identifying qualified forms of communication that can serve as the basis of progressive political action.

Ana María Fraile-Marcos. Fragmentation and Relationality: The Aesthetics of Decolonial Environmental Resilience in Rebecca Campbell's *Arboreality*

This paper posits that, in response to the concern about the social and environmental crises presently afflicting humanity and the planet Earth, there is an incipient strand of speculative fiction that veers away from customary dystopian narratives to imagine hopeful alternatives to the ominous planetary apocalypse looming in the horizon. Focusing on *Arboreality* (2022), by the settler Canadian writer Rebecca Campbell, as an example of an emerging aesthetics of decolonial environmental resilience, I argue that the book conveys the many layers of "slow violence" resulting from understandings of extractive modern progress. While shifting from deep geological time to the near future and from various regions in the world to very specific locations in British Columbia, Canada, the six stories that make up the book put the limelight on the need to question the Enlightenment divide between nature and culture informing the normative western ethos. In the process, western ways of knowledge are set in productive conversation with other human and other-than-human epistemologies. I suggest that this emphasis on relationality is paradoxically conveyed through an aesthetics of fragmentation that is best appreciated in Campbell's combination of multiple genres and narrative styles, the creation of a polyphony of voices and various focal perspectives, as well as the adoption of the short story

cycle as a means of structuring the plot. Thus, the book's formal fragmentation and thematic relationality successfully conveys the possibility of a holistic ethics of "natureculture" interdependence and decolonial resilience.

Elsa Adán Hernández. Portraying Millennial Crises by means of a Narrative Puzzle: A Transmodern Reading of Sally Rooney's *Beautiful world, where are you?*

"Beautiful world, where are you?" is the question that the two female protagonists of the novel with this same name ceaselessly try to answer. Through the portrayal of the particular stories of two Irish women in their thirties, Sally Rooney explores the intricacies of human relationships against the backdrop of a globalized world. By means of ongoing email exchanges, Alice and Eileen are preoccupied with their inner worlds and "millennial crises", while reflecting on a world that is actually "burning" around them. While contemplating abstract philosophy or have informal talks about sex, they also question their existence in a collapsing era. Thus, Rooney seems to be critically responding to the emergence of a new cultural paradigm: Transmodernity, "the paradigm that allows us to think our present" (Rodríguez Magda 2019, 21). As the narrative unfolds, readers perceive that the characters' experiences are shaped not only by their individual choices but also by larger external forces tied to our interconnected and globalized world. The complexity, fluidity and fragmentation of human relations is also revealed through the structure of the novel, with its combination of chapters with variable focalisation and the previously mentioned emails—a particular way of presenting the story that may recall a narrative puzzle. Thus, the novel—both in form and content—dives into the so called "millennial crises" of the protagonists, showing how these are inevitably interwoven with the broader currents and crises of our global landscape, accurately matching some of the main tenets of this Transmodernity.

III

Merve Sarıkaya-Şen. Surviving Crisis through Romance: Chinelo Okparanta's *Under the Udala Trees*

Toni Morrison puts forward the argument that "[r]omance offer[s] writers not less but more; not a narrow a-historical canvas but a wide historical one; not escape but entanglement" against the prevailing notion that "romance is an evasion of history" (38). Chinelo Okparanta's *Under the Udala Trees* (2015), a narrative relying on the conventions of romance writing, conforms to Morrison's statement with its exploration of black lesbian love against the backdrop of the Nigerian civil war (1967-1970) which caused the lives of more than 800,000 people. The novel is published in the aftermath of a crisis evoked by a bill signed into law by Nigeria's then president Goodluck Jonathan. The bill includes up to 14 years' imprisonment for same-sex relationships, gay marriages and gay rights solidarities. Putting these tragic and brutal historical facts into words through the strategies of romance writing, the novel portrays the predicament of a Nigerian lesbian girl named Ijeoma victimised by the Nigerian civil war and the crisis of a never-ending hatred against gay love. Starting from this premise, this paper aims to analyse how *Under the Udala Trees* responds to the crisis evoked by the Nigerian civil war by crossing the boundaries of romance writing and offering an alternative world for the victims of hatred against gay love. In doing so, this paper will explore the role of romance writing in the narration of crisis within the context of black queer studies, especially considering Nigeria.

Martín Urdiales-Shaw. "The Last (Covid) Stand: Crises and Vulnerabilities in Gary Shteyngart's *Our Country Friends*"

Drawing from a number of cultural critics, sociologists and philosophers, such as Zygmunt Bauman who foresaw the contemporary “expropriation of the state” in 1998 (*Globalization: The Human Consequences*), and more recently, philosopher Byung-Chul Han, who has expounded at length on the modern individual’s metamorphosis from citizen to consumer (*Infocracy*, 2022 ; *Psychopolitics*, 2017; *In the Swarm*, 2017), along with sociologist Daniel Innerarity’s claim that western liberal democracies, in the global era, lack the complexity to deal with highly unstable and unpredictable social worlds (*Una teoría de la democracia compleja*, 2020) the present paper proposes to examine Gary Shteyngart’s pandemic novel *Our Country Friends* (2021) as a text that foregrounds composite crises and individual vulnerabilities in contemporary America. Through the familial group and friends who self-isolate in upstate New York, fleeing the city at the worst stage of the Covid-19 pandemic in the US, Shteyngart’s novel effectively deploys the ways in which socioeconomic, political, ethical and sanitary crises become an inextricable mesh during the Trump presidency. In an age dominated by the confusing and inconsistent paradigm of globalization (Latour, *Down to Earth: Politics in the New Climatic Regime*, 2018), involving complex, often obscure, cause-effect relations among business and industrial interests, institutional politics and public discourse, digital and traditional media outlets, I will argue that the respective vulnerabilities of various characters in *Our Country Friends*, in their (virtual or physical) exposure to the “America beyond”, become symptomatic of this complex, multifaceted set of global and American crises.

Barbara Arizti. Crises Down Under: An Approach to Values and Identity in Contemporary Australian Writing

This paper argues that the revision of Australian identity initiated in the last decades of the twentieth century is currently gathering speed fuelled by a succession of crises. Its approach to the transformation of values and identities rests on two main pillars: first, the need for a theoretical wide-angle lens to provide a fuller picture of a time in transition; and second, the role played by contemporary writing, the novel primarily, but also memoirs, in both registering and modulating the changes underway. Within the frame of transmodernity, the emerging socio-cultural paradigm, it analyses a significant corpus of works by Tim Winton, Inga Simpson, Richard Flanagan, Alexis Wright, Janette Turner Hospital and Charlotte Wood. The aim is to provide a glimpse into new narratives inspired by systemic and reactive crises affecting people and the environment that are partly rooted in colonisation. In particular, it highlights the turn to Indigenous philosophies and practices as an invaluable contribution in navigating human and environmental crises. The paper starts by highlighting the importance of perspective when addressing crisis, identity and change in a settler colony like Australia; defends the return of ethical concerns and how it affects the study of trauma, vulnerability and care; foregrounds the transmodern appreciation of the commonalities of existence; and investigates into the growing interest in Indigenous cosmologies, another defining trait of the transmodern mentality.

Auxiliadora Pérez-Vides. Ireland’s Affective Crisis in Claire Keegan’s *Small Things like These*: Towards a New Ethics of Magdalen Relationality.

The scandal around the infamous Magdalene Laundries and Mother and Baby Homes figures as one of the most poignant episodes of Ireland’s recent history. Since the earliest uncovering of the long-hidden details of this “architecture of containment” (Smith 2007), which scapegoated unmarried mothers and other women deemed socially “deviant” through coerced confinement and a regime of forced labour and violence in Church-run institutions, many literary texts and cultural products have tackled this social crisis from varied representational angles. This paper focuses on *Small Things like This* (2021), the latest novel by the acclaimed Irish writer Claire Keegan, which is articulated around an affect-oriented engagement to respond significantly to the Magdalenes’ predicament. The story

follows Bill Furlong throughout his existential dilemma between keeping a life of reasonable privilege or succouring Sarah, one of the inmates of the local “training school” for girls that he coincidentally meets when she is trying to escape the convent. Given its narrative emphasis on the protagonist’s growing affinity towards Sarah’s plight and how his proactive response to injustice may destabilise his own well-being, I contend that the novel can be read through the lens of Sarah Ahmed’s postulates about “affective relationality” (2004; 2010) and Lauren Berlant’s notion of “cruel optimism”. My analysis attempts to demonstrate how Keegan foregrounds the continuum of ostracisation that the victims of Ireland’s institutional system conveyed, and she interrogates the ongoing crisis between radical empathy and the presumed Christian values also addressed in the novel, like compassion and mercy for vulnerable individuals.

Slawomir Koziol. Margaret Atwood’s *The Heart Goes Last* as a satire on neoliberal security in time of crisis

One of the results of the challenges and insecurities created by the neoliberal permacrisis (including economic instability, social inequality and environmental degradation) is the rise in popularity of gated communities – residential developments that are enclosed and feature controlled access. Gated communities often prioritize security – within their confines residents may feel shielded from the uncertainties of the external world barely controlled by the weak state. Employing private security personnel, surveillance cameras and other security measures, gated communities are supposed to create a visible and tangible sense of protection.

The paper focuses on the way in which Atwood’s novel *The Heart Goes Last* (2015) satirizes the idea of security as the main selling point of gated communities, showing that the gates, walls and technologies of surveillance are not so much means of protection as tools of control aimed at breeding submissive neoliberal subjects.

The story is set in a near-future America that has been devastated by economic collapse and social unrest. The main characters, Stan and Charmaine, are a married couple struggling to make ends meet. In a desperate attempt to escape the chaos outside, they sign up for a social experiment taking place in the gated town of Consilience. The experiment, called the Positron Project, promises stability, security, and a comfortable life – half of the time. The other half pays for the comfort and security, as the inhabitants have to live and work every other month in a large, private prison occupying part of the town.

38. Class and Conflict in Anglophone Literatures: The Historical Dimension **[in person]**

Convenors:

- Martina Domines Veliki (University of Zagreb, Croatia)
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- Alberto Lázaro (University of Alcalá, Spain)
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Abstract:

The theme of social class and conflicts related to social status have been central in Anglophone fiction, from the early narratives to contemporary works. The aim of this seminar is to explore how authors have tackled class divisions, depicting the struggles and tensions that arise as a result, and how the representation of these class issues has evolved over time, reflecting changing social and political contexts. Thus, contributions are invited that address the representation of class in historical fiction and its relationship to social and political contexts, the construction of class identity in different periods, and the role of race, gender, or other intersecting identities in class dynamics.

Names and Affiliations of all Presenters:

Slot 1 (Session 8)

1. Montori, Irene (University of Naples “Federico II”)
2. Breen, Jane (Independent Researcher)
3. Díaz Lage, José María (UNED, Spain)

Slot 2 (Session 9)

1. Domines, Martina (University of Zagreb, Croatia)
2. Berberich, Christine (University of Portsmouth, UK):
3. Lázaro, Alberto (University of Alcalá, Spain)
4. Burcar, Lilijana (University of Ljubljana, Slovenia)

Seminar 38 Abstracts, according to Session:

Session 8 (Thursday, 29 August 2024, 15:30-17:30, Anthropole 1129)

1. “Raphael’s Condescension in Jane Austen and George Eliot: Assessing Class and Gender in the Nineteenth-Century Novel”

The moment of Raphael’s condescension when he visits our first parents in Milton’s *Paradise Lost* (1674) is recalled with surprising frequency throughout the nineteenth-century novel. One of the things everyone remembers about Mr. Collins in Jane Austen’s *Pride and Prejudice* (1813) is his overuse of the word “condescension” to praise his patron, Lady Catherine de Bourgh. In George Eliot’s *Middlemarch* (1871), Dorothea parallels Mr. Casaubon to “Milton’s affable archangel” when he condescends to explain his grand project “with something of the archangelic manner.” A historical and comparative analysis of the relation between Milton’s scene of condescension and the two novels shows the radical semantic shift that the term underwent. In Milton’s poem, the word expressed the happy and voluntary quality of a superior nature, showing “submission to equality with inferiors” (Johnson’s Dictionary), particularly in a religious context. However, in the late nineteenth century, the word took negative undertones, which implied haughtiness or patronizing attitudes in people at a social advantage, like Lady Catherine in *Pride and Prejudice*, or a cultural advantage, like Mr. Casaubon in *Middlemarch*. This is an interesting case study of linguistic and literary adaption, reflecting changes in the social context. Therefore, the paper focuses on the secular and parodic

displacement of condescension to demonstrate how the word migrated, in unexpected ways, from religion into class and gender dynamics through the reception of Milton in Jane Austen and George Eliot.

2. “An Uncongenial Alien Permanently Intruding: the Pervasiveness of Poverty and Class in the Novels of the Brontës”

This paper seeks to redress a critical imbalance in perceptions of class division in Brontë novels, privileging social status over gender considerations. The front of respectability afforded by the parsonage at Haworth disguised the spectre of poverty and shame always at the shoulders of the Brontë children: living amidst the sanitation crisis of a Yorkshire mill town during the Industrial Revolution; not far from the slum horrors of Liverpool, so thoroughly documented by Marx and Engels in *The Condition of the Working Class in England*; and only one generation removed from the severe privations of their Irish father. My paper, therefore, sets their work within the social and political contexts of the time and details how class anxiety leeches through into the novels, specifically in the consciousness of major characters such as the Jane Eyre, Helen Huntingdon, Lucy Snowe and Cathy, as well as the most obvious figure of Heathcliff. I discuss the broader sweep of social status and class on character motivation and agency, addressing the issue at a lexical and syntactical level to demonstrate how fear of destitution pervades the sentence structure, setting and narratives of the novels. There has been much literary criticism over the past half century which focuses upon inequality and constraints of gender in the Brontë novels. Whilst engaging with this notion, my approach posits existential struggle as primarily one of class and social standing.

3. “Untenable positions in the face of class conflict: George Gissing’s *Demos*”

Although many of George Gissing’s novels, famously summarized in bulk by George Orwell as “not enough money”, can be said to address class conflict, none does so more directly than *Demos: A Story of English Socialism* (1886). As its title suggests, *Demos* revolves around overt class conflict: it is the story of a militant trade unionist who unexpectedly inherits the means to fulfil his project of a Socialist-inspired, workers-owned mill. In this paper I focus on the political positions represented via different characters. These include a corruptible Socialist with the best interests of his class in mind (Richard Mutimer); two suddenly wealthy proletarians whose attempt to enter the middle classes is doomed to failure (Adela and ‘Arry Mutimer); an incendiary revolutionist driven by resentment, given to take other Socialists as his target (Comrade Roodhouse); two positively portrayed, somewhat Dickensian working-class characters who know their place (Daniel Dabbs and Emma Vine); a talented writer and respected Socialist leader (Westlake); a reactionary who could be expected to be swept by the forces of history but unexpectedly wins the day (Hubert Eldon) and a disenchanted, disabused vicar who acts as Gissing’s main mouthpiece (Mr. Wyvern). The positions represented by these characters prove incapable of solving the contradictions that the conflict staged in the novel poses. Eventually, it is only a convoluted plot twist that can bring closure to the narrative.

Session 9 (Friday, 30 August 2024, 10:30-12:30, Anthropole 1129)

1. “Class and gender in Ethel Carnie Holdsworth’s *This Slavery* (1925)”

Ethel Carnie Holdsworth was born into a Lancashire weaving family four miles south-east of Blackburn. She entered the mill half-time at the age of eleven while still attending school, and two years later she went into the mills full-time as a winder. In her later fiction and journalism Carnie Holdsworth was a voracious critic of the factory system and the life it offered to its ‘slaves’. Her

novel *This Slavery*, published in 1925, was a radical, polemical novel and a key intervention in the history of British working-class writing. It follows the lives of three generations of women in the working-class community, all of them on the brink of starvation. Therefore, women's experiences in the capitalist system of production become for Holdsworth significant sites of class consciousness and subsequent struggle against the system. At the centre of *This Slavery* is a passionate feminist-Marxist critique of both economic and sexual slavery, coupled with a plea for women's freedom under socialism. The novel identifies the household and women's bodies as sites of women's oppression, and it opens itself up to material feminist readings. By using such readings, my paper will situate Holdsworth's writing within the context of the early 1920s working-class writing in England. It will also try to show how social realism and romance combine in order to question and criticize the position of women in the capitalist system.

2. "Detecting Nazi Crime and Unravelling Class: the case of Robert Wilson's *A Small Death in Lisbon* by Robert Wilson"

In recent years, there has been a veritable explosion of crime and detective novels from across the world that deal with the legacies of the Third Reich: historical novels that are set in the 1930s and 1940s and engage with Nazi crime while it is happening, or, more interestingly, contemporary crime novels where a crime is found to be linked to those of the past. Robert Wilson's *A Small Death in Lisbon* (1999) walks the fine line between those two scenarios, with one narrative strand starting in 1941 in Berlin, and another starting in the late 1990s in Portugal. Through the investigation of the brutal murder of young Caterina Oliveira, daughter of a prosperous and well-connected lawyer, inspector Ze Coelho navigates temporal landscapes that reveal connections between war-time crimes, the right-wing Salazar government and their repercussions into present times. Class features prominently as class status and privilege are revealed to serve as a protective shield against prosecution for crimes both past and present. In this novel, the personal and political, the past and the present, are intertwined skillfully; the ultimate message is that the past is throwing its long shadows on to contemporary society, and its crimes need to be uncovered. Focusing on the socio-historical background and context of the novel, this paper will assess character backgrounds, societal fault lines, and the interplay of personal, political and historical elements, in order to offer insights into the representation of class in contemporary crime writing.

3. "Exploring Marginalized Voices in Victoria Hislop's Depiction of the Spanish Civil War"

In recent years, the Spanish Civil War has served as a compelling backdrop for a plethora of British and Irish historical novels. Esteemed authors, including Patrick McGrath, Colm Tóibín, Lindsay Ashford, Jack Ludlow, and C. J. Sansom, have drawn inspiration from Spain's tumultuous 1930s civil war to craft narratives that aspire to realistic portrayals, delving into the political struggles and social conflicts of the era with a commitment to authenticity. Victoria Hislop's novel, *The Return* (2008), stands out within this literary landscape by offering a meticulous account of the tragedies endured by the Ramirez family, a lower-class Granada family, during Spain's devastating civil war. Hislop, as revealed on her website, conducted extensive research, reading over 60 books in both English and Spanish that delve into the Spanish conflict. Unlike narratives focusing on grand battles and warfare, *The Return* provides readers with an intricate depiction of crucial social aspects woven into the fabric of the conflict. In fact, the Ramirez family's internal division by political affiliations forces each member to align themselves with a particular side, presenting readers with a nuanced exploration of the socio-political landscape. Therefore, the novel prompts thought-provoking questions about the intricate interplay between fact, fiction, and truth. Employing Kate McLoughlin's war representation perspective, as outlined in *Authoring War* (2011), this paper aims to examine Hislop's portrayal of the Spanish Civil War, scrutinizing its faithfulness to the social context of the time. The analysis

encompasses narrative and rhetorical devices, thematic content, and the author's underlying ideological motivations.

4. "Claude McKay's Proletarian Sonnets: Class Struggle as Struggle against Racism"

The depiction of class struggle features prominently in the American canon of the first half of the 20th century. Socially engaged critics, however, have placed the focus almost exclusively on prose fiction to the exclusion of the works of poets such as Claude McKay, one of the central figures of the early Harlem Renaissance. This has further contributed to the marginalization and ousting of socially engaged Marxist poetry from the canon and curricula. The paper redresses this imbalance by drawing attention to McKay's socially engaged sonnets which helped to expand the horizons and culturally empower the exploited poor in America (and by extension the proletariat in England). McKay's proletarian sonnets were groundbreaking as they addressed the class struggle by problematizing amongst others the spread of racism among the dock labourers in London in the wake of WWI, while demonstrating that institutional racism functions as one of the building blocks of capital accumulation. McKay's made use of a traditional, highly aestheticized sonnet form and gave it a new ethical premise to disclose the way racism is whipped up and implanted among the working class by the then privately owned corporate newspaper outlets. His sonnets, which demonstrate that different stages of capitalism produce their own version of racism, helped to empower working-class readership in the USA and England to see through racist ideology and join their forces in their common struggle for universal social justice.

39. Transformations of the Environment in Victorian, Edwardian and Modernist Essays [in person]

Convenors:

- Dominika Buchowska-Greaves (Adam Mickiewicz University, Poznań, Poland)
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- Bénédicte Coste (Université de Bourgogne, France)
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Abstract:

Victorian, Edwardian and Modernist essays have been mainly studied as exemplifying the art of criticism in their time or as products of the periodicals in which they were initially published, or as parts of writers' production. The aim of this seminar is to focus on the way the essays of the late 19th and early 20th centuries register and reflect the environment in which their authors were living, and its transformations.

Rural or urban, beautiful or polluted, affected or damaged by urbanization or war, how did the environment find its way in the essay? Was this eminently plastic genre affected in some way in its style or form by the transformations of the environment? Asking such questions will be a way of exploring essays by canonical writers as well as neglected ones and refining our knowledge of what the environment meant for them.

Names and Affiliations of all Presenters:

1. Bojana Aćamović, Institute for Literature and Art, Belgrade
2. Dominika Buchowska, Adam Mickiewicz University, Poznań, Poland
3. Michele Brugnetti, Sapienza University of Rome, Italy & Silesia University, Katowice
4. Bénédicte Coste, Université de Bourgogne, France
5. Catherine Delyfer, Université Toulouse Jean-Jaurès, France
6. Stella Granier, Sorbonne Université, France
7. Clémence Laburthe-Tolra, Université Paul-Valéry Montpellier3, France
8. Mark Niemeyer, Université de Bourgogne, France
9. Christine Reynier, Université Paul-Valéry Montpellier3, France

Session 4 (Wednesday, 28 August 2024, 10:30-12:30, Synathlon 2218)

- Mark Niemeyer, Université de Bourgogne, France
'Thomas Cole's 'Essay on American Scenery' and the Vanishing Wilderness: A Tentative Early Expression of the American Ecology Movement'
- Stella Granier, Sorbonne Université, France
'Ruskin's chromatic ethics in the birth of the Anthropocene'
- Michele Brugnetti, Sapienza University of Rome, Italy & Silesia University, Katowice
'The Landscape Within: The Aesthetic Renegotiations of a Changing Environment in Ruskin, Lee, Stephens, and Woolf'

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Synathlon 2218)

- Bénédicte Coste, Université de Bourgogne, France
"The Ugliness of Modern Life" (1897): Fin de siècle Crisis of Sensibility according to Ouida'
- Catherine Delyfer, Université Toulouse Jean-Jaurès, France
'Dwelling with birds in Vernon Lee's periodical essays'

- Bojana Aćamović, Institute for Literature and Art, Belgrade, Serbia
‘The Peripatetic Experience of Urban Environment in Virginia Woolf’s Essay “Street Haunting: a London Adventure”’

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Synathlon 2218)

- Dominika Buchowska, Adam Mickiewicz University, Poznań, Poland
‘Ecocritical perspectives in Woolf’s “Street Haunting: A London Adventure” and “Kew Gardens”’
- Christine Reynier, Université Paul-Valéry Montpellier3, France
‘At One with the Universe: Sylvia Townsend Warner’s “Environmental” Essays’
- Clémence Laburthe-Tolra, Université Paul-Valéry Montpellier3, France
‘From Austerity to Ecology: Sackville-West Rooting for the Conservation of Rural Landscapes in her Wartime Essays’

Session 39 Abstracts:

1. THE PERIPATETIC EXPERIENCE OF URBAN ENVIRONMENT IN VIRGINIA WOOLF’S ESSAY “STREET HAUNTING: A LONDON ADVENTURE”

The paper analyses Virginia Woolf’s essay ‘Street Haunting: A London Adventure’ (1927) focusing on its presentation of *flânerie* as an activity that stimulates escaping one’s self and connecting with the environment (human and non-human). Underlying Woolf’s approach to walking is the belief that by abandoning one’s everyday self for the duration of the walk and becoming immersed in the anonymity of city streets one gains an opportunity for pure observation, freed from memories and fantasies. Such an approach is reminiscent of the one adopted by Henry David Thoreau, which incorporates what L. Buell in *The Environmental Imagination* terms “voluntary simplicity” and “self-relinquishment”. As observed by some scholars (e.g. B. Arsić in *Bird Relics*), Thoreau engages in walking not to delve deeper into his own thoughts and feelings, but to open up to the environment, which seems to be Woolf’s aim as well. Exploring the relation between walking, the writer’s self, and the experience of the environment and bearing in mind the urban setting of the analyzed essay, we will also consider the role of the “eye” in Woolf’s text contrasting it to Michel de Certeau’s notion of the solar Eye as presented in *The Practice of Everyday Life*. The analysis aims to offer some views on how the authorial self is shaped by the (transforming) environment, at the same time elucidating the relations between Virginia Woolf as a representative European modernist and the authors of the American Renaissance (Thoreau, Emerson, Whitman), in many ways proto-modernists themselves.

2. ‘Ecocritical perspectives in Woolf’s “Street Haunting: A London Adventure” and “Kew Gardens”’

The paper examines Woolf’s approach to the urban and natural environment in her two essays ‘Street Haunting: A London Adventure’ (1927) and ‘Kew Gardens’ (1919). ‘Street Haunting’ presents to the reader the experience of urban solitude as the narrator sets out for a walk in the city of London. The narrator provides us with little remarks and observations ignited by the sights and sounds of the city, which enable her to leave behind her own memories and preoccupations, freeing her mind to engage with the very activity of walking and experiencing the urban setting. Focusing on the moment by means of abandoning oneself, enables the narrator to engage herself with that given (urban) environment. In ‘Kew Gardens’, the visitors to the park, although initially deeply engaged in their own thoughts and past reminiscences, gradually abandon them to focus on the very moment of their encounters with nature. Both environments provide one with the opportunity to escape oneself to merge with that environment and focus on the here and now, emphasising the modernist idea of the

importance of living in the moment. However, Woolf seems to be making an important statement about the significance of the natural world as opposed to the urban one: in 'Kew Gardens' human and natural worlds merge harmoniously, as the characters are drawn to the flower bed to find peace from the chaos of city life. In the face of the beauty of nature: falling petals, butterflies, the snail, and the grass the characters can distance themselves from their daily pointless engagements to experience the natural surroundings. Yet in 'Street Haunting', the human experience is alienated and solitary by the overpowering presence of the city as a non-human environment. The paper refers to Lawrence Buell's concept of ecocriticism (*The Future of Environmental Criticism*, 2005) showing how different modes of observations used by Woolf lead to different relationships with the environment.

3. 'The Landscape Within: The Aesthetic Renegotiations of a Changing Environment in Ruskin, Lee, Stephens, and Woolf'

My paper investigates how the aesthetic glance has come to terms with the transformed relationship between humans and non-humans from the mid-nineteenth century to the early twentieth century. Four essays will be surveyed: John Ruskin's 'On the Novelty of Landscapes' (1856), Vernon Lee's *The Beautiful* (1913), Frederic George Stephens 'Modern Giants' (1850), and Virginia Woolf's 'Evening over Sussex: Reflections in a Motor Car' (posthumously published in 1942). These texts demonstrate how the transformations of the environment are internalized in the secularised body, which thus becomes a suitable site to store and register excitement or anxiety in the long fin de siècle. Furthermore, it will be argued that by challenging Adorno's 'ideal of *clara et distincta* perception and indubitable certainty', the aesthetic essay genre is a crucial component in such a process. It simultaneously allows for the enactment of the uncertainty induced by the changing environment and the recourse to art essays proclaims a regenerative and spiritual refreshment through beauty to combat that same feeling of uncertainty.

Finally, my paper suggests that the concern for the beneficial effects of art as presented in these essays can help us better assess our current critical interest in theorizing the role of literature in the present planetary condition. If, as Kerridge (2014) suggests, one ought to ask: 'how good is this novel, poem, play or work of non-fiction from the viewpoint of environmental priorities?', it is nevertheless possible to argue that the connection between art and environmental surroundings was already manifest in the art critics of Victorian and Edwardian times.

4. "'The Ugliness of Modern Life' (1897): Fin de siècle Crisis of Sensibility according to Ouida'

In some periodical contributions from *The Woman's World* (1888) to the *Nineteenth Century* (1897), Ouida (Marie-Louise Ramé, aka de la Ramée, 1839-1908) does not lament the effects of progress or science but rather the psychological and anthropological consequences of the loss of beauty. Taking her cue from most sages of the nineteenth century, she contrasts past and present and focuses on urban conditions of life. The variety of examples she explores, the heterogeneity of fields she situates her analysis in, along with empiricism, accumulation, and a clumsily qualitative approach certainly appear as a lack of method, even for nineteenth-century standards. But her apparent awkwardness also enables her to embrace the totality of modern experience. Paying attention to the sensory world, to the 'aesthetic', and exploring its transformations, she attempts to study the anthropological effects of capitalist industrial development. These effects are destructive not only of beauty but of beauty-lovers doomed to be replaced by the modern individual, exemplarily embodied in the figure of the cyclist and motorist, the tourist, and ultimately, the 'cad'.

While men and women of science from different backgrounds, with various educations, were interested in physiological aesthetics, such as Grant Allen in *Physiological Aesthetics* (1877) and Vernon Lee, all attempting to give it a theoretical basis through rigorous experimentation, Ouida adopted an empirical approach and heterogeneous corpora. A transnational woman of letters, moving

from aesthetic experience to morality and ethics, from the material to the symbolic, touching on economics, she offers a *radical* analysis of a civilization henceforth opposed to culture.

5. 'Dwelling with birds in Vernon Lee's periodical essays'

Published in 1895 in the *Fortnightly Review*, Vernon Lee's essay 'Beauty and Sanity' invites us to follow the writer's musings on the mind/body response. In this exploration, the inventor of 'psychological aesthetics' examines the relationship between the study of art and its physical benefits, so as to probe the 'life enhancing qualities of objects' (Bernard Berenson, *Florentine Painters of the Renaissance*, Putnam & Sons, 1896). Yet, her investigation is not limited to objects *per se*, since she also carefully records the physiological, mental, aesthetic and moral effects of her nature walks and, more specifically, her encounters with birds. Watching 'peewits', 'blackbirds', 'thrushes', 'rooks', 'wagtails', 'swallows', 'pigeons', 'wild ducks', 'sea-gulls' and 'herons,' she notes that her overriding impression is one of 'infinite briskness' that 'transfer[s] into my feelings', making life seem 'so rich and various' that '[m]ore seems not merely to be brought to me, but more to exist, wherewith to unite it all, within myself'. She concludes: 'Such moments, such modes of being, ought to be precious to us... and we should recognise their moral worth.'

In this paper, I shall analyze these 'modes of being' and examine how Lee embraces 'thinking with birds' (Felice Wyndham, Norton 2024) through a study of several little-known essays that focus on nature. Although Lee is better known as an aesthetic art critic than a nature writer, I argue that her engagement with natural environments and non-human animals is worthy of consideration, because it reveals a form of *fin-de-siecle* ecocritical consciousness at work in her periodical pieces which is absent from her fiction, but also because it informs the topography of her essay writing and illuminates her process as a 'slow serialist' (Linda Hughes, 2021).

6. 'Ruskin's chromatic ethics in the birth of the Anthropocene'

The age of industrialisation in Great Britain was the reign of coal: a hinge for the whole energetic system of the country, coal entailed deep civilisation changes that continue to shape our present. It coloured both the Victorian urban landscape and our imaginations: to this day, we continue thinking of and representing this cultural era as a bleak, dark one. One voice perceived most acutely, as early as the second half of the 19th century, the profound changes that were operating: in his 1884 lecture 'The storm-cloud of the 19th century', John Ruskin registered, on a moral and spiritual mode, the birth of what today we call the Anthropocene, a geological epoch shaped by human action.

This visionary address was permitted by a keen awareness of his environment. More specifically, Ruskin paid a particular attention to the colours that surrounded him and how to honour and reproduce them in painting or drawing. However, chromatic debates were taking place at this time, following the invention of coal-tar dyes and new synthetic colours in the 1850s, debates in which Ruskin held a key position. The ERC-project Chromotope investigates this 'chromatic turn' in literature, art, science and technology. In keeping with this study, this paper will explore the chromatic ethics built by Ruskin through his meticulous attention to the natural but also urban world around him, and the moral scaling he established in his writings in regard to the despised darkness of coal modernity in contrast to the sacred colours of nature.

7. 'From Austerity to Ecology: Sackville-West Rooting for the Conservation of Rural Landscapes in her Wartime Essays'

In her horticultural chronicle published on October 5, 1952, in *The Observer*, Vita Sackville-West suggested that country dwellers who could not afford to buy trees from nurserymen should perhaps

transplant wild cherries growing in forests and save them from ‘an early doom at the hands of farmers or woodmen’ (Sackville-West 1953). This remark spurred a row with Mr. Jackman, a nurseryman who accused Sackville-West of encouraging individuals to garden “on the cheap” while disregarding his profession. Yet, Sackville-West counter-argued that she had a ‘duty towards (her) more impecunious readers,’ putting forward her readers’ financial situations (Sackville-West 1953).

As she writes in times of austerity during and after World War Two as well as throughout the Dig for Victory campaign, I wish to show how Sackville-West does not only prove to be ‘frank about prices and happy to recommend the cheaper choices along with the more expansive ones’ (Nagel 2019), but also address waste throughout her chronicles. In doing so, she suggests various ways to recycle green matters so as to keep the countryside alive.

Reacting to social and environmental changes such as urbanization, post-war reconstruction, as well as the disappearance of country houses (Mandler 1997; Parkes 2023), Sackville-West advocates for a retreat to the countryside throughout her chronicles. The preservation she seeks is tinged with nostalgia and pastoralism, epitomizing an “English ideology of ruralism” (Simon 1995) in which heritage is constantly addressed.

While several studies have demonstrated the conservative dimension of Sackville-West’s poetry (Blyth 2009; Griffiths 2021), I wish to contend that her horticultural pieces also read as a means to conserve rural landscapes as Sackville-West shares an ecological mode of attention to her readers when writing her wartime essays.

8. ‘Thomas Cole’s “Essay on American Scenery and the Vanishing Wilderness”: A Tentative Early Expression of the American Ecology Movement’

Thomas Cole is generally recognized as the founder of the Hudson River School, a movement which brought together many of America’s leading landscape painters between the 1830s and the nation’s centennial in 1876. Twelve years before his early death, Cole published his “Essay on American Scenery” (1836). This relatively short work, which appeared in *The American Monthly Magazine*, remains the artist’s most significant statement about the young country’s natural beauty and has occasionally been regarded as an early contribution to the American ecology movement. Such an interpretation makes at least partial sense since Cole offers strong praise for the country’s striking scenery, a praise clearly colored with the rhetoric of cultural nationalism that pervaded much American antebellum public discourse. And, near the end of the essay, the artist’s lamenting of “the ravages of the axe” (12) seems to be a clear call for the need to protect nature.

The last few paragraphs of the essay, however, include a few twists and turns that muddle both its nationalistic pride in the country’s untouched wilderness and its apparently clear proto-environmentalist message. While it is difficult to reconcile these apparent contradictions, one explanation might be found in Cole’s acceptance of the cyclical theory of civilizations, evident, most notably, in his famous series of five paintings entitled *The Course of Empire* (1833-1836) and in his strong religious beliefs, both of which seem to have led him to simultaneously lament and accept the fast-paced change that was already beginning to destroy the nation’s natural beauty. While there is, thus, evidence of an interest in ecological concerns in Cole’s “Essay on American Scenery,” it remains a fundamentally ambiguous statement, which, perhaps regrettably, falls short of militancy.

9. ‘At One with the Universe: Sylvia Townsend Warner’s ‘Environmental’ Essays’

Is there such a thing as an environmental essay in the British tradition of the genre and more specifically, in the first half of the twentieth century? This talk means to look for clues for an answer in Sylvia Townsend Warner’s essays.

S.T. Warner (1893-1978) was a poet, novelist and short story writer who became popular with her first novel *Lolly Willowses* (1926) and was almost forgotten afterwards; recently, her work has known

some form of revival and in 2012, a selection of her essays, *With the Hunted*, was published for the first time (Tolhurst). From 1916 until the 1970s, S.T. Warner indeed contributed to various periodicals such as *Blackwood's Magazine* (1916), *Time and Tide*, *The Countryman*, *The New York Herald Tribune*, to quote but a few. If, under the impulse of the Sylvia Townsend Warner Society, her poetry and fiction have begun to be explored, mainly from a biographical and political angle, her essays mainly remain a field untilled by criticism.

'A distinguished literary critic' (Tolhurst) who wrote on Proust and Jane Austen, S.T. Warner also produced short pieces which deal with the changing environment she lived in. If her appraisal of modernity and the urban environment is witty and personal, her relation with the rural environment is even more original. Her essays are particularly eloquent about her vision of the countryside, plants and vegetables, hence, place, gardening and cooking.

Going against the grain of modernity as defined by canonical modernists, Warner tells us about Essex and Dorset, about rain and manure in a manner that might be construed as nostalgic by a hasty reader, and yet, which meets D.H. Lawrence and Virginia Woolf's writings. Reading what we shall call her 'environmental' essays through the lens of ecocritical theories and comparing them with her more famous contemporaries', will be a way of reappraising the modernity of modernist times and of Warner's own essays.

40. Fictional Criminality and Humour [in person]

Convenors:

- Zsofia Anna Toth (University of Szeged, Hungary)
tothzsofianna@gmail.com
- Kerstin-Anja Munderlein (Bamberg University, Germany) kerstin-anja.muenderlein@uni-bamberg.de

Abstract:

While criminality, crime fiction and deviance (in its various forms) are typically not treated comically, there are surprisingly many literary and cultural works that do exactly this either within the traditional genres of detective, crime or spy fiction or as parodies of these. Criminality is not funny per se, but it can be represented as such. While some genres of crime fiction, such as Cozy Crime Fiction, rely on expressions of humour, other genres seem to entirely exclude any form of humour or comedy from the depiction of crime and detection. Humour, thus, can be either overtly present or conspicuously absent, indicating a complex relationship of crime fiction and humour overall.

This seminar investigates the relationship between fictional criminality and humour in Anglophone literatures and cultures from as many perspectives, and timespans as possible. We welcome (interdisciplinary) papers using theoretical, philosophical, social, or psychological perspectives, examining the complex socio-cultural backgrounds of humour theories in relation to crime fiction and/or films. Papers should address how humour qualifies the treatment of fictional criminality and how this affects understanding human fallibility and deviance.

Names and Affiliations of all Presenters, according to Sessions:

Session 4 (Wednesday, 28 August 2024, 10:30-12:30, Anthropole 4078):

- 1.1. Of Superior Sleuths, Incongruent Incidents, and Relieved Readers: Humour in English Crime Fiction (Kerstin-Anja Munderlein, University of Bamberg, Germany)
- 1.2. “God, what a game”: a Freudian Reading of Humour in Dorothy L. Sayers’s Wimsey Series (Camille Fort, Université de Picardie Jules Verne, France)
- 1.3. Murderous Slapstick: Humour in Chester Himes’ *The Real Cool Killers* (Alan Mattli, University of Zurich, Switzerland)

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 4078):

- 2.1 “Merc with a mouth”: Humor and violence across media in *Deadpool* (Bálint Szántó, University of Szeged, Hungary)
- 2.2 Deviance, Transgression, and Pleasure – Complicity and Escape in Crime Fiction and Humorous Fiction (Lynn Blin, Université Paul-Valéry Montpellier, France)
- 2.3 Moist von Lipwig, confidence trickster extraordinary (Anikó Sohar, Pázmány Péter Catholic University, Hungary)
- 2.4 James Bond Humorously Reloaded as Susan Cooper in *Spy* (2015) (Zsofia Anna Toth, University of Szeged, Hungary)

Seminar 40 Abstracts:

1. **Of Superior Sleuths, Incongruent Incidents, and Relieved Readers: Humour in English Crime Fiction**, Kerstin-Anja Munderlein (University of Bamberg, Germany)

Crime Fiction is funny. Certainly, not all of crime fiction is humorous and not all sub-genres of it even attempt to amuse the reader, yet much of crime fiction is, indeed, funny. English Crime Fiction from the 19th to the middle of the 20th century, the focus of this paper, abounds with odd birds – such as the “saurian”-looking, perennially amused Mrs Bradley (by Gladys Mitchell), the quirky neat freak Hercule Poirot (by Agatha Christie), or the disguised aristocrat and rascal Edward Campion (by Margery Allingham) – who investigate all sorts of crimes. As readers, we thus meet superior sleuths investigating sometimes incongruent incidents whose ultimate resolution relieves us readers. This, then, might be a reason why crime fiction engages humour in no small part. Read before the background of humour theory, it becomes evident that humour fulfils some of the core criteria of the superiority, the incongruity and the relief theories of humour. Besides giving an overview of the use of humour in English Crime Fiction from the Victorian Age to the Postmodern Era, this paper will mainly focus on superiority theory in English crime fiction. It will show, for example, how the use of the Watsonesque sidekick elevates the main detective through humour, how humour in crime fiction fulfils a cathartic function for the reader, and elaborate on which sub-genres of crime fiction exhibit more of a propensity for humour than others.

2. “God, what a game”: a Freudian Reading of Humour in Dorothy L. Sayers’s Wimsey Series, Camille Fort (Université de Picardie Jules Verne, France)

As testified by his house servant Paula Fichtl and his biographer Ernst Jones, the elderly Freud took to Dorothy L. Sayers’s detective novels as light reading. Sayers’s own lasting interest in Freud was reflected in the Lord Peter Wimsey series, from *Whose Body?* (Freud is named as one of the culprit’s correspondents) to *Busman’s Honeymoon* (Peter’s “condensation dream” provides the main clue). With this mutual interest as my premise, I propose to use Freud’s 1927 article on humour as a prism through which to revisit Sayers’s use of humour in the Wimsey cycle and challenge the critical assumption that Wimsey evolved from “a one-dimensional comic instrument” (Elaine Bander) to a more complex character. While Peter himself, in *Gaudy Night* (1935), complains of his persona being reduced to that of a “patter-comedian”, his practice of humour has been complexified since his first apparition in *Whose Body?* (1926). Published the year preceding Freud’s article, this novel problematizes a specular resemblance between detective and culprit, Lord Peter Wimsey and Sir Julian Freke, whose names (*whimsy/freak*) express their bearers’ “capricious” turn of mind, explicitly redefined as humour in the text. Peter’s quest, dotted out in *Whose Body’s?* and developed across the entire series, consists in choosing between the two types of humour defined by Freud in 1927: that which makes the Other a *beneficiary* of humour, and that which elects the Other as an *object* of humour.

3. Murderous Slapstick: Humour in Chester Himes’ *The Real Cool Killers*, Alan Mattli (University of Zurich, Switzerland)

On paper, Chester Himes’ 1958 novel *The Real Cool Killers*, which marked the second appearance of his serial protagonist duo, Black Harlem detectives Grave Digger Jones and Coffin Ed Johnson, is a deadly serious affair: opening with the murder of a white man, the story soon blossoms into a troubling investigation into Harlem’s underworld, where cold-blooded murder, the maiming of innocent bystanders, the sexual exploitation of underage girls, anti-Black violence, and police brutality run rampant. Yet Himes’ florid prose and his feverish accumulation of lurid milieu detail partially offset the bleakness implied by this premise: *The Real Cool Killers* revels in the high-strung absurdity of the everyday injustices faced by many of its African American characters, mining the novel’s violent excesses for copious instances of humour. Indeed, this internal contradiction in tone may well be read as an affordance of the text, as a part of the social commentary it is engaged in: by not only exaggerating and heightening real phenomena like gang violence, anti-Black policing, and

forced prostitution for narrative purposes but putting a humorous, quasi-absurdist spin on them – without dismissing the issues’ underlying seriousness – the novel problematizes its deployment of two Black protagonists working for the majority-white police force, framing them as two sad, mostly ineffective clowns presiding over the tragicomedy that is Harlem under the NYPD’s racist reign.

4. “Merc with a mouth”: Humor and violence across media in *Deadpool*, Bálint Szántó (University of Szeged, Hungary)

The interplay between humor, criminality, and violence has been one of the most crucial elements of superhero narratives since the inception of the genre in the 1930s. The superhero comic, a genre which was first inspired by the crime and horror pulp novels published at the turn of the 19th and 20th centuries, has changed tremendously throughout the decades. One of the characters that transcends traditional boundaries of both the superhero genre and the comic book medium in several important aspects is Rob Liefeld’s *Deadpool*. First published in the early 1990s by Marvel Comics, *Deadpool* stories are mainly aimed at mature audiences with their mixture of surreal violence, over-the-top humor. The character, who is known for continuously breaking the fourth wall in his stories, has also received several movie adaptations. However, both comics and film have their own media-specific constraints that influence how humor and violence are represented in a story. While certain elements of the narrative are overrepresented or amplified while moving between the different forms of media, others are neglected or completely omitted in the process. In this interdisciplinary paper, I will analyze how the representations of humorous violence change in the context of adaptation and transmedia storytelling in *Deadpool* narratives. My primary subjects are going to be the *Deadpool: Suicide Kings* (2009, Mike Benson & Carlo Barberi) comic book storyline and the two movie adaptations: *Deadpool* (2016, dir. Tim Miller) and *Deadpool 2* (2020, dir. David Leitch).

5. Deviance, Transgression, and Pleasure – Complicity and Escape in Crime Fiction and Humorous Fiction, Lynn Blin (Université Paul-Valéry Montpellier, France)

Deviance and violence are at the heart of crime fiction, and though these terms are usually not the first that spring to mind when we think of humor and may indeed even seem oxymoronic when we consider many of the texts we laugh at, philosophers (Bergson, 1900; Morreall, 2009), social psychologists (Billig, 2005), drama theory specialists (Gantar, 2005,), media specialists (Middleton, 2014, Schwind, 2015), and linguists Attardo, 2020, Brock, 2016) have concluded to the contrary. This paper seeks to analyze the similarity in how these two types of text function. With the help of the theoretical tools used in the analysis of humorous texts (Attardo, 2001, Dynel, 2009, Yus 2003) and those used for crime fiction (Symons 1992, Worthington 2005, Pyrhönen 2010, Rzepka and Horsey 2010), I will examine how the structure of Nick Hornby’s comic novel *A Long Way Down* (2005) and Michael Connolly’s, *Dark, Sacred Night* (2018) – a novel where there is no humor per se – manage to coax their readers into a collaborating role. The successful crime novel – one which provokes the required amount of “frisson” does so via the balanced interspersing of repetitious information, a plethora of characters, geographical details for the necessary reality effects (Barthes, 1968) and a certain amount of misdirection. Features such as textual cohesion (Hasan and Halliday 1976), and coherence (Attardo and Chabanne (1992), as well as intertextuality give both these genres a comforting familiarity and, though there are obvious differences, this paper will demonstrate what makes them complicit “partners in crime.”

6. Moist von Lipwig, confidence trickster extraordinary, Anikó Sohar (Pázmány Péter Catholic University, Hungary)

The most famous comical fantasy of our age is the Discworld series created by Terry Pratchett which consists of 42 novels and a few short stories published between 1983 and 2015. It is so popular that a small spin-off industry is based on it, one can buy videogames, t-shirts, mugs, diaries, and several maps and an atlas of this secondary fantasy world. Pratchett's work displays his humanitarian views, his sense of justice and fairness, his astute thinking, his stupendous knowledge of language, his encyclopaedic erudition, his shrewd spotting the absurd in human history and society and presenting it instructively, wittily. One of the returning protagonists of the series is Moist von Lipwig, a con artist who first appears in prison, right before his execution for the crimes committed. When he is offered a new life and new identity with new responsibilities, he proceeds to reform and makes financially viable two huge institutions of the city state Ankh-Morpork, first, the Post, later the Mint using tricks and deception which results in many comical situations. In this paper I shall describe how humour tempers criminality in this particular case, and leads to a total change of character, analysing two novels, *Going Postal* and *Making Money*. Pratchett pays particular attention to represent diverse crimes and criminals comically and seriously in both books, thus encouraging the readers to reassess concepts and clichés about villains, misdeeds and transgressions. No crime remains unpunished and the characters will get their deserts.

7. James Bond Humorously Reloaded as Susan Cooper in *Spy* (2015), Zsofia Anna Toth
(University of Szeged, Hungary)

In this paper, I aim to present how spy films, especially James Bond films, are parodied in *Spy* (2015). One of the most remarkable achievements of the film is the reinterpretation of the James Bond character in various comic forms e.g. as a male character who apparently crosses to the bad side (Jude Law) or as a hapless male agent who makes a lot of mistakes (Jason Statham), or most importantly, as a comic female character of extraordinary proportions as well as abilities called Susan Cooper (Melissa McCarthy). The ambiguous line-crossings between good and bad as well as questions concerning on which side of the law a character stands are all up for humorous treatment. Comic reversals of success and failure of committing or solving a crime or carrying out criminal or violent actions all call attention to the moral ambiguities while, according to the rules of comedies, after the comic chaos the final resolution leads us all back to normalcy and humorous harmony. In addition, at the (moral) centre of the story is our main character, Susan, who is the parody yet also the epitome of the perfect agent at the same time while her best friend, Nancy (Miranda Hart), serves as the ultimate comic relief. Thus, together with the CIA chief (Allison Janney) the major producers of humor are all women and these three women are central to the plot and the resolution of the conflicts as well as solving the crimes and locking up the real criminals.

41. Latest Developments in Reception Studies [in person]

Convenors:

- David M. Clark (Universidade da Coruña, Spain)
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- Gabriella Hartvig (University of Pécs, Hungary)
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Abstract:

The first volume of the series *The Reception of British and Irish Authors in Europe* (gen. ed. Elinor Shaffer) was launched in 2002. Since then, with the appearance of distant reading, new national databases, or electronic press archives, research on the national receptions of individual authors has continued, widened, and speeded up, promising new data in the field. We invite participants to discuss the latest results of the reception history of individual authors, British, Scottish, or Irish, in national literatures throughout Europe. The seminar also offers an opportunity to discuss and share possible directions and methods of research in Reception Studies.

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 1129)

1. David M. Clark, Universidade da Coruña:
“What you are to do without me I cannot imagine.”: George Bernard Shaw in Spain
2. Monika Coghen and Jan Rybicki, Jagiellonian University in Krakow:
“A walking calculation”: Applying stylometric analysis to Polish translations of Byron
3. Linara Bartkuivené, Vilnius University:
Delayed: The Reception of Virginia Woolf in Lithuania Across Periods
4. Diana Bianchi, University of Perugia:
Re-reading the New Scotland: the reception of ‘new’ Scottish Renaissance’s authors in a corpus of book reviews and critical pieces in Italian newspapers
5. Marta Ortega Sáez, Universitat de Barcelona:
The Brontë sisters in Spain: three distinct journeys

Seminar 41 Abstracts:

Monika Coghen, Jan Rybicki:

‘A walking calculation’: Applying stylometric analysis to Polish translations of Byron

Byron’s role in the development of Polish Romantic literature has been widely acknowledged and work on his Polish translations has been carried out since the 1830s. This paper confronts the results of traditional critical studies of Byron’s Polish translations with insights offered by quantitative textual analysis. Most-frequent-words-based stylometry is used to examine similarities and differences in the style of the nineteenth-century translations of Byron’s narrative poems and dramas. The results confirm the existence of a distinct school of translation, centred around the translations made by Leon Borowski, Adam Mickiewicz and Antoni Edward Odyniec. Basing on the corpus of Polish Romantic literature and that of Byron’s works in Polish translation, we also explore the relationships between Polish translations of Byron and the works of Polish Romantics.

Linara Bartkuivené:

Delayed: The Reception of Virginia Woolf in Lithuania Across Periods

This presentation will examine Virginia Woolf's reception in Lithuania, a narrative marked by historical, political, and cultural complexities. The research periodizes Woolf's reception into phases: the initial introduction during the Soviet era, marked by ideological resistance and limited access; transformative decades following Lithuania's independence in 1990, leading to an interest in Woolf's work among academic circles and the general public; and the contemporary phase, where Woolf's influence permeates various facets of Lithuanian culture, including academia, theater, and the arts. In my first segment, I will talk about Woolf's reception in Lithuania during the Soviet times, highlighting Tomas Venclova's article in the *Nemunas* magazine in 1971, the year when Woolf entered Lithuania. I will talk about the magazine and its editorial board and the generations of rebellions it raised. My talk will also cover what some scholars today call Quiet Modernism in Lithuania. The second segment will focus on her legacy in Lithuania, looking into radio and theatrical presentations, and local and international artistic expressions, thereby illustrating her extensive influence across different genres. The third segment will discuss translations of her works (which are not many), with a focus on the fact that some of her novels were translated into Lithuanian from Russian translations due to censorship policies. I will also suggest that in Lithuania, Virginia Woolf's work is synonymous with high modernism and high culture, intellectualism, and feminism, depending on the reader and the interpretive context. On the other hand, Woolf's story in Lithuania is also a story of vulnerability, of a human being who suffered abuse early in her life and struggled with mental and emotional pain as an adult in her fight for life and art. As I talk about Woolf, I will also look into the neighboring countries (Poland, for example) for the background context.

Diana Bianchi:

Re-reading the New Scotland: the reception of 'new' Scottish Renaissance's authors in a corpus of book reviews and critical pieces in Italian newspapers

One way to assess the reception of particular authors or texts in a given cultural space and different literary tradition is to examine how they have been re-written and re-imagined in the new context by 'professional readers', i.e. those translators, anthologists, historians and literary critics "responsible for the general reception and survival of works of literature among non-professional readers" (Lefevere, 1992:1). In this paper, we will look at the reception in Italy of authors associated with the new Scottish Renaissance that emerged in the 1980s and 1990s (Hames, 2016). Previous research has shown how their strong sense of Scottishness has been diluted and erased in Italian translations and paratexts in favour of other marketing strategies and representations (Bianchi, 2008). Building on this research, this paper will examine book reviews and critical pieces related to writers such as Alasdair Gray, James Kelman, Irvine Welsh and Janice Galloway published in Italian national newspapers between 1980 and 2020 to identify the reception of these writers among another group of 'professional readers'. The analysis will be conducted on an electronic corpus of critical pieces collected and stored in the software programme Sketch Engine and will consider both quantitative and qualitative aspects.

Marta Ortega Sáez:

The Brontë sisters in Spain: three distinct journeys

The study of the reception history of British authors in Spain reveals that insufficient and unequal attention has been paid to the three Brontë sisters. To begin with, it seems that the reception of Emily's *Wuthering Heights* has fostered wider interest among academics, as the studies by Kindelán Echevarría (1987), Gil García (1993), Pajares Infante (2007), López Folgado (2011) and Pérez Porras (2015, 2017) reveal. On the other hand, the reception of Charlotte's renowned *Jane Eyre* has been examined exclusively by Ortega Sáez (2013, 2022, 2023) and Medina Calzada (2016) although her other novels have not been investigated. However, the dissemination of Anne's works has been

scarcely examined (mainly only by Pajares Infante as complementary information to Emily's reception [2007]), probably due to the lower presence of her works in the Spanish cultural context. It is obvious that some gaps can still be filled as, for example, a comparison among the journeys of the three sisters in the country since the 19th century, the reception of their works in other co-official languages apart from Spanish (like Catalan, Galician, Basque and Aranese), the interest in the lives of the Brontë family, or the study of autochthonous cultural products derived from the Brontë's novels (apart from a few exceptions the general focus has been the translations of the literary works), such as plays and film adaptations, for instance. The aim of the presentation is to reveal unknown information about the reception of the Brontë sisters in Spain, particularly during the Franco period (1939-1975) when their works and their lives largely accessed the social imaginary in the Spanish Peninsula.

David M. Clark:

“What you are to do without me I cannot imagine.”: George Bernard Shaw in Spain

After Shakespeare, George Bernard Shaw is the English language playwright most widely translated into the languages of Spain. As early as 1907 translations of his plays began to be published – and performed – in Spain, and in the first half of the twentieth century over fifty Spanish-language editions of Shaw's single or collected plays were published. Such popularity in Spain was duly reflected in the Spanish press, where over 100 articles written between 1907 and 1965 dealt with some aspect of Shavian work. These articles, interestingly, were not confined to the state's capital, Madrid, where his works were most often performed. Reviews of his work and performances, details of his life and politics, and critical offerings can be found in the regional press from many parts of Spain, including such important periodicals as Madrid's *El Sol* and *ABC*, Ortega y Gasset's *Revista de Occidente* and crucial regional journals such as Catalonia's *Revista de Catalunya*, the Asturian *El Noroeste* and the progressive regionalist Galician daily *El Pueblo Gallego*. Despite generally treating Shaw (Jorge Bernardo for his Spanish supporters) as an English, rather than an Irish writer, many of the articles provide valuable evidence of the esteem with which the Dubliner was held in Spain in the first half of the last century. Many of the articles deal with biographical details concerning Shaw, while other delve into his political concerns. Individual plays are also discussed in some detail, and intelligent articles variously compare his works to those of Shakespeare, Wilde and Chesterton and Galsworthy. A statement which indicated that the writer wanted to be remembered like Mozart and Michelangelo made headline news in *Triunfo* in 1949, while Chesterton is again evoked when *Ateneo* classified Shaw, Chesterton and, surprisingly, perhaps, Kipling as “three English (sic) prophets of the twentieth century”. Shaw was described as a tireless traveller and his political ideas were regularly discussed in a number of articles, although critics and journalists also discuss his views on the cinema, his theology and his acceptance by French theatre goers after the first performances of *St Joan* in that country. The awarding of the Nobel Prize represented a key point in the journalistic popularity of Shaw, but Spanish newspapers also commemorated his 74th and 75th birthdays, mourned his death, and postulated for his centennial celebrations. This article will look at the articles written about Shaw and published in the Spanish periodical press during 1907 and 1967, based on research carried out at the National Library of Madrid, key libraries in Catalonia, the Basque country and Galicia, and the data-base which I constructed with my colleague Antonio Raúl de Toro and which we jointly published as *British and Irish Writers in the Spanish Periodical Press (1900-1965)*.

42. Multifaceted India in Travel Literature [\[online\]](#)

Convenors:

- Daniela Rogobete (University of Craiova, Romania)
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- Elisabetta Marino (University of Rome, “Tor Vergata”, Italy)
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Abstract:

Though generally considered to be a relatively young literary genre in India, dating back to the colonial period, travel literature has since proven to be a very successful formula. The double image thus generated – the India seen by the foreign travel writers and the India described by local travelers – forms a complex panoramic and palimpsestic representation that engenders a protean space rendered either as a “space of the mind” – defined by factual, realistic, social and historical details, or as a “space of the heart” – offering a sentimental, often romanticized depiction, but always fascinating and enlightening.

This seminar welcomes papers that focus on the portrayal of India as apparent in writings inspired by a particular form of travel, the pilgrimage, real or metaphorical, that takes the readers along a meandering path into the heart of India, its customs and traditions, its sites of cultural heritage and spiritual enlightenment towards a final morally higher significance. Contributed papers may variously illustrate this transformative experience of looking for essences, the search for truth and beauty, even starting from less glamorous aspects of reality to picturesque landscapes, bridging past and present, physical and spiritual spaces, outer and inner realities.

• Presenters:

1. **Elisabetta Marino**, University of Rome Tor Vergata, Italy
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2. **Thomas Kullman**, University of Osnabrück, Germany
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3. **Mihaela Gligor**, “George Baritiu” Institute of History, Cluj-Napoca, Romania
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4. **Sharmistha Chatterjee**, Aliah University, Kolkata, India
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5. **Sennur Bakirtas**, Atatürk University, Erzurum, Turkey
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8. **Vassiliki Markidou**, National and Kapodistrian University of Athens, Greece
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9. **Daniela Rogobete**, University of Craiova, Romania
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Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 1129)

- Sharmistha Chatterjee, Aliah University, Kolkata, India
- Olivia Balanescu, University of Craiova, Romania
- Elisabetta Marino, University Tor Vergata, Rome, Italy
- Daniela Rogobete, University of Craiova, Romania

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthropole 1129)

- Thomas Kullman, University of Osnabrück, Germany, Germany
- Vassiliki Markidou, University of Athens, Greece
- Mihaela Gligor, "George Barițiu" Institute of History Cluj-Napoca, Romania
- Sennur Bakirtas, Turkey

Seminar 42 Abstracts:

Maria Graham's "Journal of a Residence in India" (1812), between Fascination and Prejudice, ELISABETTA MARINO

The daughter of a naval officer, Maria Graham followed her father to India, where she spent three years (from 1809 to 1811) traveling between Bombay, Ceylon, Madras, and Calcutta. During her stay, she collected notes and composed several letters addressed to her friends and family members back home. Upon her return, she decided to capitalize on her experiences by composing two volumes: *Journal of a Residence in India* (1812), shortly followed by *Letters on India* (1814).

Although her later travel accounts chronicling her journeys in Chile and Brazil have attracted the attention of numerous scholars, her initial attempts at travel writing have often been overlooked. By focusing on her debut narrative, *Journal of a Residence in India*, this paper sets out to explore the strategies the author exploited to establish herself as a reputable writer, while venturing into challenging domains, such as politics and state policies, from which women were traditionally barred. As will be demonstrated, behind Graham's alleged programmatic intention candidly expressed in the *Preface*—namely to provide amusement to her friends by depicting fascinating scenarios and the curious manners of the natives—a hidden agenda might have been at play. As an agent of the nascent British Empire, in fact, Graham crafted a biased and judgmental portrayal of the country and its inhabitants, which served to justify British political and social intervention.

The Fascination of Benares, THOMAS KULLMANN

The city of Benares has fascinated travellers, both European and Indian, for a long time. I propose to compare several 19th century travel accounts and guidebooks, including Bishop Reginald Heber's *Narrative of a Journey through the Upper Provinces of India* (1828), Emma Roberts, *Scenes and Characteristics of Hindostan* (1836), Bholanauth Chunder's *Travels of a Hindoo to Various Parts of Bengal and Upper India* (1871), E. B. Havell's *Benares: The Sacred City* (1905) and Rajani Ranjan Sen's *The Holy City* (1912).

While all of these writers accord extensive treatment to the sights and history of Benares and appear to be struck by the extraordinary character of the city, none of them manages to give a label or general assessment to his/her experiences. We constantly observe clashes of discourses, including an appreciation of picturesque beauty, orientalism ("city of the East"), abhorrence evoked by the pilgrims' "superstition", appreciation of the colourful life and disgust at the unhealthy conditions of life prevailing in this city. To most of the writers, Benares serves as a trigger to approach, and come to terms with, a complex religious system – which is found, like the city of Benares itself, both fascinating and repelling.

The accounts written by Indian authors share this mixture of discourses with those published by European travellers. While the treatment of Benares in travel accounts can be considered as epitomizing a colonialist approach to 'otherness', this approach basically informs native Indian travel writing as well.

Walking under the Banyan Tree. Travels in the Sacred India, MIHAELA GLIGOR

In the Acharya Jagadish Chandra Bose Botanical Garden near Kolkata (Calcutta), lives the widest tree in the world, the Great Banyan tree. Botanically known as *Ficus benghalensis*, this tree has more than 3,700 aerial roots, and from the distance it has the appearance of a forest. Several cyclones came in its way, but the Great Banyan continues to spread beyond, as it continues to tell stories. It has been mentioned in many travel books since the 19th century. Apart from being religiously important in India, the constantly expanding Banyan tree also represents eternal life.

In this presentation, I will use the Banyan tree as a metaphor for illustrating contemporary travels into the heart of India, its customs and traditions, its sites of cultural heritage and spiritual enlightenment. In 2009, as a postdoctoral researcher in Calcutta, I had the privilege to visit the botanical garden and to see this majestic Banyan tree. Nevertheless to say it impressed me, and since then, it became a personal metaphor for my increasing interest into Indian studies. The Banyan tree ultimately symbolizes my experience of looking for essence, and my continuous curiosity regarding the unique representations of Indian culture.

Travelling into the Spiritual Heart of India: Reading Select Texts of William Dalrymple, SHARMISTHA CHATTERJEE

The unveiling of the ‘Ram’ idol’ on the 22 January 2024, at the Ayodhya Temple of India, was used as an alibi for circulating the official discourse that declared ‘Ram’ as the symbol of unity of India, and projected India’s quest for spirituality to be mystic, homogeneous and masculine affair. Long back in 1978, Edward Said in his book *Orientalism* had written about the tendency of gross misrepresentation of the Orient by the West, as in the travel memoir of John Mandeville, devaluing the East as a land of fantasy and grotesque. Unfortunately, the trend of packaging a syncretic, unified, India continues to be an overt political agenda in the contemporary times with the onus now on patriotic lackeys, thus following a pattern of self-reflexive propaganda, bypassing the risk of foreign gaze. William Dalrymple, however, has braved to debunk the growing myth of a ‘melting pot’ India, has steered clear of the pitfalls of earlier travel writers, to lovingly but firmly, dig into the heart of the sacred in India. Dalrymple’s works, *The Age of Kali* and *Nine Lives* challenge the discourse of the hyper-masculine spirituality in India, by showing the numerous other, local ‘gods’ and ‘beliefs’ based on caste practices, specific social groups, regional variations and father-to-son lineages. In doing so, Dalrymple prophetically foregrounds an authentic yet counter narrative of what Romila Thapar terms as ‘syndicated Hinduism’. The proposed paper tries to follow, the trajectory of Dalrymple’s writing in constructing the real, yet other, picture of what constitutes the ‘sacred’ in India.

Whispers of a Nation: Immersing in the Soul of a Land through Travel Writing in Halide Edib’s Inside India, SENNUR BAKIRTAS

In the year 1935, Halide Edib (Adivar), a distinguished Turkish author and fervent nationalist, embarked upon a consequential journey through the central regions of India, documenting her observations in her enduring literary masterpiece *Inside India*. Edib, responding to an invitation by her close associate Mukhtar Ahmed Ansari, undertakes a visit to India with the purpose of delivering a series of lectures and conferences. This initiative is motivated by her staunch support for the independence process of the newly-established Turkish Republic, casting her as a notable intellectual whose contributions are anticipated to be consequential for India’s struggle for independence. With each chapter unfolding as a palimpsest of history through her meetings with prominent Indian figures like Mahatma Gandhi, Jawaharlal Nehru, Ansari, Mevlana Ebu’l Kelam Azad, Edib’s discerning gaze adeptly captures the intricate tapestry of India’s colonial history and its role in the struggle for independence. Edib’s dialogues with the people she encounters reveal stories etched in colonial

history and identity construction during the independence journey. In line with these points, and within postcolonial theory, this study aims to show how does Edib's *Inside India* serve as a cultural and historical lens, offering readers a vivid portrayal of India's colonial past, independence struggle, during the early 20th century and in what ways does her approach contribute to a nuanced understanding of the intersection between literature, travel, colonialism and identity construction.

***The Role of Different Narrative Voices in Iliya Troyanov's The Collector of Worlds: A Novel of Sir Richard Francis Burton*, OLIVIA BALANESCU**

The Collector of Worlds is a fictional biography of Sir Richard Francis Burton, a 19th century British colonial officer, explorer, Orientalist scholar, writer, linguist, geographer and translator. He became famous for his travels in Asia, Africa and the Americas, during which he learned 29 languages, in his endeavour to assimilate into the many indigenous cultures he encountered. Richard Francis Burton published 43 books on his explorations, and around 30 volumes of translations, including *The Arabian Nights*. For all his merits, he was awarded a knighthood in 1886.

Iliya Troyanov's novel presents Burton's extraordinary adventures in British West India, his pilgrimage to Mecca, and his East Africa expedition to discover the source of the Nile river. Although inspired by the life and writings of its central character, the plot does not follow the historical record; on the contrary, it is much the fruit of Troyanov's imagination, as he himself acknowledges in the author's note. Oddly enough, the focus is not on Burton either, as the perspective keeps shifting between the omniscient narrator and the people who were in close contact with the Englishman. The outcome has clearly disappointed those readers who expected to see Burton's mystery solved, rather than deepened.

The aim of this article is to analyse the role of multiple viewpoints in depicting the cultural tensions in colonial India, while offering a glimpse into the colour of exotic locations and the gripping experiences of both the foreign traveller and the locals.

***Picaresque in the Picturesque: A Journey into the Heartland of India Through Suvendu Debnath's Chambal Revisited*, AVERY SAHA**

While India is mostly known for its cultural heritage manifested through its various customs, traditions, temples, mosques and mausoleums, there is another dark, covered, hushed up self of the nation that demands a secret exploratory mission for it to be unveiled. The present paper is based on a travelogue where the author dared to undertake a professional tour to one such destination, Chambal, just at the center of India, in the bordering regions between the Indian states of Rajasthan and Madhya Pradesh. Suvendu Debnath's book *Chambal Revisited*, a translation from the Bengali original by Nabanita Sengupta, is a pilgrimage to the infamous Chambal, disreputed for its dacoits who looted and plundered but who considered themselves rebels questioning the status quo. Rejecting the legislative system and the justice meted out to them, resisting the gaze and the language in which they are depicted, the people of Chambal attempt to rewrite the Indian heritage through tales of exploitation. An Indian citizen, Suvendu here is both an insider and an outsider. His identity juxtaposes the gaze of both the local traveller and of the judgemental visitor who is alien to the land.

The natives of the land not only resist the dominant discourse but have also appropriated the geographically peculiar terrain of the region. The ravines and dunes strewn over the area, washed by the river Chambal are picturesque but infested with danger. Thus, this travelogue, *Chambal Revisited* by Suvendu Debnath, with all its dichotomies, does present India in its multifacetedness but with the good, the bad, the ugly and everything in between.

***Pilgrimage and identity in Jemima Kindersley's Letters from the Island of Teneriffe, Brazil, the Cape of Good Hope, and the East Indies*, VASSILIKI MARKIDOU**

This paper unravels the eclectic affinities that Jemima Kindersley's *Letters from the Island of Teneriffe, Brazil, the Cape of Good Hope, and the East Indies* (1777) shares with pilgrimage discourse, by analysing the travelogue's epistolary accounts of her travel to India. It argues that the letters on her visit of Indian sites associated with sacrality enact a ritual drama of encounter and competition which, conjoined with a dialectic between Hindu, Muslim and Christian rites of passage, it functions as a springboard for Kindersley's carving of her religious, social, gendered and colonial identity.

***Beyond the Walls of Stories – A Narrative Journey into the Heart of Kolkata*, DANIELA ROGOBETE**

Continuously placed at the intersection of innumerable studies, surveys, literary accounts and conflicting artistic representations, Kolkata is portrayed as a palimpsest, a place of stark contrasts, that permanently oscillates between a frequently criticized stagnation into traditionalism and a frenzied search for technological progress. Variousy described as a "dying city" (Rajiv Gandhi), "the city of the dreadful night" (Kipling) or as a "city of joy" (Lapierre), as the "black city" or as the "city of bliss" (in Ghalib's words), Kolkata has proven its resilience when faced with inimical times, regimes, policies or biased representations.

Mainly focusing upon Rajat Chaudhuri's novels set in Kolkata, this article dwells on some of the most well-known literary representations of the city that attempt to capture the essential core of the place, that special "chromosome" that has been preserved and bequeathed from one generation to the other. This attempt at understanding the essence of the space, which is a spiritual and cultural pilgrimage in itself, is placed between two central spatial metaphors: a fictional one, "Hotel Calcutta" in Chaudhuri's novel, the epitome of resistance through human solidarity, determination and through the power of stories, and a real one, the Kalighat Temple, a landmark of Kolkata, dedicated to the worship of Kali, the goddess of death and destruction, but also of time, change and creation, who protects the city. The creative, generative and regenerative, power of "stories" becomes the symbolical place where these two metaphors meet.

• Literatures in English, Cultural and Area Studies

43. Word and Image in Process: Adaptation, Repurposing and Re/Transmediation [in person]

Convenors:

- Ewa Kębłowska-Lawniczak (Wrocław University, Poland)
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- György Szönyi (Szeged University, Hungary)
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- Liliane Louvel (University of Poitiers, France)
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Abstract:

This seminar invites speakers interested in diverse transformations of words and images in the process of adaptation, remediation and transmediality. While adaptation involves broader cultural contexts, repurposing puts the stress on the conceptual or ideological agenda of the adaptor. Remediation converges around mediality showing how one medium is adapted, absorbed, and transformed by other media. Transmediality, and transmedia story-telling, refers to the ways in which narratives are developed across various media platforms. We are interested in the complexity of the processes, their rhizomatic proliferation and aesthetic effects. We invite researchers working in the broadly conceived field of word/image relations including more traditional forms of literature/visual arts to new media, such as computer games and graphics, video, film and digital art.

SESSION 6 (WEDNESDAY, 28 AUGUST 2024, 16:30-18:30, ANTHROPOLE 4078)

MODERATOR: EWA KĘBŁOWSKA-ŁAWNICZAK

LOUVEL, Liliane (Prof. emer)

Université de Poitiers, France

Word and Image/intermedial Challenges: Whither Creation?

Keywords: theory / transmediality

Session: 6/1

BAUDINO, Isabelle (Dr)

École Normale Supérieure de Lyon, France

The Transmedial Energy of Historical Illustrations

Keywords: graphics

Session: 6/2

MENEGALDO, Gilles (Prof. emer.)

University of Poitiers, France

Mary Reilly (Valerie Martin, 1990, Stephen Frears, 1996): a Transmedial Reimagining of R.L. Stevenson's *Dr Jekyll and Mr Hyde* (1886).

Keywords: film adaptations

Session: 6/3

BUDZIAK, Anna (Prof)

University of Wrocław, Poland

Adaptation of Cubism in T. S. Eliot's Later Work

Keywords: poetry / TS Eliot / Cubism

Session: 6/4

RASMUS, Agnieszka (Dr)
University of Łódź, Poland

Ophelia (2007) - Re-animated, Remediated, Rebooted and Repurposed? Seriality and Complex Shakespeare as narrative adaptation strategies in the 21st century popular culture

Keywords: Shakespeare > television, pop culture

Session: 6/5

SESSION 7 (THURSDAY, 29 AUGUST 2024, 10:30-12:30, ANTHROPOLE 4078)

MODERATOR: LILIANE LOUVEL

SZÖNYI, György Endre (Prof. emer)

University of Szeged, Hungary

Adaptation and Evolution

Keywords: theory / adaptation, evolution

Session: 7/1

FABISZAK, Jacek (Prof)

Adam Mickiewicz University, Poznan, Poland

Word Imaged and Embodied: Greenaway's Prospero's Books

Keywords: Shakespeare > film

Session: 7/2

BARROSO, Ana (PhD cand.)

CEAUL, University of Lisbon, Portugal

Ocean Without a Shore: Words and Images of Tragedy and Redemption. Confluences of Shakespeare's *The Tempest* and Bill Viola's Video Art

Keywords: Shakespeare/video

Session: 7/3

KĘBŁOWSKA-ŁAWNICZAK, Ewa (Prof)

University of Wrocław, Poland

Film Art and Painting: Vilhelm Hammershøi's Genre Pictures in William Oldroyd's *Lady Macbeth*

Keywords: Shakespeare > film

Session: 7/4

KITSI-MITAKOU, Katerina; Maria VARA (Drs)

Aristotle University of Thessaloniki; University of Athens, Greece

From Gray's *Anatomy* to Steampunk Victoriana: Giorgos Lanthimos' Cinematic Adaptation of Alasdair Gray's *Poor Things*

Keywords: theatre > film, transmediality

Session: 7/5

SESSION 8 (THURSDAY, 29 AUGUST 2024, 15:30-17:30, ANTHROPOLE 4078)

MODERATOR: GYÖRGY E. SZÖNYI

DIAZ MORILLO, Ester (PhD candidate)

Universidad Nacional de Educación a Distancia (UNED), Spain

"Fantastic terrors never felt before": Visualising the Descent into Madness in the Illustrations for Edgar Allan Poe's "The Raven"

Keywords: poetry/visualisation

Session: 8/1

KARPIŃSKI, Ewa C. (Prof)

York University, Canada

Frida Khalo and Biographical Transmediality: Fungible Lives of an Icon

Keywords: painting / art / biofiction

Session: 8/2

TSETI, Angeliki (Ms.)

independent scholar, Greece

Bodies Seen, Voices Heard: Trans/Remediation in Maud Casey's *City of Incurable Women*

Keywords: photography / transmediality, gender studies

Session: 8/3

MANTELLATO, Mattia (PhD)

University of Udine, Italy

Transmedial Experiments with the Mediterranean Sea: *Imagining Blue Embodied Seascapes*, an interdisciplinary project

Keywords: intermediality / eco-criticism

Session: 8/4

SAĞLAM, Berkem (PhD)

Çankaya University, Ankara, Turkey

Repurposing the Map in Peter Jackson's *The Lord of the Rings*

Keywords: fiction > film, maps

Session: 8/5

Seminar 43 Abstracts:

1.

BARROSO, Ana

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Ocean Without a Shore: Words and Images of Tragedy and Redemption Confluences of Shakespeare's *The Tempest* and Bill Viola's Video Art

This presentation explores how Shakespeare's ocean and its intersections manifest in Bill Viola's video works. By engaging with the idea of water as a key element as a destructive and transformative force, we illustrate how specific Viola's pieces can be illuminated by the ocean imagery that pervades the Shakespeare play. Viola's use of water can be traced to the near-drowning experience when he was still a child and it has been acknowledged that a letter by William Strachey describing the shipwreck (of the *Sea Venture* off Bermuda in 1609) provided Shakespeare with details for *The Tempest*, making real near-death experiences mesmerizing underwater moments of fictional transformation and redemption. Reality gives way to illusion and the suffering in the physical world to a spiritual and tranquil ambience, touching deeply readers and viewers.

2.

BAUDINO, Isabelle

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The Transmedial Energy of Historical Illustrations

The development of adaptation studies has illuminated diverse transmedial processes and ushered in a fresh appreciation for previously overlooked corpuses. Notably, book illustrations once relegated to the periphery of art-historical inquiry and rediscovered by historians of the book, have been brought under renewed scrutiny thanks to adaptation studies. This convergence has unveiled the remarkable ability of modest book illustrations to participate in extraordinary transmedial journeys and experiences (from book pages to canvases and computer screens). However, adaptation studies have often focused on the study of literary illustrations (i.e. illustrations made for literary texts). In light of my recent publication on historical engravings, I wish to explore in this paper the collaboration between images and (supposedly) non-fiction texts and how the complex relationships history texts have with reliability, accuracy and story-telling has affected the transmedial voyages of historical illustrations. Rather than confining images within the confines of their textual origins, I posit that the perpetual reinterpretation of the past in contemporary contexts emancipates historical images. These images, in turn, are constantly re-energised through transmedial processes even when the memory of their textual sources has faded into obscurity.

3.

BUDZIAK, Anna
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Adaptation of Cubism in T. S. Eliot's Later Work

In one of his many tributes to the painter and writer Wyndham Lewis, T. S. Eliot nostalgically recalls visiting Lewis's flat in Fitzroy street, where he also met other painters allied to the Rebel Art Centre—a vorticist group formed in an act of rebellion against cubist geometrics. And yet, despite his unfailing admiration for Lewis – one of the major theoreticians of Vorticism – Eliot took a rather keen interest in Cubism. In January 1915, he tells his cousin Eleanor Hinkley how he enjoyed his return to the “town of cubist teas.” But he never wrote about Cubism extensively – only fleeting remarks can be found dropped here and there in his letters and prose. His poetry, on the other hand, reflects a wide variety of cubist techniques. This cubist inspiration has been discussed by scholars (Jacob Korg, David Tomlinson, Shun-liang Chao, Marcia Leveson, Marjorie Perloff and Charles Altieri) concentrating primarily on Eliot's high-modernist works, “Prufrock” and *The Waste Land*, and exploring, predominantly, the problems of Synthetic Cubism and the cubist intellectual ambition to transcend the limits of visual perception. The interest of the current presentation, in contrast, lies in Eliot's later work, his literary criticism, and the phase of Analytical Cubism. Engaging with his poetry of the late 1920's and his observations on cubistic art, this paper strives to show how his literary adaptations of the insights of Analytical Cubism enhance the emotion of poetry.

4.

DIAZMORILLO, Ester
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“Fantastic terrors never felt before”: Visualising the Descent into Madness in the Illustrations for Edgar Allan Poe's “The Raven”

The confluence between literature and art is a well-established notion. Poetic language can be transferred into other artistic means such as visual arts. Such is the case of Edgar Allan Poe's celebrated "The Raven." First published in 1845, this poem places a great emphasis on the portrayal of grief and loss, as well as on the supernatural and the uncanny. In this paper, I propose to analyse the transfer of poetic language into visual arts, focusing on Poe's depiction of different feelings of sorrow and terror leading to madness. Unsurprisingly, numerous artists who have paid homage to the poet by illustrating his works, particularly "The Raven," such as Dante Gabriel Rossetti, John Tenniel, Gustave Doré, or Édouard Manet in the nineteenth century, but also contemporary artists such as Sara Morante in Spain. In that sense, this paper will explore how these artists have made visual the verbal, and which are the emotions that more resonated with these illustrators in their Gothic and uncanny depictions.

5.

FABISZAK, Jacek (Prof)
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Word Imaged and Embodied: Greenaway's *Prospero's Books*

What certainly strikes the viewer and critic of Greenaway's film is the special relationship between (handwritten/printed) word and (moving) image constituting a most interesting illustration of letter-to-image, letter/image-to-sound remediation. Greenaway's filming in general has been critically dubbed painterly and graphic, accommodating words, arranged in phrases and clauses accordingly. In his oeuvre, the director pays special attention to how the word (written and spoken) dynamically interacts with the 'celluloid' image of the actor's body within the filmic frame of the shot, which is perhaps best illustrated in his *The Pillow Book* (1996). But writing as image and its relationship with characters in the world of fiction is already visible in his earlier *Prospero's Books*. Greenaway proposes in the movie a kind of artistic and aesthetic transubstantiation: the Poet/Playwright/Director/Creator raises characters and fictional world from a creative void by uttering/writing the Word.

6.

KARPINSKI, Ewa C.
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Frida Khalo and Biographical Transmediality: Fungible Lives of an Icon

Frida Khalo's life has been the subject of several traditional art historical biographies and continues to generate a fascination bordering on obsession on social media. Her status as an iconic figure has also resulted in the hyper-production of multimedia biofictional texts, including biographical novels (Mujica; Braverman; Drakulic; Haghenbeck), prose poems (Maso); films and documentaries (Taymor; Stechler); graphic biographies (Buckley; Vinci and Anholt; de la Mora); and immersive travelling exhibits dedicated to her life and art. Flickering between word and image, Khalo's mediated afterlives illustrate the fungibility of the biographical subject who is a focal point of this hybrid transtextual world-building (Karpinski and Keblowska). In this presentation I concentrate on two extreme cases of Khalo's biographical transmediality: the immersive exhibit "Frida Khalo: The Life of an Icon," created by the Frida Khalo Corporation and the Spanish digital arts company Layers of Reality, and James Buckley and Cassie Anderson's *Frida Khalo: The Revolutionary Painter!*, a "kid-friendly" graphic novel from the popular *Show Me History!* series. My goal is to explore the

underlying principles of amplification and reduction that animate these examples of biographical remediation and to investigate its entanglements with popular culture, celebrity cult, postfeminist agendas.

7.

KEBŁOWSKA-ŁAWNICZAK, Ewa
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Film Art and Painting: Vilhelm Hammershoi's Genre Pictures in William Oldroyd's
Lady Macbeth

William Oldroyd's *Lady Macbeth* (2016) is a filmic adaptation of Nikolai Leskov's *Lady Macbeth of the Mtsensk District* (1865), a novella inspired by a multilayered cluster of images associated with William Shakespeare's tragedy and its eponymous female character. The novella resonates with the writing of its contemporaries (including Fyodor Dostoevsky and Ivan Turgenev), the tradition of storytelling, and verbally conveyed portraits. On the other hand, later adaptations - notably Dmitri Shostakovich's (1934) avant-garde operatic transmediation and its further contemporary appropriations by Krzysztof Warlikowski, who provocatively sets the scene in a slaughterhouse, privilege the ambiguity and inscrutable presence of visual image. This talk focuses on Oldroyd's revival of the competition between word and image. Unlike biopic films and documentaries, *Lady M* does not incorporate framed and easily recognizable works (vide Branagh's *All Is True* or Webber's *Girl with a Pearl Earring*). Still, the film produces an amalgam of media representation and transmediation (Elleström 2020, 2021), a transfer of general and specific painting characteristics of the medium, and Vilhelm Hammershoi's specifically denarrativized portraits, haunting interiors and muted palette. *LadyM* appears as portrait and as speech, where the image interrupts the temporality of discourse and makes the moment hang in a "perpetual present" (Hillis-Miller 1992, 66) - a moment of revelation (aletheia). Race and gender issues involve the paragone of word and image in a series of antithetical concepts revolving around a glorification of the useful and insubordination of the useless.

8.

KITSI-MITAKOU, Katerina; Maria VARA
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From Gray's Anatomy to Steampunk Victoriana: Giorgos Lanthimos' Cinematic Adaptation of Alasdair Gray's *Poor Things*

Alasdair Gray's *Poor Things* (1992) is a postmodern metafictional novel that challenges the very notion of (historical) truth, undermines the divide between present and past, and calls into question the idea of solo births attributed to the labors of a single author. The book borrows from a variety of genres while tackling a long agenda of topics associated with medical ethics, gender and sexuality, class and poverty, political oppression, capitalism, and imperialism, among others. If on a narrative level, the novel play(giarize)s with intertextual references from a multitude of literary, philosophical and scientific texts across the centuries, on a paratextual level, it is infused with illustrations that engage words and images in dynamic interactions. As much as it impossible to read the word irrespectively of the image in Gray's novel, it has become inevitable to relate the book to its cinematic adaptation, ever since Yorgos Lanthimos' film was released in late 2023. Through a close reading of the film, we aim to explore how it recontextualizes the source text, endorsing its quirkiness, and what

new implications it adds to all those major themes the book addresses. Does the film promote or undermine the image of an independent New Woman, as it airbrushes feminism and socialism? How do the elements of the film contribute to this debate? Or, is truth in Lanthimos' film a wild goose chase as it is in Gray's novel?

9.

LOUVEL, Liliane (Prof. emer)
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Word and Image/intermedial Challenges: Whither Creation?

The kind of research which has developed over the last forty years since the “ Pictorial turn “ has recently known a new “ turn “, that of intermedial studies. Thanks to the works of I. Rajewsky, L. Ellestrom, G. Rippl, Bolter and Grusin, and others such new concepts as intermediality, intramediality, remediation, polymodality, have developed trying to come to terms with the use by “ literature “ of new digital media but also the mixture of word and image in comics, graphic novels, novels including materially present pictures. Barbara Hodgson's novels who includes maps, pen and ink drawings, folded pieces of paper, fac simile, tracing paper are wonderful examples of the coupling of a designer's work and a novel. Everyone knows the work of Sebald who included slightly smudged black and white pictures of postcards, photographs, bills, letters etc. within the body of the printed page. The relationship and attempt at transposition between the various media triggers a new way of studying this kind of hybrid text and to develop new techniques of media study. What is called remediation for instance is the taking up of a former piece of work included and remediated in another form in another media. The cinema has remediated all sorts of works of art. As for intramediality D. Pinho Barros shows in his recently published book how a structure, a form or a genre, may be adapted by another media. For him, “the ligne claire” has been transposed at the cinema, in Jacques Tati's films. So that we can conclude and hope that what used to be a practise of old inherited from the classical times (ekphrasis), is still very much alive and finds new stimulating applications in which intermedial “literature” and the arts, may find new unheard of venues and creative developments.

10.

MANTELLATO, Mattia
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Transmedial Experiments with the Mediterranean Sea: *Imagining Blue Embodied Seascapes*, an interdisciplinary project

This paper presents *Imagining Blue Embodied Seascapes: Transdisciplinary Dialogues with the Mediterranean Sea*, a transmedial project that intends to be a reflection on the archive of the Mediterranean Sea from an eco-critical, “blue” (Jue 2020; Ingersoll 2016) and “partnership perspective” (Eisler 1988, 1995, 2002; Eisler & Fry 2019) that speaks of beauty, care and encounter. The media, expressions and arts in this project are multiple because they move from poetry and video-art, and mingle across music, performance and dance. This is an aquatic, fluid and multidimensional understanding of the world, space and time that defies and re-defines linear and patriarchal terrestrial visions of reality in order re-draw our anthropocentric perception of the seas (as spaces to exploit and destroy for human interest). The final aim is to propose ecological and transdisciplinary dialogues (Hutcheon & Hutcheon 2023) with the marine wor(l)ds. In my analysis, I intend to focus on the complex interactions of the project that linked together 2 universities (the University of Udine & the

University of Malta) and more than 10 professionals, showing how different media and artists share common concerns on 'balance' and cohesion between imagination/creation, content and form. Second, I will highlight how this aesthetic experience may enhance "partnership" reflections, and an ecological understanding of ocean/sea/water environments as spaces to safeguard for memory, remediation and care. Third, I will present a class of students' reactions to the project, emphasising their insights, comments and critical thoughts.

11.

MENEGALDO, Gilles (Prof. emer)

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Mary Reilly (Valerie Martin, 1990, Stephen Frears, 1996): a Transmedial Reimagining of R.L. Stevenson's Dr Jekyll and Mr Hyde (1886).

Stephen Frears' Mary Reilly is adapted, not from Stevenson, but from a neo-Victorian novel by Valerie Martin (1990) who retells the story from the point of view of Dr Jekyll's Irish maid, Mary Reilly (Julia Roberts). The opening sequence sets up the main aspects of the film, thematically and in terms of Frears' staging strategies. The treatment of space is based on the duality of Jekyll's house. The emphasis on interior space reflects the complex and ambivalent nature of Mary's relationship with Jekyll and Hyde. Various events subvert the domestic hierarchy regulated by a set of rituals. Thanks to the privileged link established with Jekyll (John Malkovich, also Hyde) Mary gets more frequent access to her master's intimacy. The house is a place of memory and mystery, also a locus of crime and sexual assault. The colour palette is made of blacks and greys, with occasional spots of red. The film sets up a system of exchanges, a circulation of people and objects between the respectable part of the house and its secret part, also between the house and the city at large. For the spectator as well as Mary, knowledge is fragmented and Hyde's identification is delayed by means of different filmic devices. It is also built up through Jekyll's speech and completed by Hyde's revelations to Mary, stating that Jekyll is merely a shell, a convenient vehicle: "the cave where I find refuge". Frears re-introduces Stevenson's strategy of suspense extending it to different strata of reality, blurring the distinctions between dream and actuality, past and present.

We will also analyze how Frears, contrary to previous adaptations, plays upon the physical proximity of Jekyll and Hyde rather than on their difference. The transformation process, staged as a spectacle in previous films is delayed until the end. Lastly we'll see how far novel and film address the issue of Victorian femininity and feminist principles in the light of a neo-Victorian context. Stephen Frears, basing himself on a rewriting of Stevenson that sheds indirect light on this seminal text, manages to reintroduce its main issues. He highlights Jekyll/Hyde resemblance rather than their separation and also enriches this modern myth, associating it with that of Jack the Ripper while preserving a romantic dimension.

12.

RASMUS, Agnieszka

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Ophelia (2007) - Re-animated, Remediated, Rebooted and Repurposed? Seriality and Complex Shakespeare as narrative adaptation strategies in the 21st century popular culture

Looking at adaptation practices in the past two decades seems to suggest that we have not only arrived at the point of post-textual Shakespeare, as Douglas Lanier calls all the adaptations since the 1990s,

but also of “Complex Shakespeare” – an ever-evolving and recyclable terrain, a transmedia universe able to extend and expand beyond its original textual borders.

This Complex Shakespeare universe features adaptations that are characterized by narrative expansions, transmediality, secondary or invented characters’ backstories offering new points of view, and seriality. I will discuss them as an aggregate that keeps growing and mutating in a similar mode to what Lanier describes as a “vast web of adaptations, allusions, and (re)productions that comprises the ever-changing cultural phenomenon we call ‘Shakespeare’” (2014: 29). But where he uses the rhizome as a theoretical model, I propose there are some gains to be made if we look at the most recent interventions within the “Shakespeare” aggregate from the perspective of seriality studies and Complex TV, where the most exciting adaptive work is taking place at the moment. I will address Shakespeare’s presence in popular culture in the first two decades of the 21st. For my main case study, I will focus on the 2007 film adaptation of Lisa Klein’s novelization of Hamlet – Ophelia. This adaptation blurs boundaries between rebooting, repurposing, remediation and transmediality, and demonstrates the benefits of discussing such adaptation strategies in terms of Complex Shakespeare and popular seriality.

13.

SAGLAM, Berkem (PhD)
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Repurposing the Map in Peter Jackson’s *The Lord of the Rings*

In his *Letters* published in 1981 by his biographer and son, J.R.R. Tolkien writes, “I wisely started with a map, and made the story fit” (qtd. In Shippey 114). In fact, it was not only a map that he started with but also the languages, traditions and entire histories of all the different races he ultimately built his stories around. In Tolkien’s trilogy, besides maps as objects, it is also possible to encounter characters who speak in the manner of oral maps. The hobbits, cut off from the rest of the world in the Shire, are oblivious to the dangers brewing around them and it is the job of members of older-living races such as Gandalf, Aragorn and Elrond to widen their perspectives through verbal explanations of their surroundings. In the films directed by Peter Jackson (2001, 2002, 2003), this technique is replaced by the map as a visual object. Key scenes featuring maps reveal how the object of the map becomes an aesthetic phenomenon replacing the oral narratives of the characters in the novels. Jackson’s overall concerns in the adaptation process has already been studied extensively, but his foregrounding of maps in the visual remediation of the text reveals his sensitivity to Tolkien’s prioritization of the map as object, and deserves further analysis. The aim of this study is to trace Jackson’s repurposing of the object of the map in the film adaptation of Tolkien’s *The Lord of the Rings* trilogy.

14.

SZÖNYI, György Endre (Prof. emer)
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Adaptation and Evolution

In present and recent theorizing about the nature and typology of adaptation, much debate has been going on about the definition: what is adaptation and whether it should be restricted to medial changes or not. This is all good (although in my opinion often overdone), on the other hand, in my knowledge, very few considerations have been directed to the question: “Who is the subject and what is the object

of adaptation - with all the ambiguities of these terms.” The obvious answer seems at hand: the author of the original work (let’s call it cultural representation [CR]), the CR itself, and the adaptor (‘repurposer’). But how about the receivers, the audience? I’d like to ponder on the situation of the receivers who have to adapt themselves in adopting the adaptor’s viewpoint, medial purpose, etc. of something they are used to. Not mentioning the fact, that the adaptor him/herself is one of the audience, who had to adapt to the changed perspective in contrast to the parameters of the original CR. I’m proposing that to achieve a more complex understanding of the psychological, cognitive, and cultural awareness of the audience, we have to step beyond the foundational post-structuralist conventionalism and look at the nowadays more and more trendy cultural-biological evolutionism. I plan to demonstrate all this by referring to a few old and contemporary cultural representations by using the ideas of Thomas Mitchell’s ‘picture theory’, Hans Belting’s ‘image anthropology’, Crista Sütterlin’s ‘Aristotle’s Dream’, Lisa Sunshine’s ‘Theory of Mind and Fictions’, etc.

15.

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Bodies Seen, Voices Heard: Trans/Remediation in Maud Casey’s *City of Incurable Women*

Inspired from Jean-Martin Charcot’s work on female hysteria in the Salpêtrière hospital, and specifically its photographic iconography, Maud Casey’s *City of INCURABLE WOMEN* broaches the subject of female bodily and psychic suffering through an assemblage of archival material, fictional pieces, as well as essayistic passages that essentially constitute, I argue, an elaborate process of trans/remediation. Accordingly, this presentation will discuss the ways in which Casey’s fictional narratives, meant to verbally complement the visual narrative by lending voices to the women in the pictures, perform a complex act of transmediation, that-much more than fusing verbal and visual elements with a view to artfully producing a hybrid form – may be read as an intricate example of an image/text, specifically a photo-novel. *The City of INCURABLE WOMEN* consists in a bimodal narrative which unfolds as its two constituent components, word and image, overlap and interweave in complementarity, neither remaining the predominant figure. What is more, the aporias raised by the constituent elements’ interaction and the consequent, as shown by Liliane Louvel’s work, involvement of the viewer/reader in the production of meaning eventually perform a transformation (or remediation) of the archival photographs themselves. When seen within the frame of the photo-novel and illuminated by Casey’s lyrical language, these images actualize their photographers’ quest for faces that meant facies, described by Georges Didi-Huberman as “a face fixed to a synthetic combination of the universal and the singular” (Invention of Hysteria). They escape the contours of the Salpêtrière (iconography) and narrate the history of female suffering and dispossession in “the before, the just before,... the centuries of just before ... and still” (121).

44. Facing Trauma in Contemporary American Literary Discourse **[in person]**

Convenors:

- Laura Castor (Arctic University of Tromsø, Norway)
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- Michaela Marková (Technical University of Liberec, Czechia)
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Abstract:

Trauma has always been part of the American collective experience, but only since September 11, 2001 has it been acknowledged on a widespread scale. Most people will experience some form of trauma during their lifetime, but in contemporary American culture, it is often understood as a problem to be blamed on someone, fought, or repressed entirely. Despite burgeoning trauma studies, popular responses to trauma from the media to politics produce ever more aggression and fear. This seminar the power of narrative invites the contributors to respond to this growing awareness through literary analyses. A good story can become a space for curiosity in the face of trauma and uncertainty. A story opens imaginative possibilities for asking, in what ways can readers bring more awareness to the benefits of seeing our planetary interdependence in the midst of global polarization? The readings of novels, autobiographical texts, and poems are to ponder how this question might as well be among the most valuable we can ask in the early 21st century. The topics to be discussed might include, yet are not limited to — the role of house and/or home, the presence of a singular trauma experienced by the protagonist that acts as a catalyst for the story, the ambition of the narrator/protagonist to be a survivor rather than victim of trauma, the attempt to relate individual trauma to a historical past, and, finally, the ability of the protagonist to take action that influences the environment without controlling others.

Names and Affiliations of all Presenters:

- Sini Eikonsalo, Metropolitan University Prague, Department of Political Science and Anglophone Studies;
- Isabel Maria Fernandes Alves, Universidade de Trás-os-Montes e Alto Douro | CEAUL, Portugal; Carlotta Ferrando, Sapienza University of Rome / University of Silesia in Katowice;
- Arin Keeble, Edinburgh Napier University;
- Ahmet Koç, Recep Tayyip Erdoğan University;
- Amelia Precup, Babeş-Bolyai University, Romania;
- Anna Světlíková Technical University of Liberec, Czechia

Session 3 (Tuesday, 27 August 2024, 16:00-18:00, Anthropole 1129)

Session 4 (Wednesday, 28 August 2024, 10:30-12:30, Anthropole 1129)

Seminar 44 Abstracts:

Presenter: Ahmet Koç

Title: Trauma and Empowerment in *The Hate U Give* by Angie Thomas

Angie Thomas's debut novel, *The Hate U Give* (2017), is a narrative about police violence and racial discrimination in the United States. Drawing inspiration from "Black Lives Matter" movements, the novel offers an account of empowerment following the protagonist's trauma from a police shooting incident. The first part of the novel illustrates W.E.B. Du Bois' concept of double consciousness—African Americans' viewing themselves from the perspective of the white and assessing themselves

against the standards of the latter's world. Accordingly, Starr Carter, an African American adolescent protagonist, feels a necessity to switch between the two "versions" of herself to gain acceptance from her white peers at school. However, witnessing the police shooting of her black male friend becomes a catalyst for her to confront her dual identity. In other words, this traumatic experience helps the protagonist reconsider her position on racial issues and evolve from a conformist and victim into an activist and an articulate critic of discriminatory practices in the United States. This paper delves into how *The Hate U Give* offers an account of both individual and collective empowerment that stems from trauma. The study also suggests that the novel challenges the simplistic and stereotypical media narratives about African American individuals involved in the shootings.

Keywords: trauma, double consciousness, Black Lives Matter, *The Hate U Give*

Presenter: Sini Eikonsalo

Title: Supporting and Challenging the Myth of Collective Trauma in 9/11 Literature

Abstract: After the 9/11 attacks, there was an initial fear that a wide-spread post-traumatic stress epidemic would grip the country; however, later research suggested that such an epidemic, in fact, never arrived. Nevertheless, the discourse of collective trauma took a hold of the country, contributing to the image of national victimhood and innocence, which was, in turn, used to gain support for the misguided post-9/11 domestic and foreign policies.

This paper explores whether 9/11 literature follows and indirectly supports the discourse of collective trauma or rather challenges this idea. I argue that some of the most popular 9/11 novels, Don DeLillo's *The Falling Man*, Jay McInerney's *The Good Life*, and Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, offer us good-natured, traumatized protagonists and create ethical standards which guide the reader to sympathize and side with the characters' respectful, sacralizing approach to the attacks and judge the characters who question the myth of collective trauma or use it for personal gain.

Nevertheless, I argue that there are other 9/11 novels, which were initially marginalized by the 9/11 scholarship, that, in fact, challenge the ideas of national trauma and victimhood. Works such as Ken Kalfus's *A Disorder Peculiar to the Country* and Jess Walter's *The Zero* create more ambivalent ethical standards by providing us with characters who question and satirize collective grief without eliciting moral judgements from the reader and show us a morally corrupt society which thrives on capitalizing on the myth of national trauma.

Presenter: Isabel Maria Fernandes Alves

Title: Clear water and clear words: searching for shared stories of survival

Abstract: This contribution aims to bring Terry Tempest Williams's *Refuge* and Sandra Steingraber's *Living Downstream* into conversation, as both works of literary non-fiction are the result of lived trauma and a belief in the power of stories. As Williams notes, hearing and sharing one another's stories "becomes the open channel to compassion" (Williams, 2015: 147).

My argument is that, following in the footsteps of other works on women, narrative and mourning in the American non-fiction literary tradition, *Refuge* and *Living Downstream* are key texts in which self, trauma and environment are interwoven, illustrating the relationship between body and environment under the adverse conditions of toxicity and technology.

Moreover, both works present landscapes in which humans are trapped, deceived and driven to death by contaminated water. In parallel, both authors articulate stories that present natural landscapes and clear waters as possibilities for refuge, relief, rehabilitation, and a healthier habitation in our common home.

Presenter: Carlotta Ferrando

Title: Putting Your Traumas to Rest: Uncovering the Neoliberal Myth of Self-Betterment in Ottessa Moshfegh's *My Year of Rest and Relaxation* (2018)

Abstract: The relationship between different types of crises (collective and private ones), the trauma resulting from their experience, and literature has been widely investigated in the field of Trauma Studies since the end of the 20th century. As critics argue, literature can be considered a privileged space to uncover, negotiate and sometimes even resolve traumatic experiences (Pellicer-Ortín & Sarikaya-Şen 2020), thus providing readers with valuable perspectives on quintessential human experiences. Bearing this premise in mind, and focusing on Ottessa Moshfegh's most famous novel, *My Year of Rest and Relaxation* (2018), my presentation will try to highlight how the fictional trauma experienced by the main character of the novel, while acting as a catalyst for the overarching narrative, simultaneously undermines conventional narrative modes by portraying a perpetual state of extreme distress. Set in New York City in 2000 and 2001, the novel depicts the emotional spiral of an unnamed female narrator in her twenties who, after losing her parents, attempts to sleep for an entire year, hoping for physical as well as psychological recovery—namely her rebirth. By believing that the solution to the protagonist's mourning and psychological ailments is in her hands, this novel engages with and exposes—as I intend to argue by drawing on posthuman feminism's critique to feminist liberal humanism (Braidotti 2022)—the typically-American neoliberal myths of individualism, self-betterment, and wellness. If in the US neoliberal context, traumatic experiences, as well as mental disorders become problems to be hidden and, most importantly, resolved, Moshfegh's novel addresses the paradoxes and discrepancies inherent to this mentality, whilst implicitly reaffirming an 'ethics of vulnerability' and 'care', as theorized by Gilson (2013) and Braidotti (2022).

Presenter: Arin Keeble

Title: 'Trauma, slow violence and political division in Idra Novey's *Take What You Need*'

Abstract: Idra Novey's third novel, *Take What You Need* (2023), depicts the complexities of a contemporary America whose divisions are often crudely defined. Through a story of ex-step-parenthood, it portrays individual traumas of separation and loss from the narrative perspectives of a mother and daughter, whose attempts to reconnect are at the centre of the text. Alongside this moving portrayal of trauma and attempts to work through trauma, however, is a story of the impact of the slow violence of systemic poverty under neoliberalism in rural Appalachia, and these visions of ostensibly oppositional forms of violence intersect. Both forms pose well-known representational problems: how can trauma be depicted if by nature it cannot be fully understood, and how can slow violence be depicted if it is by nature incremental? In *Take What You Need*, these phenomena overlap, and their point of intersection comes through the novel's other key concern: the violent rise of Trump's America. Ultimately, I argue that the novel models a complex but not uncommon phenomena where resonance between trauma, systemic violence, and political division coningle. I show how Novey's simple but potent device of dual first-person narratives (mother and daughter), facilitates this by emphasising successful and failed attempts to witness and see. Not only, I argue, is *Take What You Need* an innovative trauma narrative, but it is an excoriating critique of the violence of MAGA culture that simultaneously urges caution at the assumptions one might make of those caught in its toxic currents.

Presenter: Amelia Precup

Title: Objects, Things, PTSD in Mariette Kalinowski's "The Train"

Abstract: The trauma of the returning soldier is a common topos in war literature. Its exploration frequently relies on the semantic and semiotic exchange between the war zone and the life back home. Mariette Kalinowski's short story "The Train" stands out among texts examining the struggles of returnees not only through its authorship – it belongs to the rather limited body of war literature authored by women veteran writers –, but also because of the manner in which it projects the materialization of this exchange. In "The Train", traumatic visions of the bomb going off in Iraq infiltrate and ultimately take possession of the protagonist's present-day reality. Homeland is devoid of any sense of home and belonging; it is an unfamiliar space, and the material objects that populate it become the repository of the protagonist's traumatic war experience. The mother's house is semantically corrupted and can no longer serve as a space of safety; it is transformed into a space of anxiety that allows for the collapse of temporal coordinates into the corpse of a bird. The protagonist's own apartment becomes an alienating, constrictive space, pushing claustrophobia into panic attacks that can only be managed by riding the train. Even if they have no direct connection to the traumatic war experiences, the corpse of the bird and the train become activators both for PTSD symptoms and for the suppressed mnemonic content that might ultimately allow the integration of the traumatic event into the protagonist's personal history. By employing thing theory (Bill Brown, Stephen Connor) and trauma theory (Roger Luckhurst, Cathy Caruth, Kirtland C. Peterson) this paper sets forth to examine the cross-connections between home and battlefield by looking into the transformation of objects into things that simultaneously and paradoxically seem to trigger the symptoms of PTSD and allow a ray of hope for a potential recovery.

45. Petrofiction [in person]

Convenors:

- Sophie Kriegel (Free University Berlin, Germany)
suk@posteo.de
- Johannes Riquet (Tampere University, Finland)
johannes.riquet@tuni.fi

Abstract:

This seminar on the topic of petrofiction offers a space to enquire into how the current energy and climate crises relate to the renewed rise in nationalism and ‘traditional’ gender roles. Indian writer Amitav Ghosh (1992) introduced the term petrofiction to discuss the cultural implications of oil regimes. We wish to add to existing debates by engaging specifically with those aspects of “petromodernity” and “petrocultures” that do not benefit from the extraction of non-renewable energies globally. We welcome contributions that question those cultural strategies which presume that modern prosperity, democracy, and equality are founded, without alternative, on non-renewable energy regimes. Therefore, our interest is the intersection of energy, gender, and nation, as well as the role it plays in endowing non-renewable energy with cultural significance, following Cara New Daggett (2018) theorisation that misogyny, climate change denial, and the recent rise in nationalism are not separate dimensions but co-constitutive. The seminar will combine literary and cultural studies, inviting contributions from such fields as ecocriticism, energy humanities, gender studies, and postcolonial theory to explore representations of petromasculinity, transport mobilities, and extractivism in literary texts and other forms of cultural production such as films, television series, or graphic novels.

Names and Affiliations of all Presenters:

- Anna Seidel, Humboldt Universität Berlin, Germany
- Sangita Ghodake, Savitribai Phule Pune University, Pune, India
- Georgia Mandelou, National and Kapodistrian University of Athens, Greece
- Verena Wurth, University of Cologne, Germany

Session 3 (Tuesday, 27 August 2024, 16:00-18:00, Anthropole 2106)

1.

Anna Seidel, Humboldt Universität Berlin, Germany

Women in Early Petrofiction: Tracing the Roots of Hetero-Patriarchy in the Dawn of Petromodernity

2.

Georgia Mandelou, National and Kapodistrian University of Athens

Petrofiction and Female Resistance: Helon Habila’s *Oil on Water* (2010) and Imbolo Mbue’s *How Beautiful We Were* (2021)

3.

Verena Wurth, University of Cologne, Germany

Eco-crime and Noisy Springs: The Sopranos as Petro-crime-fiction

4.

Sangita Ghodake, Savitribai Phule Pune University, India

Ecologies of Energy in Literature: A Comparative Analysis of ‘The Ministry of Utmost Happiness’ and ‘Solar’ for Critical Cultural Dialogues

Seminar 45 Abstracts:

Anna Seidel, Humboldt Universität Berlin, Germany

Women in Early Petrofiction: Tracing the Roots of Hetero-Patriarchy in the Dawn of Petromodernity

Since the beginning of the 20th century, fossil fuels have not only determined economic structures but also societal frameworks as a whole. Sheena Wilson and Emily Roehl note that this systemic significance, particularly of oil, resulted in the tendency to emphasize hetero-patriarchal forms of family and domesticity (Wilson 2018, Roehl 2019). According to the two scholars, these tendencies become manifest in advertisements by oil companies, where femininity is equated with homemaking, masculinity, on the other hand, is associated with the pursuit of entrepreneurial success and the conquest of territory (e.g., ‘conquering’ distances through the use of cars).

However, the question of the role and function of women in societies shaped by the oil industry arises even before the all-encompassing dominance of oil as an energy resource. Through the analysis of narratives about the first industrialized European and American oil regions, I demonstrate how the position of women is staged and discussed in the early stages of petromodernity. My paper shows how early petrofictions from the late 19th and early 20th centuries (e.g., Ivan Franko *Boa Constrictor*, Hermann Blumenthal *Der Weg zum Reichtum*, Winifred Sanford *Fever in the South*) affirm a heteronormative, patriarchal gender order. While they attribute the role of enabler of entrepreneurship to women, as they are the ones who provide the necessary capital for the establishment of oil companies, they usually remain on the periphery of events, trapped in a reactive position.

My paper will compare this staging of femininity with the gender orders enforced in and by petromodernity, as stated by Wilson and Roehl. The aim is to examine the extent to which the latter can already be identified in the early stages of petromodernity and thus to trace the roots of petromodern hetero-patriarchal narratives.

Sangita Ghodake, Savitribai Phule Pune University, Pune, India

“Petrofiction and Gendered Landscapes: Unveiling Narratives in ‘The Glass Palace’ and ‘The Yacoubian Building’”

This paper delves into the intersection of petrofiction and gender studies, employing a comparative analysis of Amitav Ghosh’s “The Glass Palace” and Alaa Al Aswany’s “The Yacoubian Building.” The research explores how these novels navigate the complexities of petrochemical landscapes, unraveling the interplay between energy, gender, and societal structures. The paper’s structure begins with an introduction to the burgeoning genre of petrofiction and its relevance to gender studies. A thorough literature review establishes the theoretical framework, encompassing key concepts in petrofiction and gender representation. The methodology section elucidates the qualitative approach employed for textual analysis, focusing on the portrayal of gender roles within petrochemical contexts. The subsequent analysis dissects the representation of energy, gender dynamics, and cultural ramifications in each novel. A comparative section draws connections between the distinct narratives, exploring commonalities and divergences in the depiction of petrofiction and gender relations. The discussion segment critically engages with the implications of these portrayals, considering societal norms, power structures, and resistance within the context of petrochemical industries. The paper concludes by summarizing key findings and insights, asserting the significance of examining petrofiction through a gender studies lens for a nuanced understanding of the intricate relationships between energy, gender, and societal narratives.

Georgia Mandelou, National and Kapodistrian University of Athens, Greece

Petrofiction and Female Resistance: Helon Habila's *Oil on Water* (2010) and Imbolo Mbue's *How Beautiful We Were* (2021)

The struggles of women in the Global South and their contribution to the active resistance against the environmental degradation caused by capitalist ideologies of expansion and neoliberal practices of extractivism have largely been overlooked in contemporary discussions on the environmental crisis. Informed by Malcom Ferdinand's decolonial ecology and Françoise Vergès' decolonial feminism, the presentation takes under consideration two contemporary African novels that depict the environmental devastation caused by oil extraction in two African countries. More specifically, Helon Habila's *Oil on Water* (2010), set in postcolonial Nigeria, and Imbolo Mbue's *How Beautiful We Were* (2021), set in a fictional village of a newly independent African country, depict the lives of the disenfranchised peoples that have to witness the slow destruction of their land and communities by the oil industry. The presentation explores the ways in which the two novels depict women that, although trapped between sweeping forces that lock them in vicious circles of violence, dispossession, and destruction, ultimately succeed in resisting the neocolonial encroachment on their lives, either by actively resisting succumbing to the surrounding ecological destruction or by becoming active agents in the fight against the capitalist exploitation that lays waste to local ecologies and means of livelihood. Ultimately, it is interested in exploring how these novels can be approached from a decolonial feminist perspective that, according to Vergès, "leads to de-patriarchalizing revolutionary struggles" (10).

Verena Wurth, University of Cologne, Germany

Eco-crime and Noisy Springs: The Sopranos as Petro-crime-fiction

The automobile is one of the most banal objects in the Anthropocene (cf. Swanson), as it embodies individual contributions in the eco-crime of environmental pollution. At the same time, the car is an extremely important object in crime dramas, which feature investigations conducted in vans, or body transports in trunks, or car chases between perpetrators and police. In *The Sopranos* (1999-2007) – a prime example of can be called petro-crime-fiction –, these two dimensions of the car as an eco-criminal and petrocultural crime fiction object merge, and the complexity of this merging becomes palpable, especially when considering the soundscape of the series.

In remarkably many scenes, car noises invade the audio, making the words spoken by the characters barely audible, often purposefully so. In order for their criminal schemes not to be overheard, the men in the organization only talk business when they are outside, often right next to highways, for instance in the parking lot of Tony's strip club, or on public payphones next to busy streets. These noisy localities provide cover for the mafiosi: the white noise from the cars drowns out their clandestine dialogues and prevents the recordings on police wire taps from being intelligible. In other words, the environmental crimes of air and noise pollution enable the organization to hide from law enforcement and make progress in their criminal operations. Such an eco-criminal consideration of cars offers another sonic perspective to the *Silent Spring* that Rachel Carson famously predicted if pollution continues, one in which spring is not silent for lack of bird song and bee buzz, but one in which spring, in the Anthropocene, is deafeningly noisy.

46. Boundaries of American identity [in person]

Convenors:

- Michaela Marková (Technical University of Liberec, Czechia)
michaela.markova@tul.cz

Abstract:

The aim of the panel is to examine contemporary writing for young adults as they are the group where the consequences of erecting walls, social structures and discourses of separation may impact with pressing insistence. American teenagers are the most ethnically diverse population segment in the country, with over one out of three teens belonging to a minority group (Mediamark Research Inc., 2004, p. 5). The current increasing trend in contemporary US YA fiction is therefore to deal with the ethnic experience of young adults. How does the fact of living in imaginary or physical borderlands generate their sense of belonging within a family, a group, or the country? Is their Americanness the result of growing up into the world of diverse, and often conflicting backgrounds through the process of descent or is it a consensual process of appropriating the qualities of the world strange enough to be contested? Or is a laborious process of acquiring the balance in the world-in-between? The stories examine, question, and undermine the cultural narratives of both dominant and marginalised groups and provide the readers with a penetrating look at forms of otherness through the eyes of teenagers. Existing between radically different stages of life young teenagers can be viewed as a looking glass disclosing diversity and complexity of growing up ethnic and national. The characters based on them are at odds with traditional views on the concept of American race and go against the grain in manifesting their religious values and beliefs. Their stories reveal what it inherently means to be at the same time from the outside and inside of social and cultural structures and get us closer to answering the question: what makes America American? As the ethnic makeup of the American population grows more diverse, Americans demand greater representation in media and politics, indicating a shift in values. American identity is no longer to be represented by a single ethnic majority, but made up of diverse cultures with a voice. Diverse representation is only one of the many growing values among Americans, but significant to the tone of political debate and policy differences observed between generations. The individual papers in this panel will examine a selection of contemporary YA novels and question characters are at odds with the traditional views on the conceptual American race, and whether they go against the grain in their religious values and beliefs.

Names and Affiliations of all Presenters:

- Michaela Marková, Technical University of Liberec, Czechia;
- Gordan Matas, University of Split, Croatia

Seminar 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 5071)

Seminar 46 Abstracts:

Presenter: Michaela Marková

Title: "What would Dr. King do if he were alive today?": Being a Black Teenager in Contemporary US Society in *Dear Martin* (2017) by Nic Stone

Abstract: Young people in the US have been integral to pushing conversations about the recent unjustified killings of black men to the forefront. While such might be well-known, and despite the fact that the body of YA books exploring racial injustice and police brutality is growing, conversations often concentrate on fatal consequences. Nic Stone's debut novel, however, offers a penetrating look

at the mind of a black teenage boy coping with feelings of defeat and isolation as he is grasping how little society values him in ways that are subtler and harder to detect than a murder. Written as a reaction to the murder of young African-Americans, and partially based on the author's own experience, Stone's novel follows in the footsteps of a black scholarship student attending the mostly white Braselton Preparatory Academy in Atlanta, Georgia, who attempts to make sense of life as a black teenager in the current US political climate. The proposed contribution builds upon research on cognitive cultural science by Patrick C. Hogan in that it questions how Stone imagines African-American identity compared to identity of the white majority—understood as universal, democratic egalitarianism—in the face of the nation's clear and often brutal inequalities of race, sex, and sexuality.

Presenter: Gordan Matas

Title: Negotiating (Chinese) American Identity in the Novels of Amy Tan

Abstract: The novels of Amy Tan depict Chinese Americans as both part and apart from the two separate worlds, neither completely assimilated nor completely isolated. Such a portrayal of Chinese Americans evidently opposes the melting pot theory as Tan proves that a complete assimilation of immigrants can never happen. Both first- and second-generation Chinese Americans experience similar challenges of life in the United States since they are trapped between their Chinese heritage and the American society they live in. They present a unique in-between condition that can be viewed differently. While some critics consider this duality a “feeling of being between worlds, totally at home nowhere,” this paper considers it to be neither exclusively negative nor positive, but a unique experience that can enrich any given community where people from different ethnic backgrounds live. In rendering American ethnic communities and their experiences Tan depicts a complex and multivocal, yet interdependent identity that presents bicultural or multicultural American heritage of characters and communities that she portrays in her novels. Thus, she stresses the balance between isolation and assimilation as her characters are affected by both cultures and since none of them is an exclusive member of only one civilization. Tan's novels search the boundaries of identity and voice the findings through various characters who illustrate their point of view. She is exploring the identity of her characters explaining both segments and the whole of Chinese American identity. By doing so she avoids an “either/or” choice, at the same time as she relies on a “yin-yang presentation” of Chinese American identity. The most important message of the yin-yang is that a balance must be maintained between the opposing forces as well as between the two cultures, Chinese and American.

47. Neo-Victorian Biofiction [in person]

Convenors:

- Maria Isabel Romero-Ruiz (University of Málaga, Spain)
mirr@uma.es
- Helen Davies (University of Wolverhampton, United Kingdom)
H.Davies6@wlv.ac.uk

Abstract:

In Juliette Atkinson's terms, the Victorian era was 'the Age of Biography' and so it is apt that neo-Victorian literature and culture is also preoccupied with reimagining the lives of nineteenth-century subjects.ⁱ The term biofiction is key here; the genre is characterised by the blurring of boundaries between historiography and literature, fact and fiction, traits that are particularly suited to neo-Victorianism's interest in challenging the master discourse of the traditional historical record. 'Eminent Victorians' might be fictionalised to emphasise their indiscretions, making conspicuous the power inequalities of history. Marginalised Victorians are brought to the fore and provided with a narrative agency that was denied in their cultural moment. However, as extant scholarship has demonstrated, ethical quandaries loom large in the arena of neo-Victorian biofiction.ⁱⁱ

The papers can deal with any aspect of neo-Victorian biofiction in texts, neo-Victorian media and visual representations. Topics include, but are not limited to:

- Neo-Victorian 'celebrity' biofiction
- Biofiction of nineteenth-century 'others'
- The ethics and/or politics of neo-Victorian biofiction
- Narratology in neo-Victorian biofiction
- Neo-Victorian biofiction and historiography
- Contemporary biofiction, LGBTQIA+ studies, and nineteenth-century identities
- (Critical) Race studies and biofiction based on the nineteenth century
- Neo-Victorian biofiction and fresh critical perspectives: ageing, disability, diaspora, indigeneity, cosmopolitanism, (trans)nationalism/s, animal studies, ecocriticism, etc.

ii Juliette Atkinson. *Victorian Biography Reconsidered*. (Oxford: OUP, 2010), p. 14.

iii See, for example, Marie-Luise Kohlke and Christian Gutleben's collection, *Neo-Victorian Biofiction: Reimagining Nineteenth-Century Historical Subjects* (Amsterdam and New York: Brill, 2020).

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 1031)

- Dr Dietmar Böhnke, University of Leipzig, Germany
- Dr Chandrava Chakravarty, West Bengal State University, India; and Dr Sneha Kar Chaudhuri, West Bengal State University, India
- Dr Helen Davies, University of Wolverhampton, U.K.

Session 7 (Thursday, 29 August 2024, 10:30-12:30, Anthropole 5146)

- Dr Liani Lochner, Université Laval, Canada
- Dr Ulla Ratheiser, University of Innsbruck, Austria
- Dr Maria Isabel Romero-Ruiz, University of Málaga, Spain
- Dr Barbara Braid, University of Szczecin, Poland

Seminar 47 Abstracts:

PANEL 1

Dietmar Böhnke, Diversifying Victorian Lives in Contemporary Television: The Case of Anne Lister in the BBC Series *Gentleman Jack* (2019-22) – in person

Television representations of Victorian characters have become increasingly visible in contemporary series (e.g. *Ripper Street*, *Dickensian*, *Penny Dreadful*, *The Frankenstein Chronicles*, *The Crimson Petal and the White*, *The Luminaries* etc.) and in neo-Victorian research recently. Among these, several can be discussed as biopics (e.g. *Victoria*, *Arthur and George*) and offer themselves for analysis as neo-Victorian biofictions. Together with the trend of representing LGBTQ+ lives and characters (cf. some of the above series, also *Fingersmith*, *Tipping the Velvet*, *Affinity*), there is an opportunity here to investigate the complexity and diversity of Victorian biographies on screen, and to challenge the more stereotypical notions of identities in the nineteenth century. In this paper, I will look at the BBC series *Gentleman Jack*, written and created by Sally Wainwright, which is based on the life and diaries of Anne Lister (1791-1840), one of the first lesbian/queer women recorded in British history. I will be interested both in her highly unusual negotiation of gender and sexuality in the (pre-/early) Victorian period and in the way the series represents and reworks this in and for the present, highlighting in particular the intersection of class, gender, age, religion and region. While there is a clear emphasis on the authenticity of recreating Lister's life, in line with more traditional heritage television, there are also quite a few elements that problematize and undermine the easy division between fact and fiction, not least Lister's fourth-wall-breaking comments directly to the camera.

Chandrava Chakravarty and Sneha Kar Chaudhuri, Neo-Victorian Feminist Biofiction and Colonial Historiography in Chitra Banerjee Divakaruni's *The Last Queen* (2021) – in person

This paper will explore the critical dimensions of race, gender and history in Chitra Banerjee Divakaruni's *The Last Queen* (2021) – a neo-Victorian biofiction based on the life and times of Maharani Jindan Kaur (1817-1846). The novel brings the story of her life to the forefront focusing on her obscure childhood as the daughter of the royal kennel keeper Manna Singh Aulakh, an obscure commoner and how she gradually took centre stage during the early nineteenth century British annexation of Punjab as a strong and fierce queen who dominated the political scene in Punjab and as a female 'other' resisted and appropriated the British imperial design of the annexation of Punjab.

This paper will critically engage with two major aspects of this biofiction – a) how this novel critically engages with the history of colonial Punjab during the era of Victorian imperialism and establishes the unique significance of Rani Jindan Kaur b) how this biofiction written in the twenty first century offers a feminist celebration and historical revival of women's political ambition and power through the narrative of the Rani's struggle as a female subject against class bias in politics, patriarchal dominance and imperial power-mongering in nineteenth century colonial India. The novel makes effective use of extant historical sources to historically re-construct the life of a woman from the royal family of Punjab and projects her as a neo-Victorian colonial and historical icon of female power, agency and resistance who effectively negotiated the dichotomies of the public versus private spheres in Victorian India.

Helen Davies, Auto Biofiction and Otto Baxter's *The Puppet Asylum* (2023): Narrating Down syndrome in Neo-Victorianism (in person)

Of all the ‘others’ of the nineteenth century, the voices of people with Down syndrome are some of the most difficult to find in historical sources dating from this era. As with so many disabled lives of past times – and even today – the historical narrative of people with Down syndrome has been controlled and defined by nondisabled medical practitioners.⁶ In this sense, neo-Victorian biofiction would seem well-placed to challenge the ableist omissions and oppressions of traditional historiography. However, as Marie-Luise Kohlke and Christian Gutleben have argued, there are ‘ethical risks of re-voicing in the case of historically marginalised subjects’.⁷ Neo-Victorian authors might be accused of exploiting the misery of vulnerable nineteenth-century identities – real and imagined – for entertainment or commercial success.

This paper explores the ways in which Otto Baxter’s film *The Puppet Asylum* (2023) offers an alternative approach to recovering lost Victorian voices. Baxter is a director, writer and actor with Down syndrome, and *The Puppet Asylum* is a comedy horror musical set in the Victorian era but also drawing on details of his own life. I argue that Baxter’s *auto* biofiction offers viewers an invaluable opportunity to consider the enduring significance of Victorian attitudes towards Down syndrome in today’s society. In what ways might *The Puppet Asylum* also complicate the ethics of neo-Victorian biofiction?

PANEL 2

Barbara Braid: Self-reflexivity in neo-Victorian screen biofiction – in person

Ann Heilmann’s and Mark Llewellyn’s understanding of neo-Victorianism as “texts (literary, filmic, audio/visual) [which] must in some respect be *self-consciously engaged with the act of (re)interpretation, (re)discovery and (re)vision concerning the Victorians*” (2010: 4) marks self-reflexivity as a defining factor that distinguishes neo-Victorianism from historical fiction. Since then, this definition has been critiqued and revised; for instance, Jessica Cox notes that it privileges literary fiction at the exclusion of popular culture, which, she claims, “is less likely to engage with metatextual strategies” (2019: 5). While I agree with Cox on the hegemony of the literary fiction in the neo-Victorian field, I argue that popular neo-Victorianism may also engage with revision and self-reflexivity while using the conventions and aesthetics of popular genres and media. Nowhere is it more evident than in neo-Victorian biofiction – the study of which, similarly to neo-Victorian field, is also dominated by an examination of “serious” literature and biopic. Yet, I would like to contend that biofiction is not simply another term for biographical novel or film, but its own mode, defined – among other things – by its self-reflexivity. Popular biofictions in particular utilize a range of metatextual techniques, related to the genre or convention which they (often ironically) comment on and/or transgress, or to the medium in which they are created. The proposed paper looks at a selection of screen texts which evidence how popular biofiction interrogates the issues of (post)authenticity, temporality, cultural memory and historical legacy – so crucial to neo-Victorian biofiction as a narrative mode.

Liani Lochner, Mediated Autobiography and the Nineteenth Century’s ‘Others’ in Zoë Wicomb’s *Still Life* (in person)

In Zoë Wicomb’s *Still Life*, an unnamed author attempts a biography of the so-called Father of South African Poetry in English, the Scottish abolitionist Thomas Pringle. Embedded within this frame-

⁶ See, for example, John Langdon Down, *On Some of the Mental Afflictions of Childhood and Youth*. London: J&A Churchill, 1887.

⁷ Marie-Luise Kohlke and Christian Gutleben, ‘Taking Biofictional Liberties: Tactical Games and Gambits with Nineteenth-Century Lives’. In (eds) Kohlke and Gutleben, *Neo-Victorian Biofiction: Reimagining Nineteenth-Century Historical Subjects*. Leiden: Brill, 2020, pp. 1-53; p. 22.

story are the narratives of two figures whose lives entered the historical record mediated through his literary endeavours: Hinza Marossi, the young Tswana boy adopted by Pringle who is also the subject of his poem, “Bechuana Boy,” and Mary Prince, whose slave narrative, *The History of Mary Prince*, he edited. Bringing together in the unidentified amanuensis’s “house of fiction” (10) a number of voices “born out of writing” (53), who strain against their historical or literary “eternal life” (8) and the interventions of “so-called clever readers” (55), *Still Life* sharply brings into focus a long-standing concern in Wicomb’s literary and critical oeuvre: the remainders produced by dominant notions of narrative authority and the discursive and institutional networks in which narratives circulate. The presence of Nicholas Green, lifted from Virginia Woolf’s *Orlando*, “a playful version of Vita Sackville-West’s life-story” (Raitt and Blyth), permits the amanuensis to absent the text and the characters of Hinza and Mary to engage with colonial-era ideas of patriarchy and authorship. It also asks us to read *Still Life* as a reinvention of the genre of biography. Examining Wicomb’s ironic subversions of and inter-generic negotiations with the conventions of mediated autobiography, this paper argues that *Still Life* rejects historical fiction’s demands for verisimilitude to interrogate the literary and discursive personas fixed by colonial history and the literary canon.

Ulla Ratheiser, Bringing out the woman: biopics of Queen Victoria (in person)

This paper delineates how recent biopics of Queen Victoria, as a sub-genre of neo-Victorian biofiction, foreground the experiences of the (private) woman rather than that of the (public) monarch in an attempt to humanise not only the 19th century queen but also the institution of the monarchy then and now. Filmic representations such as *Victoria & Abdul* (2017) or the ITV series *Victoria* (2016-2019) achieve this by a variety of techniques, on the narrative as well as the visual level, such as focusing on representations of the queen’s body or establishing a dichotomy between dutifully serving the soulless political institution of the crown and Victoria’s personal wishes and desires.

In so doing, both filmic portraits tap into a discourse that has been prevalent concerning the representations of a queen regnant and the “anomaly” of a woman on the throne.⁸ One way of solving this anomaly seemed to be the conceptual splitting of the body of the queen into a natural one, that of the woman, and a political one, that of the monarch. The division into a “natural” and a “political” component allows both biopics to equip Queen Victoria with a personal dimension and thus a distinctly humane quality. This humanity in a monarch, in turn, certainly seems a feature worth highlighting around the time of Queen Elizabeth’s II Sapphire Jubilee in 2017.

Maria Isabel Romero Ruiz, ‘Life is the Falling Moment’ Captured by a Camera: Neo-Victorian Biofiction, Class and Gender in Helen Humphreys’ *Afterimage* (2000) – in person

This article will consider neo-Victorian biofiction as a genre which allows authors to imagine the lives of Victorian popular figures and convey their own ideas about life and society. My aim is to demonstrate how Helen Humphreys’ *Afterimage* (2000) recovers the life of the Victorian photographer Julia Cameron to develop or even invent the negative aspects of her personality such as her lack of empathy for her social inferiors or her lesbian identity. However, some of the characters are given voice in the narrative, especially in the case of the servant Annie Phelan. At the same time, it is my aim to prove how photography, that is, art within the novel, can be a very convenient medium to show images “from life” -- as Julia Cameron called her photographs -- to the reader, and to question social mores through literary and visual archives.

KEY WORDS: neo-Victorian, biofiction, Julia Cameron, social issues, lesbian identity

⁸ Marjorie Garber. *Shakespeare After All*. New York: Anchor Books, 2005, 216.

48. Imagining the Railway in the 20th Century [in person]

Convenors:

- Frederik van Dam (Modern Languages and Cultures, Radboud University, Netherlands)
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- Jason Finch (English Language and Literature, Åbo Akademi University, Finland)
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- Adam Borch (English Language and Literature, Åbo Akademi University, Finland)
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Abstract:

That the arrival of the railway changed people's perception of the world has been well established since Wolfgang Schivelbusch's pioneering work. There is a substantial body of scholarship documenting the nineteenth-century railway's influence on the experience of travel and its impact on different cultural media. The history of railway experience in the twentieth century, when the train was challenged by the automobile and aeroplane, remains neglected in comparison. Trains did not disappear, however, but were invested with new imaginative possibilities, for instance in novels by Graham Greene and Toni Morrison.

This seminar will explore the literary and cultural significance of the railway in the twentieth century. It reflects on new developments in mobility studies and infrastructure studies. We welcome proposals that focus on the relationship between the twentieth-century railway and English-language literature, cinema, the visual arts and/or other cultural modes.

Themes to be explored include, but are not limited to the following:

- the railway and (literary) form
- gender and sexual identity
- (post)colonial perspectives
- railway and war
- experiences of long-distance travel
- experiences of commuting
- spaces of the railway
- the railway's impact on landscape and environment
- comparisons between literary and visual depictions of the railway

Names and Affiliations of all Presenters:

- Majed Akhter (King's College London, UK)
- Arthur Émile (École Polytechnique Fédérale de Lausanne, Switzerland)
- Steven Jeon (University of Birmingham, UK)
- Maksim Pelmegov (University of Debrecen, Hungary)
- Jessie Speer (London School of Economics, UK)

Session 1 (Monday, 26 August 2024, 16:00-18:00, Synathlon 2420)

1. Maksim Pelmegov, 'A Railroad Defining Russian Future: The Trans-Siberian Railway in Nicholas Senn's *Around the World via Siberia* (1902)'
2. Majed Akhter, 'The imperial pleasures of inter-Asian mobility: A postcolonial critique of Paul Theroux's *The Great Railway Bazaar* (1975)'
3. Jessie Speer, 'The train home: Mobile domesticity in memoirs of freight hopping and subway sleeping'

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Synathlon 2218)

1. Steven Jeon, 'Mapping Early Benjamin Britten: The Discussion of Train Travels from Lowestoft to Greater London during the Early Twentieth Century'
2. Arthur Émile, 'The passing of the steam locomotive. Reactions to the modernisation of railways before and after the Great Smog of 1952'
3. Adam Borch, 'Identifying Alternative Mobility Narratives for Long-Distance Travel: The Case of Paul Theroux's *The Great Railway Bazaar* and *Ghost Train to the Eastern Star*'

Session 48 Abstracts:

1. Majed Akhter

The imperial pleasures of inter-Asian mobility: A postcolonial critique of Paul Theroux's *The Great Railway Bazaar* (1975)

In 1973, the US novelist Paul Theroux travelled across Europe and Asia for four months. He wrote about his experiences, encounters, and impressions in one of the most celebrated travelogues of the 20th century - *The Great Railway Bazaar: By Train through Asia* (1975). Theroux's prose - polished, witty, observant - does not escape or reflect on his own position of power based on his race, gender, and citizenship. Reading his account against the grain, this paper reflects on what it means that the pleasures of inter-Asian mobility that Theroux depicts are out of reach of most Asians - then as well as now. The paper develops these reflections by drawing on imperial infrastructure history, the geopolitics of decolonization and the Cold War, and the postcolonial critique of the travelogue genre. Finally, the paper also develops a postcolonial and Marxist critique of representations of railways as spaces of leisure and contemplation - as opposed to a site of labour and production.

2. Arthur Émile

The passing of the steam locomotive. Reactions to the modernisation of railways before and after the Great Smog of 1952

At the end of the 19th century, the experiment and adoption of alternative solutions to the use of steam trains on railway lines led to a growing social demand for its abandonment, driven by passengers, neighbours, and local authorities. They both imagined and hoped for a rail transport that would be cleaner and more comfortable. However, it was not until the interwar period that the British authorities seriously considered phasing out of steam.

Although railway smoke was immediately perceived as a nuisance to be abated, it was only gradually recognised as a major contributor to air pollution, especially in urban areas. Following the Great Smog of 1952, the work carried out to prepare the Clean Air Act established the rail industry to be responsible for one seventh of the coal smoke released into the British atmosphere. This acknowledgement conveniently overlapped with British Railways' modernisation plan, which involved both diesel and electric operation. There were many arguments in favour of this major change, ranging from saving coal to improving service, combating air pollution, and upgrading comfort.

Taking from this broader context, the presentation will look at the diversity of reactions to the disappearance of steam trains, ranging from hope and relief to concern and regret, often ambiguous as the invention has long been a subject of national pride and wonder, and its loss comes at a time of

decline for Britain as a global power. It will focus more specifically on the emergence of a nostalgia for steam.

3. Steven Jeon

Mapping Early Benjamin Britten: The Discussion of Train Travels from Lowestoft to Greater London during the Early Twentieth Century

Utilising maps is an intriguing and creative method to explore and visually represent the rich and complex history of music. Let us imagine you take the train from Lowestoft to London Liverpool Street station (one of the terminus railway stations in London) in the early twentieth century. If we were to calculate the distance between the two stations, it is just shy of 125 miles. Now, let's take a moment to imagine how long it must have taken to travel such a distance during that time period.

Benjamin Britten (1913-1976), an English composer, was a lover of train travelling. As a young Britten, he used to commute between Lowestoft and London (or even as far as Brighton!) for various reasons, including taking lessons with Frank Bridge, taking lessons at the Royal College of Music, attending concerts in London. It is evident that it would be absurd to spend an exorbitant amount of money on train tickets for daily commutes between these locations, especially considering the train fare is not reasonable. Using maps and other archival documents collected by Britten, the presentation will discuss the life of train travelling and commuting by addressing these questions: How did Britten travel to these places? Did he have enough money? What was the commuting like between these places? What were the musical experiences whilst commuting? What about commuting within Greater London on the tubes?

4. Maksim Pelmegov

A Railroad Defining Russian Future: The Trans-Siberian Railway in Nicholas Senn's *Around the World via Siberia* (1902)

By the beginning of the twentieth century the Russian Empire and the United States were increasingly reconsidering mutual perceptions of each other, and travel writing played a key role in Russian-American cultural interactions. At the turn of the century Americans, who possessed the longest and one of the most developed railroad systems in the world, took increasing interest in the Trans-Siberian Railway (years of construction: 1891–1916), one of the biggest infrastructure projects of the time. This railway was longer than any of American transcontinental lines of the nineteenth century. Therefore, many American travelers went to Russia specifically to try it out, even when it was not complete. This presentation covers a travel account named *Around the World via Siberia* (1902), written by a prominent military surgeon Nicholas Senn (1844–1908) based on his trip along the railway in 1901. In this presentation I focus on the description of travel conditions compared to American railways and the traveler's descriptions of the nature and cities of Siberia. The author's thoughts regarding the influence of the railway on the potential and the future of Siberia in comparison to the American West are also examined. I also analyze his comments on Russian and indigenous people and their everyday life in contrast to American lifestyle, as well as his reflections on the impact of the railway on the role of the Russian Empire as a great power in East Asian politics.

5. Jessie Speer

The train home: Mobile domesticity in memoirs of freight hopping and subway sleeping

Trains have been hugely important for unhoused communities in the United States, dating back to the Hobo Era of the early 20th century when migratory laborers illegally rode freight trains across the country in search of work. Figures such as Railroad Bill and Boxcar Bertha cemented an association between anticapitalism and riding the rails in American popular culture. The genre of hobo autobiographies has been subject to rich analyses, examining the subversion of domestic norms and capitalist exploitation. Less is known, however, about contemporary memoirs of homelessness. Today, unhoused people in the US often use commuter trains as sites for sleeping and build informal homes in subway tunnels, reappropriating urban rail networks as domestic spaces. Analyzing both contemporary and early 20th century memoirs, this paper examines what it means to make a home in infrastructures designed for transport.

6. Adam Borch

Identifying Alternative Mobility Narratives for Long-Distance Travel: The Case of Paul Theroux's *The Great Railway Bazaar* and *Ghost Train to the Eastern Star*

That the climate on earth has reached a worrying state is a fact that hardly needs repeating. Rather, solutions are needed – and very soon. Recently, social scientists and humanities scholars have begun to stress that these solutions cannot only be technological in nature. It is also necessary to change the way people think about transport and mobility (e.g. Ryghaug et al. 2023). Te Brömmelstroet et al. (2022) have argued that, to achieve this, it is necessary to identify, nurture and empower alternative mobility narratives; for example, by bringing to the public's attention past narratives that can help steer people towards more sustainable mobility choices. This paper speaks to such issues. It does so by considering how the railway can contest with the attractions of the aeroplane (speed, glamour) and the automobile (privacy, flexibility), and, for the benefit of the planet, once again become the main mode of transport for long-distance travel. The paper looks to literature and imaginative writing about long-distance railway travel during the past hundred years and asks how and to what extent such texts can help shape alternative mobility patterns in the future. More specifically, the paper will focus on Paul Theroux's famous travelogue *The Great Railway Bazaar* (1975) and its sequel *Ghost Train to the Eastern Star* (2008).

49. Exploring the Scandalous [in person]

Convenors:

- Sandra Mayer (Austrian Academy of Sciences, Austria)
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- Sylvia Mieszkowski (University of Vienna, Austria)
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- Barbara Straumann (University of Zurich, Switzerland)
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Abstract:

We invite abstracts on the topic/narrative structures/media conditions of the scandalous (in the 19th-21st centuries) through the lens of in_visibilisation. Scandals – in the context of sex, money or power – tend to involve obfuscation, an audience that is in the dark, but willing to see, agents who have an interest either in disclosure or in concealment. These interests are shot through with power that can be gendered, often contains a class-imbalance, is sometimes racialized, and not infrequently centres on non-normative desires. One area in which these dynamics of scandalization become particularly obvious are the cultural practices of fame and celebrity. The intersections of scandal, celebrity, the marketplace, and literary culture are perhaps most strikingly exemplified by Lord Byron, whose enduring fame and position in the cultural imagination rest on a mix of social and sexual transgression, religious heresy, and political dissent. The commodification of the author's scandalous private and professional life also has distinctly gendered implications, more readily translating into posthumous fame for male than for female authors. Papers might discuss, but are not limited to: literary or filmic representations of political or financial or sexual or corruption scandals or a mix of all three.

Names and Affiliations of all Presenters:

- Professor Charlotte Boyce (University of Portsmouth/UK); charlotte.boyce@port.ac.uk
- Professor Dr. Stephan Karschay (Peter Szondi-Institute for Comparative Literature, Free University Berlin/Germany); stephan.karschay@fu-berlin.de
- Dr. Meredith Malburne-Wade (University of Tennessee, Knoxville/USA); mmalburn@utk.edu

Seminar 1 (26 August 2024, 16:00-18:00, Anthropole 4078)

Seminar 49 Abstracts:

Abstract Boyce

The Gendered Politics of Scandal: Reimagining George Sand in *Briefly, A Delicious Life* (2022)

Scandal is deeply imbricated with George Sand's celebrity identity. From her adoption of masculine dress to her notorious love affairs, her name has served as a byword for bohemianism and sexual transgression during the nineteenth century and beyond. This paper examines a recent fictional reimagining of Sand's life, Nell Stevens's *Briefly, A Delicious Life* (2022) to consider the gendered dynamics of scandalization. Narrated by Blanca, the ghost of a 14-year-old girl, Stevens's novel focuses on Sand's 1838-39 stay on the island of Majorca with the composer, Frédéric Chopin, her children and her maid. Blanca's narration punctures any romantic conceptions the reader may have of Sand's avant-garde lifestyle and disregard for convention. She is witness not only to the hostile gossip and suspicion which greet the celebrated author in Majorca, but also to Sand's inner thoughts, desires and formative experiences, which reveal the many challenges and compromises that accompany female fame. Behaviour that society deems scandalous is reformulated as survival-

strategy in Blanca's retelling, a means of negotiating the male-dominated nineteenth-century celebrity landscape. (Tellingly, Chopin remains relatively insulated from the problems Sand must face.) Blanca's gradual revelation of her own story of seduction and abandonment, meanwhile, makes clear that while exceptional figures such as Sand may be able to withstand – and perhaps even harness – public controversy, the more usual fate of women whose actions and desires are deemed transgressive is obscurity and historical erasure: the invisibility of the ghost.

Abstract Karschay

Pictures of Oscar: *Dorian Gray*, the Wilde Scandal, and the Dynamics of Visibilisation

This paper uses the scandal surrounding Oscar Wilde and *The Picture of Dorian Gray* (1890/91) to interrogate the dynamics of visibilisation involved in the production and consumption of scandal. Wilde's trials and their media coverage publicly enacted the disclosure of private transgressions that Wilde himself had encoded in *Dorian Gray* as a pattern of concealment and revelation. Wilde had consistently toyed with assumptions about the legibility of character in visual features. While his photographs of the 1880s were read as ultimately harmless provocations of middle-class respectability, *Dorian Gray* had challenged certainties about the visibility of vice in more disconcerting ways. I will show how the trials performed a transmutation from invisibility to visibility as a spectacular condemnation of sexual and class deviance that up until then had only circulated as gossip and rumour. I claim that this disciplinary project was linked to an aesthetic and epistemological one: a hegemonic attempt to disqualify Aestheticism as a cultural mode of self-fashioning and a literary programme perceived by suspicious readers to hide 'deep' meanings behind mere surfaces. I want to suggest that the prosecution and the media worked hard to re-establish the link between appearance and identity that Wilde's posing and his novel had threatened to sever. Thus, the Wilde scandal can be understood as an attempt to re-inscribe a visual hermeneutics that equates 'seeing' with 'knowing'. My paper aims to identify the contingent effects of a 'scandalous visibility' in the 1890s, while suggesting some of the transhistorical features of such visual scandalisations.

Abstract Malburne-Wade

Poets, Racists, and Politics: The 1931 Langston Hughes Scandal in Chapel Hill, North Carolina, USA

In 1931, American poet Langston Hughes was invited to speak at the then-segregated University of North Carolina at Chapel Hill (UNC), one of the premier institutions of higher education in the United States (US). When some of his more politically charged writings were intentionally "leaked" prior to his arrival by a local publication seeking notoriety, he barely escaped town before a lynch mob arrived, seeking retribution upon Hughes himself. What followed Hughes's visit was disturbing rhetoric from University President Frank Porter Graham as he fought to retain conservative donors, displaying then, as now, how public universities in the US fail to be the bastions of progress and equality we may wish them to be.

This paper pays particular attention to the publications that caused the UNC scandal: Hughes's short poem, "Christ in Alabama," and the essay, "Southern Gentlemen, White Prostitutes, Mill-Owners, and Negroes," both of which were responses to the controversial 1931 Scottsboro trials. These unapologetic works perfectly combined criticisms of Christianity (specifically White Christianity), politics of the US South, and rampant fears surrounding miscegenation. In examining these works, this paper will also highlight how UNC sought to remove Hughes's agency and render him invisible in order to minimize his impact, made possible by racist politics in the US, in the scandal's aftermath.

50. Travel Writing Poetics [in person]

Convenors:

- Claudia Capancioni (Bishop Grosseteste University, UK)
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- Mariaconcetta Costantini (G. d'Annunzio University of Chieti-Pescara, Italy)
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- Julia Kuehn (The University of Groningen, Netherlands)
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Abstract:

Travel studies have flourished for 20 years, with dedicated academic journals (Studies in Travel Writing, Literary Geographies), conferences ('Borders and Crossings'), and learned societies (Société d'Etude de la Littérature de Voyage du monde Anglophone). It is therefore time to take stock and chart new directions. Rather than focus on the 'what' – who travels, what is described, and what ideologies are manifest – we will discuss travel writing's 'how': what conceptual and writing strategies do travel writers employ to make sense of their experience and convey it to an audience?

We aim to think of the theoretical work done by Robert Tally Jr. in literary geography/ cartography, Bertrand Westphal in geocriticism and geographers like Tim Cresswell on topo-poetics and Eric Magrane on geo-poetics. We are keen to introduce space and emplacement paradigms from literature, philosophy and geography, and go beyond Lawrence's 'sense of place', Foucault's heterotopia and Deleuze/ Guattari's smooth and striated spaces. While (short) individual case studies across geographies and periods are encouraged for exemplification, our primary agenda is a meta-level reflection on the poetics of this heterogeneous and malleable genre.

Names and Affiliations of all Presenters:

- 1) Przemysław Uściński (University of Warsaw), "A voyage without return" – Veils, Counter-paths, and Deconstructive Poetics of Travel Writing';
- 2) Camilla de Simone (D'Annunzio University of Chieti–Pescara), 'Literary Landscapes in the Symbolism of Proust and Woolf';
- 3) Imke Lichterfeld (University of Bonn), 'How to connect with landscape? Sea, identity, healing';
- 4) Serena Ammendola (University of Calabria), "This is the magic we want": Virginia Woolf, From Private Reflections to Literary Revelations in Travel Writing';
- 5) Ladislav Vít (University of Pardubice), "And Where is Your Landscape?" - the *Language* of W. H. Auden's Travel Writing';
- 6) Bruna Mancini (University of Calabria), 'Charlotte Perkins Gilman's *Herland* (1915): An extraordinary expedition to Feminisia, the paradise of women';
- 7) Claudia Capancioni, Mariaconcetta Costantini, Julia Kuehn, 'Reflecting on Travel Writing Poetics'.

Session 1 (Monday, 26 August 2024: 16:00-18:00, Synathlon 2218)

- 1) Przemysław Uściński (University of Warsaw), "A voyage without return" – Veils, Counter-paths, and Deconstructive Poetics of Travel Writing';
- 2) Camilla de Simone (D'Annunzio University of Chieti–Pescara), 'Literary Landscapes in the Symbolism of Proust and Woolf';
- 3) Imke Lichterfeld (University of Bonn), 'How to connect with landscape? Sea, identity, healing';
- 4) Serena Ammendola (University of Calabria), "This is the magic we want": Virginia Woolf, From Private Reflections to Literary Revelations in Travel Writing';

- 5) Ladislav Vít (University of Pardubice), “‘And Where is Your Landscape?’ - the *Language* of W. H. Auden’s Travel Writing”;

Session 3 (Tuesday, 27 August 2024, 16:00-18:00, Synathlon 2218)

- 6) Bruna Mancini (University of Calabria), ‘Charlotte Perkins Gilman’s *Herland*(1915): An extraordinary expedition to Feminisia, the paradise of women’;
- 7) Claudia Capancioni, Mariaconcetta Costantini, Julia Kuehn, ‘Roundtable: Reflecting on Travel Writing Poetics’.

Session 50 Abstracts:

“‘A voyage without return” – Veils, Counter-paths, and Deconstructive Poetics of Travel Writing’ by Przemysław Uściński (University of Warsaw)

Reading Catherine Malabou’s book *Counterpaths. Traveling with Jacques Derrida* (1988, English translation 2001), one is reminded of the ubiquity of the rhetoric and the metaphors of travel and voyage in Derrida’s writing, among many others in *Postcard*, and in *Veils*, a book Malabou quotes in her preface, underscoring the notion of “a voyage without return.” Malabou’s speculations on the words drift and drive in particular point towards a deconstructive theory of traveling as writing, and writing as traveling, thus suggesting not so much a poetics of place or space, or topopoetics, as a poetics of sauntering, of movement which Malabou would see neither as preprogrammed nor as a mere drift, a concept she is sceptical of, inasmuch as the notion of drift ignores the play of forces that drive or direct the movement. Indeed, a deconstructive poetics of travel writing may consist not in offering a fixed or normative account of its aims, but in a supplementary methodology of a reading attentive to textual spacing and rhetorical movement also beyond a writer’s (traveller’s) strategy, through a practise of tracing, of following paths or trespassing, sailing rather than moving adrift, prompted by the propulsion of the textual patterns, rhythms, repetitions, waves. This case study in such critical appreciation of textuality in travel writing considers William Beckford’s early journals (1778-1788), which manifest an early-romantic turn to subjective and eccentric perspective in travel account that defies many contemporary conventions of travel writing, including by means of irony, metacommentary, fragmentation and digressive narrative.

‘Literary Landscapes in the Symbolism of Proust and Woolf’ by Camilla de Simone (D’Annunzio University of Chieti–Pescara)

A land-scape transcends the mere concept of physical space, encompassing both the idea of ‘land’ and the visual perspective from the ‘scape’, which, originally derived from ‘ship’, referred to the emergence of land in the sight of approaching sailors. Rilke’s assertion that creating a portrait involves viewing a human being as if it were a landscape, which has no figure, resonates with various literary cases. I will examine two such cases: Proust’s memory’s nostalgic come back to childhood and Woolf’s lighthouse as a recurrent symbol of a journey’s destination (“To the Lighthouse”, where the title already shows the act of reaching the place). Notwithstanding, nostalgia, etymologically referring to the ‘pain due to the return home’, encapsulates the experience of travelling which inherently implies a ‘where’, namely a place or, at the very least, an aesthetic space. Overall, the paper aims at exploring the symbolic potency of literary landscapes, highlighting their capacity to depict both the immediate and the distant, the here and the elsewhere.

‘How to connect with landscape? Sea, identity, healing’ by Imke Lichterfeld (University of Bonn)

Borderlands seem to encapsulate a mythical quality with a liminal value (Singer); seashores attract settlers as well as travelers. This has been enhanced, as well as made harder, due to living conditions by such landscapes but storytelling containing an aetiological function continue to exist and appear to be part and parcel of travel writing.

Motives concerning an individual's relation with the sea are depicted in various travelogues but also in novels of the twentieth and twenty-first centuries. Reaching a remote end of the world connects humans – and thus characters in prose writing – with their past, as well as their present and future (e.g., Woolf, *To the Lighthouse* (1927) or Banville, *The Sea* (2005)). A personal immersion in the water, walking the shore, sometimes just standing on the beach watching the waves or the endless horizon evokes a postsecular awareness of water that transcends and connects with ideas of timelessness or the blue humanities (Mentz). Targeting the sea with ecocritical spatial theory allows to read it as a place of guardianship and healing.

This paper would like to delve deeper into the writing strategies behind describing the shore and the sea as places of healing and (re)discovering one's identity. Episodes are often presented as experiences of sensual encounter – haptic, visual, even olfactory. I will try to decipher what descriptions convey such a sense of therapeutic change and liminal experience and will focus on Rhona Frazier's *The Light Fantastic* (2005) and Jean Sprackland's *Strand. A Year of Discoveries on the Beach* (2012).

“This is the magic we want”: Virginia Woolf, From Private Reflections to Literary Revelations in Travel Writing’ by Serena Ammendola (University of Calabria)

This exploration delves into the transformation of Virginia Woolf's travel writing, as evidenced in her diaries *A Passionate Apprentice* and *The Diary of Virginia Woolf*. The study scrutinizes Woolf's literary evolution, focusing on the shift from private reflections to detailed descriptions of visited places, particularly during the years 1905 to 1909 and the mature period between 1931 and 1938. During her youthful diaries, the texts evolve from intimate musings to vibrant depictions of places, serving as wellsprings for later reflections in her literary oeuvre. A poignant moment arises during Woolf's stroll through Perugia, where she articulates a newfound desire to convey beauty and symmetry, or symmetry in beauty. This period marks a significant departure, as Woolf adopts a novel approach to writing, transforming visual travel impressions into eloquent verbal images. The investigation extends to Woolf's mature years, where her established status as a writer is reflected in a concise prose style that retains its evocative power. Similar to a few other writers, she draws inspiration from her sense of place and prefers to perceive, rather than describe, the locations she visits. Her travel notes, with minimal descriptions, serve as records of the impact a place has on a brilliant and porous mind. Throughout this evolution, Woolf consistently distances herself from traditional travel writing norms, challenging the rigid observances of the literary canon. This steadfast commitment to exploring reality and breaking free from conventional constraints remains constant in her diverse travel accounts.

“And Where is Your Landscape?’ - the *Landguage* of W. H. Auden's Travel Writing’ by Ladislav Vít (University of Pardubice)

In 1936, W. H. Auden visited Iceland, one of his “sacred” heartlands, the landscape of which intrigued his topophilic sensibility already in childhood. With Louis MacNeice, Auden explored the island, gathering material for a travel book commissioned by Faber and Faber. This gave him the opportunity to express his topophilic sentiments for his “holy land” and treat it as a unique place bestowed with, as he put it, “the most magical light of anywhere on earth.” However, the undertaking also compelled Auden, who had no experience of travel writing, to contemplate the stylistic intricacies of the genre,

its traditions, and diverse approaches to engaging with places. This presentation aims to explore what Sten P. Moslund terms *landguage* – the imaginative dynamic which drives the production of places and their *landscapes in language*. Through this lens, I show how the verse parts of *Letters from Iceland* can be interpreted not as attempts to capture Iceland’s *genius loci*, but rather as a series of reflections on the process of translating the experience of landscape into written form. The presentation approaches Auden as a consciously formalist poet who compares poetry, prose, painting, and photography to evaluate the capacities of various art forms to convey local distinctiveness and subjective experience of a place. I show that Auden tends to eclipse attention to local specificity with a meta-poetic debate with other genres, writers, and the tradition of travel writing to contend that poetry, while a powerful vehicle for expression, is inherently ill-equipped to celebrate local uniqueness.

‘Charlotte Perkins Gilman’s *Herland* (1915): An extraordinary expedition to Feminisia, the paradise of women’ by Bruna Mancini (University of Calabria)

Charlotte Perkins Gilman has been defined as the most original Feminist that the United States of America has ever had. In 1993 she was named the sixth most influential woman of the twentieth century. *Herland* (1915) is considered a female/Feminist/maternal utopia. Her ideal world is an isolated society composed entirely of women who reproduce by parthenogenesis, through the force of a “supreme desire of maternity”. This tale rewrites the original myth of a female/amazonian society, as well as the stereotypes and the gender roles of the hetero-patriarchal society. On the other hand, *Herland* is also a land without eros, passion, sensuality. Maternity is envisioned as the ultimate, supreme purpose of everything. In such a perspective, we can wonder if Feminisia is still a utopian place nowadays. In short, I will try to analyse how the authoress gave form to this utopian society, how she crossed social and historical boundaries at her time, how the text approves and calls for our contemporary and critical responses to its idea of ‘ideality’ and ‘perfection’.

‘Reflecting on Travel Writing Poetics’ with Claudia Capancioni, Mariaconcetta Costantini, Julia Kuehn

This is a final round-table discussion on new directions in travel writing led by reflections offered by the convenors of the seminar, Claudia Capancioni, Mariaconcetta Costantini, and Julia Kuehn. After the presenters’ contributions, this is a space for re-appraising the poetics of travel writing, a heterogeneous and malleable genre whose audience appeal remains widespread and sustainable.

51. Victorian Heterotopias: Alternative Spaces and Places in Nineteenth-Century Britain [\[online\]](#)

Convenors:

- Anna Kérchy (University of Szeged, Hungary) akerchy@ieas-szeged.hu
- Béatrice Laurent (Bordeaux Montaigne University, France) beatrice.laurent@u-bordeaux-montaigne.fr
- Sidia Fiorato (University of Verona, Italy) sidia.fiorato@univr.it

Abstract:

Starting out from philosopher Michel Foucault’s definition of heterotopias as “worlds within worlds, mirroring and yet upsetting what is outside,” the seminar aims to explore fictional representations and real-life experiences of alternative spaces and places in nineteenth-century Britain. We are interested in fantasized “elsewhere” – like Alice’s Wonderland, William Morris’s Nowhere, Dr Jekyll’s laboratory, haunted houses or the madwoman’s attic in Jane Eyre – where the dominant ideology is subverted and deviation from the social norm is tolerated in imaginary forms. But we also seek to explore how man-made “counter-sites” – including transient spaces as transatlantic steamships, medical institutions as asylums, imperial territories as colonies, and technological loci as the Crystal Palace – prove to be both symptomatic and formative of the conflicted Victorian frame of mind. In accordance with Yi- Fu Tuan’s humanistic geography, our mappings move beyond the analysis of cartographical locations to examine the sense of space: place as it lives in the experience and consciousness of people who render meaning to it. Research areas include, but are not limited to cultural studies, literature, architecture, aesthetics, environmental geography, gender studies, and medical humanities.

Presenters:

- Ondrej Vasa (Charles University of Prague, Czech Republic) Ondrej.Vasa@fhs.cuni.cz
- Daniel Ogden (Folkuniversite of Uppsala, Sweden) daniel@ogden.se
- Alice Bonzom (Université Lyon 2 Lumière, France) alice.bonzom@univ-lyon2.fr
- Gabriella Reuss (Pázmány Péter Catholic University, Hungary) reuss.gabriella@btk.ppke.hu
- Gaëtan Cognard (Université Franche Comté, Besançon, France) gaetan.cognard@univ-fcomte.fr
- Michel Prum (Paris Cité Université, France) prum.michel@wanadoo.fr
- Anna Kérchy (University of Szeged, Hungary) akerchy@ieas-szeged.hu
- Marie-Emilie Walz (Université de Lausanne, Switzerland) MarieEmilie.Walz@unil.ch
- Irene Stoukou, (Aristotle University of Thessaloniki, Greece) mail@irenestoukou.com
- Natasha Anderson, (Johannes Gutenberg University Mainz, Germany) naanders@uni-mainz.de

Session 4 (Wednesday, 28 August 2024, 10:30-12:30, Anthropole 2024)

	CULTURE		
1	Ondrej Vasa, Charles U., Prague	Ondrej.Vasa@fhs.cuni.cz	Horticultural Roots of the Victorian Futures: Crystal Palace as a Ship
2	Alice Bonzom, U. Lyon 2-Lumière	alice.bonzom@univ-lyon2.fr	“A small cottage with a kind-hearted, strong-willed matron”: building inebriate reformatories to rebuild Victorian and Edwardian women (1870s-1910s)
3	Gabriella Reuss,	reuss.gabriella@btk.ppke.hu	From the greenroom to the mantelpiece:

	Pázmány Péter Catholic University, Hungary		The alternative spaces and places of a Victorian performer, William Charles Macready
4	Gaëtan Cognard, Univ. Franche Comté, Besançon, France	gaetan.cognard@univ-fcomte.fr	Through the Victorian Looking-glass: from Gypsyland to Fairyland to Darkland
5	Daniel Ogden Folkuniversitetet, Uppsala, Sweden	Daniel@ogden.se	“Oh, What a Beautiful World”; William Morris’ Visionary Heterotopia in <i>News from Nowhere: Or, An Epoch of Rest, Being Some Chapters from a Utopian Romance</i> (1890)

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 2024)

LITERATURE			
1	Michel Prum, Paris Cité University	prum.michel@wanadoo.fr	<i>The Coming Race</i> (1871), Bulwer-Lytton’s underground heterotopia
2	Anna Kérchy, University of Szeged, Hungary	akerchy@ieas-szeged.hu	Looking-Glass Insects, Water Babies, Monster Soup and Where to Find Them. Wondrous Worlds Beneath the Lens of the Microscope in Victorian Scientific Fantasies
3	Marie Emilie Walz, University of Lausanne	MarieEmilie.Walz@unil.ch	Faerie ‘is bigger than the world’: The Neo-Victorian Heterotopia of Neil Gaiman and Charles Vess’s Stardust
4	Irene Stoukou, Aristotle University of Thessaloniki, Greece	mail@irenestoukou.com	Blooms of Dissent: Gardens as Subversive Spaces in Victorian Juvenile Fiction
5	Natasha Anderson, Johannes Gutenberg University Mainz, Germany	naanders@uni-mainz.de	Without a Trace: Alternative places of disappearance in Victorian Sensation Fiction

Seminar 51 Abstracts:

Michel Prum

The Coming Race (1871), Bulwer-Lytton’s underground heterotopia

Caverns are what Michel Foucault called heterotopias, ‘other places’, occasionally visited by spelunkers and potholers. Sir Bulwer-Lytton imagined another race living permanently underground in a world which was both utopian (or dystopian) and heterotopian, since its inhabitants did not live in the current world, as did for instance Bellamy’s characters (*Looking Backward*) or William Morris’s (*News from Nowhere*) who inhabited uchronian yet homotopian places (Boston and Hammersmith). Paradoxically enough, the dreams of earth and air, as analysed by Gaston Bachelard in the 20th century, are attached in his book to the same locus, with the inhabitants of this netherworld using wings or vehicles to fly underground. The society described in *The Coming Race* (1871) is also fascinating in that peace is based on the power of terror and total destruction (called *Vril*) which every individual possesses and uses as a deterrent which may be seen as heralding nuclear power, though in the present case it also prevents domestic violence and thus substitutes for both the army and the police. How far that esoteric place mirrors Victorian dreams and fears will be one of the questions addressed in this paper.

Anna Kérchy

Looking-Glass Insects, Water Babies, Monster Soup and Where to Find Them. Wondrous Worlds Beneath the Lens of the Microscope in Victorian Scientific Fantasies

The conflicted Victorian frame of mind that simultaneously employed religious, scientific, and fantasmatic interpretive models for mapping reality to make sense of the place assigned for our species is nowhere more apparent than in the contemporary attitude to scientific discoveries and technological innovations. The era's technoscientific feats, especially new optical devices like the microscope or the telescope largely contributed to the epistemological crisis of 19th century Britain by revealing through "magic glasses" wondrous worlds, alternate elsewheres abundant in miniature living organisms or astronomic celestial objects previously unseen by the naked eye. As Charles Kingsley observed in a 1893 essay "How to Study Natural History" "in the tiniest piece of mould on a decayed fruit, the tiniest animalcule from the stagnant pool, will imagination find inexhaustible wonders, and fancy a fairy-land." The act of gazing through the lens to watch "worlds within worlds" existing in parallel with, yet somehow beyond human life (as par excellence example of the Foucauldian heterotopia) meant at the same time an intellectual challenge of scientific observation, an exercise of imaginative association, and a theological contemplation of the magnificence of the divine act of creation. My paper focuses on a curious literary manifestation of the Victorian interest in natural history: my analysis of the diagnostic gaze at non-human microcosms in popular scientific fairy-tale fantasies explores the biosemiotics agenda of the genre that postulates the continuity of the natural and cultural world through re-signifying spatial/spectatorial connections. I wish to argue that canonised specimen of the genre like Charles Kingsley *Water Babies. A Fairy-Tale for a Land Baby* (1863) and Lewis Carroll's *Through the Looking Glass and What Alice Found There* (1872) authored by amateur-scientist Anglican clergyman university professors and the many pastiches to follow, like Tom Hood's lesser-known *From Nowhere to the North Pole, A Noah's Ark-Aeological Narrative* (1875) are hybrid texts geared towards young readers with the dual aim to *delight* with the miniaturization of scales matching the diminutive world of the child as well as with nonsensical registers entering in a tongue-in-cheek dialogue with the Darwinian theory of evolution, and a pedagogical intent to *teach* moral lessons about intra/interspecies ethics (metamorphosis illustrates the possibility of physical and spiritual transformation), natural theology (Nature should be studied as God's book of revelations), and posthumanist philosophical implications of the merging discipline of biology (move beyond anthropocentric perspective).

Irene Stoukou

"Blooms of Dissent: Gardens as Subversive Spaces in Victorian Juvenile Fiction,"

From Alice's Adventures in Wonderland (1865) to Peter and Wendy (1911), and The Secret Garden (1911), gardens weave through Victorian juvenile fiction, serving as spaces where boundless possibilities unfold, and everything is permissible. This paper explores the multifaceted roles of gardens as sites for exploration and growth, reflecting societal beliefs about childhood and adolescence while concurrently challenging prevalent ideologies of the Victorian era. Diverse forms of gardens, including yards, estates, parks, untamed flora, and forbidden spaces, have long acted as cultural symbols inspiring artists and writers. While scholars have extensively discussed the societal significance of Victorian gardens in the nineteenth century, the exploration of their role in juvenile fiction remains limited. This paper fills this gap by examining how children's literary gardens, shaped as entrances to heterotopias or existing as unique realms, contribute to the construction and deconstruction of dominant ideologies in Victorian juvenile fiction. The discussion delves into how these spaces become mirrors reflecting and shaping beliefs about childhood, gender, colonialism, and the emerging environmental concerns of the time, among others. As the proverb suggests, "one reaps what one sows," the paper asserts that the seeds of rebellion sown in these literary gardens often yield blooms of profound social change. By exploring the depiction, utilisation, and symbolic significance

of these verdant realms, this study aspires to cast light on how Victorian juvenile fiction authors and illustrators strategically employed gardens as powerful tools to challenge, reshape, or indeed, perpetuate prevailing cultural norms.

Natasha Anderson

Without a Trace: Alternative Places of Disappearance in Victorian Sensation Fiction

From houses haunted by horrifying histories to shorelines suffused with secrets—Victorian sensation fiction abounds with alternative spaces shrouded in mystery and treachery. Three nineteenth-century titles exemplify how both man-made and natural heterotopias augment individuals' arguments, interrelationships, and inequalities: Wilkie Collins's literary works *The Woman in White* published from 1859 to 1860 and *The Moonstone* from 1868 as well as Mary Elizabeth Braddon's 1862 book *Lady Audley's Secret*. Drawing upon insights of medical humanities, this presentation explores connections between the body, architecture, and landscapes as corporeal and spatiotemporal aspects shape one another. The mysterious manors Audley Court, Blackwater Park, and the Verinders' house contain hidden chambers and passageways. These mansions composed of a pastiche of past architectural styles can swallow residents whole due to their labyrinthine layouts, which reflect the intricacies of antagonists' schemes that entangle protagonists and ensnare readers. Just as domesticity becomes threatening, so does the natural environment imperil characters in England along quicksand pits, eerie lakes, and dark wells as well as overseas when travelers face illness and injury in Australia, India, and South America. While individuals struggle to speak or attempt to disguise clues, the body conserves indications of ill-use or ill-intent. Although Laura cannot voice the trauma she endured during her unjust imprisonment in a lunatic asylum, her gaunt facial features convey her pain, whereas bruises upon Lady Audley's skin reveal her complicity in her first husband's murder. In this literary trio, places of disappearances initially conceal yet ultimately reveal characters' true dispositions.

Marie Emilie Walz

Faerie 'is bigger than the world': The Neo-Victorian Heterotopia of Neil Gaiman and Charles Vess's Stardust

In Neil Gaiman and Charles Vess's fairy-tale fantasy *Stardust* (1998), only a wall with a gap in it separates the small Victorian English village of Wall from the huge magical realm of Faerie. No one is allowed to cross the wall, except once every nine years when the faerie market takes place and the inhabitants of Wall and Faerie come into brief contact. Born from a human father and a faerie mother who met at one faerie market, the hero of the novel, Tristran Thorn, is also exceptionally allowed to cross the wall to go on a quest for a fallen star. As Tristran journeys through Faerie, he matures and discovers his true origins, as well as alternatives to the strict rules, social norms, and gender roles in place in Wall. Gaiman's text thus uses the Victorian trope of the heterotopia as a place of self-discovery, growth, and learning; yet, the lesson that Tristran receives regarding gendered behaviours specifically is given to him by a tree which is inspired by Gaiman's friend, the singer Tori Amos. Vess's illustrations likewise create a blend between references to Victorian art and allusions to visual media contemporary to the novel: while they imitate paintings by Arthur Rackham and Richard Dadd, these compositions also hide characters, authors, and illustrators of anime and comic books. Analysing the textual and visual depiction of Faerie in Gaiman and Vess's *Stardust* therefore underlines the presence of both Victorian literary tropes and more modern intermedial references, thus making Faerie a hybrid heterotopia which continues the tradition of constructing alternative places while also being entirely new and in constant expansion.

Ondřej Váša

Horticultural Roots of the Victorian Futures: Crystal Palace as a Ship

Joseph Paxton's Crystal Palace was intended to encompass the whole world and judging by the reactions of the *time* (sic!), the ambitious plan succeeded spectacularly, for the glass collector of the wonders of the world "contained them all within itself, eclipsing quite the visionary scenes of fairy lore and marking the course of great events to come" (Golder 1867). In other and much later words, it became a time-travelling ship, "a floating piece of space [...] that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the [future]" (Foucault 1967). The fact that the palace represented a perfect example of heterotopy is nevertheless only the starting point of the paper that will focus on the surprising implications of the Victorian genealogy that goes from Paxton's greenhouses to Buckminster Fuller's domes to contemporary visions of space colonization. After demonstrating the explicit connection to the futuristic architecture of today, the paper will address the aspects that have survived into the present as *key stylistic features of futurity* itself, making it effectively Victorian. As the paper will show, not only glass domes, but also satellites and planetariums fall into this tradition, with one important consequence: the descendants of the Crystal Palace no longer represent an anomalous environment. Quite on the contrary, they have turned into peculiar Noah's arks of the navigable future that outplay the present and "upset what is outside" (Foucault 1967) by declaring everything outside its walls as *latently past* and *incongruous*. This is their form of the "absolute break with [the] traditional time" (ibid.): as the paper will conclude, this symbolic "architecture of the elsewhere", adopted by contemporary designers, *lands* on Earth only to expose it as *anachronic, provisional* or even *prehistoric*.

Daniel Ogden

"Oh, What a Beautiful World"; William Morris' Visionary Heterotopia in News from Nowhere : Or, An Epoch of Rest, Being Some Chapters from a Utopian Romance' (1890)

The aim of the paper is to highlight the importance of William Morris' "utopian romance" as both a critique of the industrial capitalism of his own day and the way we are laying waste to the earth's resources in our own age of climate change. In both cases Morris offers a visionary alternative to the way we live and holds out the prospect of a better, more beautiful world. Morris' emphasis on actually seeing this new, environmentally friendly world is established at the beginning of the tale, when Morris' alter ego exclaims, "If I could only see it for a day!" The creation of the society described in *News from Nowhere* can be seen as an emergency measure. Faced with imminent environmental collapse people are forced to radically change their ways. The society Morris describes here is not a final utopian society but one that exists as the Earth undergoes the much needed "epoch of rest" that is mentioned in the full title of the work. What happens after this epoch is left unsaid. What Morris does here is to show us that it is possible to live a beautiful, more meaningful life, but in order to do so we have to give priority to caring for the Earth.

Alice Bonzom

"A small cottage with a kind-hearted, strong-willed matron": building inebriate reformatories to rebuild Victorian and Edwardian women (1870s-1910s)

In the last quarter of the Victorian era, fears for the health of the nation spread throughout society. Inebriety played a major part in this moral panic, especially when it appeared that women were repeatedly imprisoned for drunkenness. These "habitual inebriates" were seen as diseased by some, vicious by others. They lived in a "borderland" where criminality overlapped with sickness. Working-class women bore the brunt of measures aimed at allegedly curing corrupt and corrupting bodies and minds. The cartography of inebriety ran along geographical and social lines, as well as gendered borders. Drunk and disorderly women, as the future "mothers of the race", needed to be fixed. A network of institutions was then created for these (mainly female) inebriates. These places were designed to cleanse "normal" space by offering alternative spaces, "counter-sites" meant to purify the inmates from their mental and physical dirt. It was believed that fashioning new pastoral microcosms would help re-shape women into "proper" Victorians. The reformatories were physical places and

conceptual loci which mirrored Victorian values that persisted in the Edwardian period. According to a contemporary in 1885, all female inebriates needed was “a small cottage with a kind-hearted, strong-willed matron”. However, this paper intends to show that some reformatories were liminal spaces meant to confine more than cure. It aims to show how rural space turned into a geographical medicine, an antidote to pathological cities, and how even this “treatment” could be denied to some. Relegated to a no-(wo)man’s land, those deemed irreclaimable could be further marginalised in repressive spaces.

Gabriella Reuss

From the greenroom to the mantelpiece: The alternative spaces and places of a Victorian performer

The famous Victorian performer and “great Shakespearean”, William Charles Macready (1793-1873) is well-known in the history of British theatre for a number of reasons, e.g. his famous slap on a theatre manager’s face, or his involvement in the fatal Astor Place Riot in New York, or his paradigm challenging/changing productions of Shakespeare in which he returned from the Restoration adaptations to what he believed to be the original text. Many read his *Diaries* (ed. William Toynbee, 1912) and *Reminiscences* (ed. Frederick Pollock, 1875) as proofs of his unbearable perfectionism, his moaning and groaning about his profession.

This paper intends to re-read Macready’s entries written in the actor’s greenroom to explore this particular *place* in the theatre and the way it became a markedly important *space* in Macready’s intellectual life and in the contemporary London cultural scene. The paper proposes that the greenroom (in general, and Macready’s own) is a “world within worlds”. It is a transient space where the text on the page becomes spatialized, i.e., turned into speech and action, literally, into performance. Practically, it exemplifies De Certeau’s most quoted expression that “space is a practiced place”. To describe the way the greenroom enhances lived and fictitious experiences, real and virtual self-reflection, and the image and the visibility of the performer, the paper will use Foucault’s concept(s) of heterotopia (of crisis, time, purification).

By shedding new light to the once popular 19th century Staffordshire pottery figurines of the actor, the paper will re-visit Macready’s controversial appreciation. It will argue firstly, that the actor’s figurine deserves reflection and centrality, and secondly, that the figurine’s placement in the family salon and on the mantelpiece, transform the 19th century middle-class space into a particularly noteworthy, practiced place.

Gaëtan Cognard

“Through the Victorian looking-glass: from Gypsyland to fairyland to darkland.”

In 1783, *Die Zigeuner* was published in which the author H.M.G. Grellman asserted that “The Gypsies are an eastern people, and have eastern notions. It is inherent in uncivilized people, particularly those of Oriental countries, to be strongly attached to their own habits.” The Victorian era saw a surge in internal orientalism concerning the then “Gypsies,” or in more modern terms, Travellers of Great Britain and Ireland, an attitude which became known as Gypsylorism. They became associated with fairies and witches, and other “fantastical personages.” Those representations showed the fascination held by the dominant society about the Travellers, at the same time betraying some of its obsessions. They were always marginalized in fantasized “elsewhere”, which became firmly imprinted in the collective conscience. John Keats, Walter Scott, Charlotte Brontë, George Eliott, to quote only a few examples, they all described “Gypsies”/Travellers inhabiting spaces at once real und unreal, heterotopias constituting a “great reserve of imagination”. Merrie England, the moors, remote counties or islands, those spaces sometimes straddled the line between a pink, and a black legend.

52. Representing Gender-based and Sexualized Violence in Literature [in person]

Convenors:

- Işıl Baş (Istanbul Kultur University, Turkey)
i.bas@iku.edu.tr
- Anne Schwan (Edinburgh Napier University, Scotland)
a.schwan@napier.ac.uk

Abstract:

Following the #MeToo movement there has been renewed interest in giving visibility to narratives of long-established and persistent forms of gender-based and sexualized violence. This seminar seeks to shed light on the role that literary texts can play in understanding and challenging such forms of violence by focussing on its representation across different genres, including crime fiction and other narrative prose, poetry, drama and memoir, from the nineteenth century to the present. We are particularly interested in proposals considering textual strategies, narrative perspective/voice, the ethics of narrative representation and theoretical perspectives for approaching this kind of violence. We welcome papers that deploy innovative, interdisciplinary frameworks drawing on a combination of, for example, legal and criminological perspectives and narratology.

Questions for consideration include, but are not limited to:

- How are literary technique and genre used to explore such violence? How do writers negotiate ethical questions in relation to these topics?
- How do texts balance the voice(s) of perpetrators with those of the victims or survivors? What are the roles of publishing agendas and audiences in making visible and/or exploiting gender-based and sexualized violence?
- To what extent do cultural and cross-cultural specificities impact on the representation of such forms of violence?

Session 8 (Thursday, 29 August 2024, 15:30-17:30, Anthropole 5146)

Speaker running order:

- Merve Aydın (Ataturk University, Turkey), Navigating Identity in Nadia Hashimi's Novel *One Half from the East*
- Anne Schwan (Edinburgh Napier University, UK), Femicide, Perpetrator Narratives and the Challenge of Restorative Justice: Em Strang's *Quinn*
- Işıl Baş (Istanbul Kultur University, Turkey), From Iron John to Incel Violence: Fragile Masculinity, Misogyny and Femicide in Fiction
- Maria Pilar Milagros (University of Groningen, the Netherlands) and Begüm Tuğlu Atamer (Ege University Izmir, Turkey), The Rhetorical Potential of Graphic Novels to Increase Gender-based Violence Awareness in the Classroom

Seminar 52 Abstracts:

Merve Aydın (Ataturk University, Turkey)

Navigating Identity in Nadia Hashimi's Novel *One Half from the East*

One Half from the East (2016), which is a novel written by Afghan American novelist Nadia Hashimi, narrates the touching but heartbreaking story of Obayda, a young girl who adopts the cultural tradition of bacha posh. This peculiar and rather cruel cultural practice permits girls to temporarily adopt a male identity, which gives them more freedoms and benefits. Hashimi utilizes a captivating narrative

technique, choosing to have Obayda, the main character, as the narrator, which helps readers have a close-up view of the emotional and psychological effects of gender-based violence. As she is aware of the limitations and violence against women, Obayda does not want to be a girl again when she reaches puberty. Obayda's hesitation is a result of her acute knowledge of the difficulties that she will face as a young woman in a society marked by pervasive gender-based violence and inequality. Through Obayda's experiences, Hashimi deftly illustrates the complex struggles of Afghan women, who are frequently subjected to abuse and violence a lot in Afghan patriarchal society, where deeply rooted cultural practices support the continuation of gender based and sexualized violence to oppress and control them. Additionally, this study shows how the characters deal with oppressive situations while struggling with cultural expectations. It also contributes to a deeper understanding of domestic violence's impact on women and the intricate choices that they make when they face hardship.

Anne Schwan (Edinburgh Napier University, UK)

Femicide, Perpetrator Narratives and the Challenge of Restorative Justice: Em Strang's *Quinn*

Written by Scottish poet and novelist Em Strang, *Quinn* (2023) is a first-person narrative told from the perspective of an imprisoned man, following the disappearance and death of his girlfriend Andrea. Drawing on frameworks from perpetrator and literary studies, and criminological debates, I read Strang's novel as a fictional perpetrator testimony, suggesting that its experimental form offers a particularly innovative and provocative way of examining the hermeneutic and ethical challenges posed by perpetrator testimony – here in relation to femicide and other forms of violence. *Quinn*, I suggest, implicates the reader in what Sybille Schmidt calls the 'social epistemic practice'[1] of perpetrator testimony, challenging readers to listen, to judge the narrative's truth, to assess its authoritativeness and to formulate an ethical response. I consider how the novel negotiates the difficulty of balancing the perpetrator perspective with the viewpoints of the victim's family and community. Examining the narrative's formal choices that present an account of Quinn's incarceration and early release (on the request of Andrea's terminally ill mother, who asks him to become her carer), I furthermore suggest that the novel creatively dramatizes the ethical-moral choices and limitations involved in different models of criminal justice. Analysis of this text serves as the starting point for examining wider questions about literature's role in representing and responding to gender-based and sexualized violence.

[1] Sybille Schmidt (2017). "Perpetrators' Knowledge: What and How Can We Learn from Perpetrator Testimony?," *Journal of Perpetrator Research*, 1:1, 85-104 (page 89). DOI: 10.21039/jpr.v1i1.38

Işıl Baş (Istanbul Kultur University, Turkey)

From Iron John to Incel Violence: Fragile Masculinity, Misogyny and Femicide in Fiction

Today, the term incel short for involuntary celibate has been used to refer to angry young men in anti-feminist manosphere where they espouse their toxic misogynistic beliefs blaming women for their sexual and romantic rejection, social exclusion, narcissistic victimhood and frustration with masculinity crisis. My presentation will focus on both the origins of incel behavior and ideologies and their depictions in works extending from Ted Hughes's *Iron Man*, Robert Bly's *Iron John: A Book About Men* and to recent crime novels that portray incel-perpetrated violence against women.

Maria Pilar Milagros (University of Groningen, the Netherlands) and Begüm Tuğlu Atamer (Ege University Izmir, Turkey)

The Rhetorical Potential of Graphic Novels to Increase Gender-based Violence Awareness in the Classroom

Scholars across disciplines, such as literature and cultural studies, among others, are exploring the dynamics of gender equality and other gender-related issues such as gender-based violence. As literature and cultural studies scholars, we should create courses that help students understand and deconstruct internalized social norms. Therefore, we should empower students in our classrooms by creating safe spaces wherein they can discuss issues of social relevance. Utilizing a multimedia “transgressive text,” graphic novels, “has the potential to reshape understandings of what “literature” means... [and to become] a ”trans” form of literature” (Knowles, Peacock and Earle 380).

Today’s presentation is part of a larger research agenda that aims to examine and devise meaningful strategies to teach crucial literary and rhetorical theories and concepts via “transgressive” texts, such as graphic novels. Based on the transforming potential of graphic novels, this presentation will report on a (visual) rhetorical analysis of two graphic novels: *Dare to Disappoint: Growing up in Turkey* (2015) by Özge Samancı and Barbara Stok’s (2022) *The Philosopher, The Dog and the Wedding*. In particular, this presentation examines how both female graphic novelists utilize discourse and images to portray women’s lives via female characters and the role cultural violence (via discourse and language) plays. Based on research results, some suggestions for utilizing graphic novels as resources to discuss literature and rhetoric-related concepts as well as social issues in the classroom will be recommended.



53. Energy Ecologies [in person]

Convenors:

- Julia Ditter (University of Konstanz, Germany) julia-ditter@outlook.com
- Ursula Kluwick (University of Bern, Switzerland) ursula.kluwick@unibe.ch
- Paul Hamann-Rose (University of Passau, Germany) Paul.Hamann-Rose@uni-passau.de

Abstract:

At a time of environmental, economic and energetic crisis, humanity's continuing dependence on fossil fuels has come to the forefront of cultural debate. The emerging field of energy humanities responds to such urgent concerns in exploring how energy has shaped, and continues to shape, history, culture and literature. Energy is fundamentally entangled with human culture and literature in often unexpected ways and therefore exceeds not just geographical and temporal, but also disciplinary boundaries. This seminar seeks to bring together research on ecologies of energy to establish a critical and multiperspectival dialogue about literary and cultural negotiations of energy.

Names and Affiliations of all Presenters:

- Rūta Šlapkauskaitė, University of Vilnius
- Sophie Kriegel, FU Berlin
- Kai Merten, University of Erfurt
- Ute Berns, University of Hamburg

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthropole 5060)

1. Ute Berns (University of Hamburg): "What in soul ye are": literary explorations of the concept of energy in the 1820s and 1830s
2. Kai Merten (University of Erfurt): Robert Bloomfield's "The Miller's Maid", Romantic mill poetics and the social negotiation of energies
3. Rūta Šlapkauskaitė (Vilnius University): Oil Fiction/Olfaction: The Petrochronicle of Fred Stenson's *Who by Fire*
4. Sophie Kriegel (Free University Berlin): The Energy to Form Relationships: An Ecocritical, Feminist Analysis of Automobility in Post-Apartheid South African Literature and Film

Seminar 53 Abstracts:

Ute Berns, "What in soul ye are": Literary Explorations of the Concept of Energy in the 1820s and 1830s."

The period of romanticism was a crucial period in the genealogy of the modern concept of energy, because it witnessed the emergence of that modern concept long before it was defined mathematically in the mid-nineteenth century. Ted Underwood points to the "work of the sun" in the earth systems or biosphere shaping the concept of energy around 1800. And Thomas Kuhn emphasizes that steam-technology played a crucial role in understanding energy transformations (chemical or mechanical). Or, as John Niengard puts it, "what makes the invention of thermodynamics unique is the steady chuffing sound of steam, ever present in the background". With steam transport entering public life in the early decades of the nineteenth century, first-generation romantic writers we tend to associate with literary representations of Nature stand up to the challenge of conceiving ecologies in which the forces or energies of nature intersect with those of steam technology, in particular. This paper will

consider two letters by Coleridge (to James Gillman in 1825 and 1827) and William Wordsworth's sonnet "Steamboats, Viaducts and Railways" (1833). The texts interlink energies of the earth system, and technical means or engines, in explorative ways, not least through the notion of the "soul". The paper will argue that the notion of the "soul" deployed in these texts affords a level abstraction that becomes, to a large extent, coextensive with novel conceptions of energy or "work". The implications of this reading will be weighed in light of questions raised in the energy humanities with a view to the contemporary transition into a fossil-based economy and infrastructure.

Sophie Kriegel, "The Energy to Form Relationships: An Ecocritical, Feminist Analysis of Automobility in Post-Apartheid South African Literature and Film."

The proposed paper combines postcolonial criticism, the New Mobilities paradigm, and a feminist ecocritical perspective in the analysis of cinematic and literary representations of post-apartheid automobility. Pearce argues for the "significance of patterns of movement in the praxis of relationships" (2018: 777) in her discussions of modern courtship practices. I will combine Pearce's perspective on romantic mobility practices with Daggett's (2018) concept of petromasculinity, that views fossil fuel dependency and white patriarchal rule as interdependent. The aim of this paper is to trace the often invisible impact of fossil fuel dependency on the production and maintenance of intimate relationships between racialised and gendered characters.

My analysis will focus on the practice of automobility in the postcolonial city of Johannesburg, as it is represented in the films *Jerusalema* (Ziman 2008) and *District 9* (Blomkamp 2009) as well as in the novels *The Madams* (Wanner 2006), *Coconut* (Matlwa 2007), and *Zoo City* (Beukes 2010). All texts share the setting of the highly fragmented, postcolonial metropolis of Johannesburg and depict a dependency on automobility to produce and maintain intimate relationships across a city divided by class and race. Additionally, the texts stress the importance of automobility for individual upward social mobility and the desired transgression of race, class, and ever so often gender barriers. The paper contributes to a better understanding of how ecologies of energy are created and maintained in the most daily and intimate relationships.

Kai Merten "Robert Bloomfield's "The Miller's Maid", Romantic Mill Poetics and the Social Negotiation of Energies."

Grain mills translate kinetic energy into nutritional energy, hence exemplifying what is arguably the central human energy transformation practice before the thermodynamic turn. As opposed to cotton mills, grain mills, while being increasingly industrialized too, stayed mainly water-driven until the end of the 19th century. Grain milling, therefore, is an important energy ecology in terms of both nature exploitation technologies and the latter's cultural negotiation. This negotiation has often taken place in poetry, where addressing water energy sometimes joined staging this energy in the sound and rhythm of such poetry. Mill poetry was particularly significant in Britain around 1800, when a strong cultural interest in poetry coincided with an intensive focus on water milling as a source of industrial energy alternative to thermodynamics.

Despite this, British Romantic mill poetics is a completely neglected scholarly field. In addressing this neglect, Robert Bloomfield's "The Miller's Maid" (1802) will be my case in point. The poem takes up the traditional themes of mill poetry, such as the 'sexy' miller maid and the 'lusty' miller, but transforms them into the vision of responsible and sustainable usage of energy in more than one sense. The mill becomes a safe haven for a family tossed around by the power of the sea and of patriarchy and a site for the productive containment of both aquatic and sexual energy. Altogether, the poem projects the fantasy of modern, civilized but not industrialized, working-class grain milling. My paper hence also shows that energy history is traversed by social energy in the sense of constant 'class' negotiation concerning the rightful uses of natural energies for British society.

Rūta Šlapkauskaitė, “Oil Fiction/Olfaction: The Petrochronicle of Fred Stenson’s *Who by Fire*”

As a number of scholars (LeMenager 2014; Scott 2018; Oliver 2023) have attested, a large part of the cultural charisma of oil, its propensity for “sparking stories” (Duckert 2021) and shaping social imaginaries, derives from the challenge it poses to discursive attempts to make visible the circuits of energy and infrastructure subtended by this “vibrant” (Bennett 2010), but otherwise hidden matter. Set in a small farming community of Albertan tar sands, Canadian author Fred Stenson’s novel *Who by Fire* is a powerful example of literature’s reclaiming of the “low” senses to think through the ambivalence of the sensory and social intimacies between petroleum and creaturely life that stretch across generations. In pulling bodily sensation into critical purview, I make use of Stacy Alaimo’s theorizing of *transcorporeality* and Imre Szeman’s notion of *petrosubjectivity* as critical lenses that help attend to olfaction as a symbolic register of affect and eco-memory in Stenson’s account of Canada’s petromodernity. Given how petroleum props up the ontological structure of modern humanity, magnifying the reciprocal transformations of life and death which fuel multispecies temporalities, the novel’s olfactory language – a metonymic signature of the activities of the Alladin Oil and Gas plant – raises important questions about how petroleum remaps the social ecologies of desire, harm, risk, and responsibility, which steer the characters’ ethical actions. Ultimately, by following the narrative’s olfactory trails, I focus on the problematic relation of what is *chronic* – persistent both in time and emotion – to what is *chronicled* – transfigured into petroculture’s historical (self-)understanding.

54. Waters and Environmental Crisis in the nineteenth century **[in person]**

Convenors:

- Emma Sdegno (Università Ca' Foscari, Venezia, Italia)
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- Mark Frost (University of Portsmouth, UK)
mark.frost@port.ac.uk

Abstract:

The nineteenth century witnessed intensified environmental problems due to unprecedented demographic, technological; infrastructural, and industrial changes; and through the expansion of agriculture, tourism, commerce, and consumption. In order to consider the complex socio-environmental issues resulting from these transformations, we invite speakers to address ways in which European and global aqueous environments (oceans, seas, rivers, lakes, reservoirs, lagoons, canals, glaciers, water supplies, sewers, etc) were marked by the impacts of environmental change, in terms of pollution and other insidious impacts of human activity. Speakers may wish to address the ways that water's primarily benign status was complicated in Romantic and Victorian literature, becoming an ambivalent or frightful site.

Presentations can cover fiction, poetry, drama, non-fiction, scientific works, journalism, or art, and might relate (but are not confined) to:

- Depictions of water in specific locations (real or imagined).
- Water pollution.
- Water management.
- Loss or abundance (floods and droughts).
- Water in science and industry.
- Global waters: colonial and imperial contexts.
- Waters and borders.
- Waters in art and myth.
- Water tourism, travel and exploration.

The ESSE seminar format encourages lively participation by speakers and audience members, so papers should be orally presented rather than read, and designed to encourage participatory dialogue.

Names and Affiliations of all Presenters:

- Jean-Yves Tizot, University of Grenoble (Université Grenoble Alpes) (France).
- Lucio De Capitani, Ca' Foscari University of Venice (Italy).
- Kamila Vránková, University of South Bohemia České Budějovice (Czechia).
- Thomas Dutoit, University of Lille and Cécile Roudeau, Université Paris Cité (France)
- Aleksandra Pogońska-Baranowska, University of Warsaw (Poland)

Session 4 (Wednesday, 28 August 2024, 10:30-12:30, Anthropole 2042)

- 1) Jean-Yves Tizot, University of Grenoble (Université Grenoble Alpes) (France), 'An ecological tale *avant la lettre*? Water as the Prime Life-Force in John Ruskin's *The King of the Golden River, or The Black Brothers* (1841)'.
- 2) Kamila Vránková, University of South Bohemia České Budějovice (Czechia), "'Noah's flood is not yet subsided.'" The Ocean as a Biblical Symbol and an Ethical Challenge in Herman Melville's *Moby Dick*.'
- 3) Thomas Dutoit, University of Lille and Cécile Roudeau, Université Paris Cité (France), "'A Plea for Water": Whitman's Anthropocene Unconscious'.

- 4) Lucio De Capitani, Ca' Foscari University of Venice (Italy), 'Taming the "wild" seascape? Lighthouses, shipwrecks and progress in Robert Louis Stevenson'.

Seminar 54 Abstracts:

Jean-Yves Tizot

An ecological tale *avant la lettre*? Water as the Prime Life-Force in John Ruskin's *The King of the Golden River, or The Black Brothers* (1841)

John Ruskin's 1841 *The King of the Golden River* (*KGR*) might appear to be another children's tale, but is much more than another edifying story of the battle of good against evil. In *KGR*, the archetypal tension opens up the deployment of a complex narrative "network of meaning" articulating a vision of nature centered round the elemental forces as well as a sense of natural justice. The fair-haired and pale-skinned Gluck, is the embodiment of Good and the Black Brothers are the opposition; reward and punishment are dealt according.

KGR is an early expression of Ruskin's fascination with nature in general, and of his feeling for Alpine landscapes. Set in the imaginary valley of Stiria, the narrative develops binary oppositions including Rock/Gold, Water/Wine, Night/Day, Red/Black, Wet/Dry, and Wealth/Money: the three brothers undergo three trials of morality, after passing through three successive phases: a rural, agricultural system, a pre-industrial mercantile context, and a period of exploration. These support a gradual process of purification, resulting in the final antithesis of simultaneous salvation (Gluck) and condemnation (the Black Brothers), via the actions of triad of two dwarves (South-West Wind Esq. and the King of the Golden River) and Gluck. Throughout the narrative, the action of mediating elements (Water, Air, Fire, metallic catalysts) drive the narrative's quest for justice and its belief that respect for nature is recompensed, while its exploitation is punished. In both cases Water is central, representing bountiful Nature and its capacity to punish offenders. The Golden River's 'gold' symbolises revelation (like a fluid philosopher's stone), making water the essential life-source, the alchemical "elixir of life" that should be valued in accordance with Ruskin's arch-principle, from *Unto this Last*: "There is no wealth but life". The talk will argue that this work is a foundation of an early, unique ecological consciousness, in which water has symbolic functions, making it the main locus and vector of what ecologist thinkers later called 'the feeling of nature'.

Lucio De Capitani

Taming the 'wild' seascape? Lighthouses, shipwrecks and progress in Robert Louis Stevenson

In this paper I will discuss how Robert Louis Stevenson employs the seascape of the Scottish coast – particularly the tidal islet of Erraid, which surfaces repeatedly in his production – to foreground opposing visions of progress and wilderness, with different political and ecological implications. The first vision, emerging from his family memoir *Records of a Family of Engineers*, the short story "The Merry Men" and the essay "Memoirs of an Islet", conceives the Scottish coast as a wild space to be tamed by bravery and technological ingenuity. This taming is accomplished by heroic pioneer-engineers (like Stevenson's father and grandfather) through their activity as lighthouse-builders, defying the hostility of the sea itself and of the local 'wreckers', who live off the pillage of sunken ships. Crucially, however, by praising the conquest of an alleged wilderness, inhabited only by 'benighted' populations and inherently inhospitable, Stevenson aligns himself with colonial and extractivist frontier narratives, which frame the space-to-be-colonized/exploited as an unproductive terra nullius. However, Stevenson's work also offers an alternative, more critical understanding of 'wilderness' and 'progress' in his novel *Kidnapped*: the episode in which David Balfour is shipwrecked on Erraid, in fact, exposes how both the coast and the local population appear as hostile only from a colonizer's/settler's/extractivist perspective, thus undermining the simplistic idea of

‘taming’ the seascape. I argue that Stevenson’s ambivalent look on this watery environment offers two opposing parables on how to conceive our relationship with the ‘wilderness’ in a time of ecological breakdown.

Kamila Vránková

“Noah’s flood is not yet subsided.” The Ocean as a Biblical Symbol and an Ethical Challenge in Herman Melville’s *Moby Dick*

This paper will discuss Melville’s parallel between the space of the ocean and the Biblical flood, drawing on the author’s Puritan and Calvinistic background, as well as on the influence of Romantic poetry (Coleridge, Byron, Poe). Focusing on archetypal criticism, in particular on the idea of the water of life, it refers to Northrop Frye’s study *The Great Code: The Bible and Literature* and to Gaston Bachelard’s *Water and Dreams*. In *Moby Dick*, the archetypal context of the flood together with the crucial symbol of the white whale are closely connected with the motifs of whaling ships. Therefore, the intertextual links between the Leviathan image and the American whaling industry are explored. On the one hand, the whale lines and the sailors’ charts create an illusion of the human knowledge and control of the ocean, on the other hand, the movement of *Moby Dick*, as well as the power of the ocean, repeatedly distort the human schemes. Accordingly, Melville’s ocean is presented as an ambivalent space of dramatic relationship between nature, man and God, involving pain, revolt and reconciliation, but mainly the difficulty of the search for (and understanding of) the ethical meaning of the Biblical message.

Thomas Dutoit and Cécile Roudeau

“A Plea for Water”: Whitman’s Anthropocene Unconscious

Walt Whitman is well-known as the hedonist bather of Paumanok and the poet of fluids, healthy and abundant: “When I wander’d alone over the beach, and undressing bathed laughing with the cool waters...O then I was happy.” Earlier in his life, a journalist in Brooklyn, Whitman had written countless pamphlets devoted to problems of water supply and demand in New York, requesting clean water for urban dwellers. He also wrote reformist fiction such as “A Plea for Water” (1850). With his two brothers employed in Water Management and Water Cleanliness, he was well-acquainted with the ineluctable contradiction between the abundance of fresh water in the U.S. and the dramatic acceleration of human use and management of water due to unprecedented demographic, technological and infrastructural changes (Farland, 2007). These changes, however, he himself celebrated after the Civil War in poems such as “Passage to India” or in his *Democratic Vistas*, praising global sea routes and the power of steamships, while concurrently further extolling pristine nature, rivers and (as if unpolluted) rivulets. This presentation draws on scholarship that has formulated Anthropocene reading, emergent unreadability, or a climate unconscious (Oak Taylor, Clark, Menely). Reading through both poems and prose pieces, it aims to demonstrate the emergence of an Anthropocene consciousness as blatant as it is latent, belatedly emerging now as strikingly literal, yet readable – in Whitman’s moment – only as an Anthropocene unconscious. Texts will be projected (or distributed) to encourage conversation.

55. Fictional Representations of Journalistic Practices in Literature, Film and Television **[online]**

Convenors:

- Barbara Korte (University of Freiburg, Germany)
barbara.korte@anglistik.uni-freiburg.de
- Beatriz Valverde (University of Jaén, Spain)
bvalverd@ujaen.es

Abstract:

The relationship between journalism and literature has been long-lasting. Since the 19th century, when the news industry developed into a mass communication system, journalists and the (un)ethical practice of the profession have become the object of cultural scrutiny and fascination. Furthermore, in the 20th and 21st centuries, novels, films and television series about the intricacies of news communication have been released in great numbers. However, fictional representations of journalistic practice have not been prominent in academic studies until recently. We invite contributions that examine how such representations negotiate the role(s) of, and challenges for, journalism in modern, postmodern and transmodern cultures.

Names and Affiliations of all Presenters:

- Renée Pastel, Assistant Professor of Screen Studies in the Communication Department at Boston College.
- Marta Pérez-Escolar, assistant professor at the Journalism Department at the University of Murcia (Murcia, Spain); Narci G. Jarava, PhD candidate in Audiovisual Communication at the University of Seville (Spain).
- Sofía Baliño, PhD candidate at Université de Genève.
- Ana M. Valverde González, PhD candidate at University of Jaén (Spain)
- Matthew Rubery, Professor of Modern Literature at Queen Mary University of London
- Beatriz Valverde, Associate professor at the Department of English at University of Jaén (Spain)
- Anna Tous-Rovirosa, Associate professor at the Communication Sciences Faculty, Autonomous University of Barcelona (Spain)

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 2106)

1. Barbara Korte, University of Freiburg; Beatriz Valverde, University of Jaén.
Title: **Introduction: Journalism and Literature: Ethical questions in our current scenario**
2. Matthew Rubery, Queen Mary University of London.
Title: **‘Beggarsland Unmasked’: Undercover Investigative Journalism and Arthur Conan Doyle’s *The Adventures of Sherlock Holmes***
3. Beatriz Valverde, University of Jaén.
Title: **“Our public can’t wait. Hungry, you know, for its lion’s steak”: information consumers in Graham Greene’s fiction**
4. Sofía Baliño, Université de Genève.
Title: **Joan Didion’s *The Last Thing He Wanted*: Where political journalism and the “far frontiers of the Monroe Doctrine” collide**

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 2106)

5. Renée Pastel, Boston College.
Title: **Journalistic Subjectivity? The War Journalist and Embedded Views_ [ONLINE](#)**
6. Marta Pérez-Escolar, University of Murcia; Narci G. Jarava, University of Seville.

Title: **“Let’s go. Let’s publish.” Katharine Meyer Graham on the movie *The Post* (2017) and in her autobiography *Personal History* (1998) – A Comparative study between fiction and reality**

7. Anna Tous-Rovirosa, Autonomous University of Barcelona.

Title: **Sexual harrasment in journalistic and sports labour. A comparison of *The Morning Show* and *Riding in Darkness*** [ONLINE](#)

8. Ana M. Valverde González, University of Jaén.

Title: **Two Cases of Journalistic Malpractices in the Reporting of News as Seen in *The Loudest Voice* and in *Factbook. El libro de los hechos*.**

Seminar 55 Abstracts:

Renée Pastel, Boston College.

Journalistic Subjectivity? The War Journalist and Embedded Views

Within a context of destabilized trust in media, the first phase of the “War on Terror,” from 2001 to 2013, offers an important backdrop for a reconsideration of the relationship of trust in media. By focusing on the figure of the embedded war journalist in fictional representations of the first phase of the “War on Terror,” I argue that depictions in films such as *1,000 Times Good Night* and *Afghan Luke* and in television shows like *Generation Kill* and *Over There*, reflect competing cultural views on the role journalists play in reporting the war—views united by their lack of trust in the ideals of journalistic objectivity. Putting these representations into conversation with documentary representations of embedded war journalists like *Danger Close* and *Severe Clear* further draws out the ways in which a cultural recognition of the impossibility of a whole picture of the fragmented war lent itself to a journalistic embrace of subjective truth. I contend that fiction and nonfiction representations of the journalist meld in the cultural imaginary. By performing comparative readings of the positions of distrust evinced in representations of embedded journalists across media in this time, I analyze the ways in which such journalists are drawn ever closer to the positionality of the soldier and begin to rely on the ambiguities afforded the documentary mode, leaning into the self-conscious nature of re-constructing narrative truth.

Marta Pérez-Escolar, University of Murcia (Murcia, Spain); Narci G. Jarava, University of Seville (Spain).

“Let’s go. Let’s publish.” Katharine Meyer Graham on the movie *The Post* (2017) and in her autobiography *Personal History* (1998) – A Comparative study between fiction and reality

A few years after the release of Creedence Clearwater Revival’s renowned song *Suzie Q* in the 1960s, Katharine Meyer Graham emerged as the most powerful woman in the United States and one of the world’s most influential journalists. Notably, she became the first woman to lead *The Washington Post*, a newspaper acquired by her father, Eugene Meyer, in 1933 and subsequently managed by her husband Phil Graham. Following Phil’s tragic suicide in 1963, Katharine assumed the role of president at *The Post*, facing sexist criticisms questioning her business leadership solely due to her gender—despite her substantial academic background and professional experience at various newspapers.

Under Katharine’s stewardship, *The Post* attained prestige and became a journalistic standard-bearer. She exposed the *Pentagon Papers*, provided support to journalists Carl Bernstein and Bob Woodward during the *Watergate scandal*, and consistently criticized the deceitful actions of presidents like Nixon, Kennedy, and Johnson. Nevertheless, her most formidable challenge was internal—a protracted emotional struggle recounted in her Pulitzer Prize-winning autobiography,

Personal History (1998). Climbing to the “pinnacle of journalism in a man’s world” significantly impacted her self-esteem and sense of identity as a woman.

Inspired by her compelling narrative, Steven Spielberg directed the film *The Post* (2017) to depict a pivotal moment in Katharine Graham’s life, portrayed by Meryl Streep—the publication of the *Pentagon Papers*. This research endeavors to conduct a comparative analysis between Spielberg’s - potentially fictionalized - depiction in *The Post* and the real woman described in her autobiography *Personal History*. The analysis will encompass factors such as the character’s actions, physical traits, psychological development, the presence of stereotypes, costumes, and color symbolism. The findings aim to ascertain the level of realism between the film and reality and identify potential sexist stereotypes, among other indicators.

Sofia Baliño, Université de Genève (Switzerland)

Joan Didion’s *The Last Thing He Wanted*: Where political journalism and the “far frontiers of the Monroe Doctrine” collide

Joan Didion’s novel *The Last Thing He Wanted* (1996) proved to be her final work of fiction and came at a point in her career where she was increasingly engaging in politically-focused journalism. Written in the wake of the global Cold War, the novel’s form and content reflect the aftermath of a time characterized by geopolitical tensions, domestic economic upheaval, and a polarized political climate. Thus far, *The Last Thing He Wanted* remains one of only two Didion novels that have been adapted for the screen.

The Last Thing He Wanted, both in its novel form and its 2020 film adaptation by director Dee Rees, share a central concern: the risk that the “political fictions” being peddled by decision-makers could co-opt the very reporters whose job it is to question them, with devastating results. After this point, however, the novel and film part company, with Rees making drastic alterations to Didion’s plot, characters, framing narrative, and point of view.

This paper considers what these changes illustrate about the affordances of the cinematic medium relative to the novel form when representing, and engaging with, the challenges facing American political journalism. It also considers what light Rees’ directorial choices can shed on the questions Didion originally raised in her novel about sentiment, literary form, and narrative telos. I frame this analysis using insights derived from media theory, novel discourse, Didion’s own political reportage, and the contemporaneous works of Susan Sontag and Janet Malcolm on the state of late twentieth-century journalism.

Ana M. Valverde González, University of Jaén (Spain)

Two Cases of Journalistic Malpractices in the Reporting of News as Seen in *The Loudest Voice* and in *Factbook*. *El libro de los hechos*.

In the last years we have been experiencing an intensification in the control of the mass media by those who hold the power to twist the narrative at their will. Hence, the importance of studying how practices such as malinformation, disinformation and misinformation are employed in the field of journalism considering that, through these unethical practices, the elites—who are the ones in control of the information—try to create controversy when the news is being reported, instead of informing the public adequately with a clear statement of the facts. This paper will focus on the use of these methods of manipulation when approaching truth described by Jean Baudrillard in *Simulacra and Simulation*, applied either in the written press, when broadcasting the news on TV, or when searching for it on the Internet. With the purpose of exemplifying these malpractices I will focus, on the one hand, on the American mini-series *The Loudest Voice*, where Roger Ailes—the founder of the Fox News—manipulates the media to persuade public opinion towards his vision of reality, or simply to increase the ratings of the Fox News’ programmes. At the same time, in the Spanish novel *Factbook*.

El libro de los hechos, by Diego López Aguilar, the deontology of journalism is distorted, dramatising the narration of the truth or employing a tragic tone when reporting, in order to reach a wider social spectrum—especially on TV—and anaesthetising the citizens during the 2008 crisis and what was called in Spain the 15M or the Spanish Revolution.

Matthew Rubery, Queen Mary University of London

‘Beggartland Unmasked’: Undercover Investigative Journalism and Arthur Conan Doyle’s *The Adventures of Sherlock Holmes*

This presentation examines the influence of investigative journalism on Arthur Conan Doyle’s Sherlock Holmes stories. Following James Greenwood’s sensational exposé of spending a night in a London workhouse disguised as ‘The Amateur Casual’ in 1866, journalists across Europe began going undercover to infiltrate spaces, groups, and institutions that would otherwise remain inaccessible. Mendicancy presented an obvious target for undercover journalists. Yet what drove public curiosity about the realities of begging life was not merely sympathy or concern for the less fortunate but repeated assertions made by the press that fraudulent beggars were living in affluence. The rise of undercover reporting in the second half of the nineteenth century coincided with a hardening of social attitudes towards mendicants, particularly a widely reviled subcategory known as “professional” beggars. Beggary’s conflation with fraud in the public imagination, which was reinforced by fanciful reports of its profitability, incentivised journalists to expose the alleged exploitation of charity by a cadre of swindlers. In tapping into a wider unease about the nature of modern work, this presentation contends, undercover investigators forged the troubling connection between respectability and criminality that informs the portrayal of beggars in fictional works such as ‘The Man With the Twisted Lip’ (1891), a Sherlock Holmes story that hinges upon the revelation that a highly respected businessman and former journalist is in fact a professional beggar.

Beatriz Valverde, University of Jaén (Spain)

“Our public can’t wait. Hungry, you know, for its lion’s steak”: information consumers in Graham Greene’s fiction

Fictional representations of journalistic practice have not been prominent in academic studies until recently. Moreover, in their analysis of fictional depictions of the phenomenon of information distortion, scholars have focused mainly on journalists and media owners—agents and agencies respectively in the information chain—, ignoring a third fundamental actor, namely the public as interpreter of information. In this paper I will address the relationship between media professionals and their audience in Graham Greene’s novels. More concretely, I will examine to what extent the public’s expectations shape the professional practice of news industry practitioners in Greene’s fiction regarding what news is told and the way such news is conveyed.

Even though journalists are under no ethical obligation to tell the public what they want to hear, their professional identity and even their autonomy is affected by their audience’s ideological preferences. Greene’s concerns on this matter are present in the decisions his fictional journalists and editors make when packaging, translating and circulating information to non-specialist publics. In this sense, I will argue that Greene provides his readership with a critical view of the role that news audience plays in the process of information, claiming that the professionals that communicate the facts to a general public are also a product of their environment’s prevailing cultural perceptions and the powers related to them. Furthermore, Greene raises awareness among the public of the necessity of developing a discerning mind concerning the news conveyed by the media industry in order to remain critical news readers and not mere information consumers.

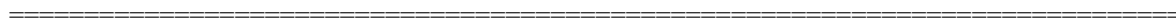
Anna Tous-Ro

virosa, Autonomous University of Barcelona (Spain)

Sexual harrasment in journalistic and sports labour. A comparison of *The Morning Show* and *Riding in Darkness*

This research focuses on the representation of sexual harrasment in the journalistic profession in *The Morning Show* (Apple+, 2019-) and young riders in *Riding in Darkness* (*Nattryttarna*, ZDF, 2022) and reveals the problems associated with the representation of female journalists in a still patriarchal working environment, as well as young horsewomen in a riding school. It analyses the treatment of sexual misconduct (#Me Too) and its investigation and treatment. The research aims to specify how TMS deals with the validity of the “truth” in the storytelling era, showing to what extent it is valid, in the portrayal of a heavily gendered profession (vertically and horizontally), to address issues of sexual misconduct through transparency, in a world so heavily oriented towards storytelling, appearance and deception. *Riding in Darkness* proposes a revision of a real case, revisiting the past and showing the treatment and reactions of the victims and culprits of the time (1996-2016). The research describes the comparison of the treatment of the investigation of sexual harassment in both cases, how it is fraught with obstacles, including deception in the investigation, hypocrisy, and a spectacular final unveiling of the case, even against the network itself, in an exercise of watchdog journalism and accountability in TMS, and which is the brave fight that the female protagonists go through in *Riding in Darkness*.

To complete the analysis, the study delves into the representation of the work-life balance and their relationships with their families in a work-alcoholic environment that seeks families beyond the natural ones, in a neoliberal capitalist world. It is concluded that TV series’ storytelling of transparency in dealing with #MeToo in the TV series is more illusory than effective, and that in the representation of the elite journalists the family is always considered a problem, thus deepening and at the same time eluding the possibility of the reconciliation of work and private life. Also, in *Riding in Darkness*, family and profession are intricately linked, not only because of the sport but also because of the sexual harassment.



• Cultural and Area Studies

56. What do the Humanities have to say to Law? [in person]

Convenors:

- Greta Olson (University of Giessen, Germany)
greta.olson@anglistik.uni-giessen.de
- Claire Wrobel (Paris-Panthéon-Assas University, France)
claire.wrobel@u-paris2.fr

Abstract:

This seminar makes the claim that the Humanities have a great deal to say to Law, legal training, and critical legal theory. We investigate Law and Humanities research from the perspectives of legal actors as well as scholars working in English Departments, located in Continental Europe, bringing their own literary and legal systemic traditions to common law and Anglophone legal texts. The seminar investigates new directions in Law and the Humanities, including – but not exclusively – how affect and metaphor theory change the primarily narrative-based research that has dominated the past.

Names and Affiliations of all Presenters:

- Jeanne Gaakeer (Erasmus School of Rotterdam, the Netherlands)
- Rachel Hosein Nisbet (University of Leeds, England)
- Claire Larsonneur (Paris VIII University, France)
- Nóra PETHŐ (ELTE University, Budapest)
- Naomi Toth (Nanterre University, France)
- Laura Zander (Münster University)

Session 1 (Monday, 26 August 2024, 16:00-18:00, Anthropole 5060)

- 4:00-4:20pm: Greta Olson (Giessen University) and Claire Wrobel (Paris-Panthéon-Assas) : “What do the Humanities Have to Say to Law? Introductory remarks and new prospects”
- 4:20-5:00pm: Jeanne Gaakeer (Erasmus School of Rotterdam, the Netherlands): “The Humanities and Law: Places of Invention and Imagination”
- 5:00-5:20pm: Nóra PETHŐ (ELTE University, Budapest): “Indeterminacy Claims in Legal Theory and Early Modern Representations of Popular Perceptions of Law in *Macbeth*”
- 5:20-6:00pm: Discussion

Session 2 (Tuesday, 27 August 2024, 11:00-13:00, Anthropole 4165)

- 11:00-11:20: Laura Zander (Münster University), “A/Effective Stories: Migrancy, Narratability and the Precarious Subject on the Move”
- 11:20-11:40: Claire Larsonneur (Paris VIII University, France), “Mirroring Us: Exploring Legal Personhood, Agency and Accountability of AI Through Fiction”
- 11:40-12:00: Rachel Hosein Nisbet (University of Leeds, England) “*Frankensteins*: Advocating for Environmental Personhood in the Opera, *Anthropocene?*”
- 12:00-12:20: Naomi Toth (Nanterre University, France), “Relays of Justice? Appropriating the Trial in Contemporary Poetry”
- 12:20-1:00: Discussion

Seminar 56 Abstracts:

PANEL 1

- **Greta Olson and Claire Wrobel: “Introduction: What do the Humanities have to say to Law?”**

This seminar makes the claim that the Humanities have a great deal to say to Law, legal training, and critical legal theory. We investigate Law and Humanities research from the perspectives of legal actors as well as scholars working in English Departments, located in Continental Europe, bringing their own literary and legal systemic traditions to common law and Anglophone legal texts. The seminar investigates new directions in Law and the Humanities, including – but not exclusively – how affect and metaphor theory change the primarily narrative-based research that has dominated the past.

- **Jeanne Gaakeer (Erasmus School of Rotterdam, the Netherlands): “The Humanities and Law: Places of Invention and Imagination”**

The term ‘humanities’ has been and remains a contested one in various ways. The liberal arts in the American sense, are they the same as the *Geisteswissenschaften* in Germany, the moral sciences, or humanities in England, or the *sciences humaines* in France, historically speaking? Does our use of the literary canon of the Western world accept its cultural location or should it criticize the social, legal, and cultural ordering in which it was produced? And do the answers to such questions co-depend on what we mean by the term ‘law’ in our interdisciplinary ventures if we aim to move beyond auxiliary relationships and dichotomous thought? After all, law is still often primarily associated with a normative order, in both common law and (Napoleonic) civil law systems alike, and, consequently, with a nomothetic discipline as far as academic scholarship and legal training are concerned. As to origin(s), form(s) and content, a fundamental question therefore crops up: are the humanities disciplines investigating the human and the human mind *per se* and is this aspect what they can bring to law? Or is what matters most what the *studia humanitatis* as developed in Renaissance humanism can actually bring to legal training, practice and scholarship by way of methodology, intellectual attitude and knowledge? I suggest that it is the latter. Therefore I (re)turn to Aristotle’s hermeneutics and Juan Vives’ *De Tradendis Disciplinis*, among others, to show the significance of the bond of law and the humanities, illustrating this by means of contemporary, practical examples.

- **Nóra PETHŐ (ELTE University, Budapest): “‘Great predictions’ – *Macbeth*, Prophecies, and Law”**

Through the example of Shakespeare’s *Macbeth* (1606) I propose to investigate some links between indeterminacy claims in legal theory and the early modern representations of popular perceptions of law. I claim that early modern English popular feelings of anxiety regarding law stems to a great deal from law’s unpredictability, which is largely due to law’s linguistic formulation.

In *Macbeth* the protagonist asks for guidance in the form of prophecies, seeking to adapt his actions thereto, but becomes misled by ambiguous directions and eventually falls. I seek to demonstrate that the prophecies in Act 4 Scene 1 of the play can be read as the critique of law. I argue that parallels may be drawn between irrational prophecies and legal norms. That reading is partly based on the early modern oracular tradition advocated by Sir Edward Coke, comparing judges to oracles (STRAIN, SMITH). Also, the likeness of legal norms and prophecies is supported by the views of legal theorists who highlight the anticipatory (HOLMES, KELSEN, PESCHKA) and promissory (AUSTIN, REINACH, SOMLÓ) nature of legal rules (see also WILSON, ZÓDI). I also recall that legal norms, that are pragmatically vague (POSCHER, ENDICOTT, MARMOR), may be just as far from the semantic ideal as ambiguous prophecies. In general, the pitfalls of communication by means of language is thematized in the play through the references to equivocation (KÁLLAY, KERRIGAN, VINCE). There is a reading

to the play that suggests that legal norms are not less irrational nor any more predictable than mere prophecies.

PANEL 2

- **Laura Zander (Münster University): “A/Effective Stories: Migrancy, Narratability and the Precarious Subject on the Move”**

In connection to my current, collaborative research on “Universal Rights – Global Literatures,” I want to enquire into the emotive power embedded in storytelling, an inquiry that becomes particularly significant in the context of the precarious narratability of refugee and migrant experiences within the intricate landscape of asylum law.

The 1951 Refugee Convention stipulates that refugee status is exclusively granted to those able to articulate “a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion.” However, the challenge lies in transforming this claim of ‘a well-founded fear’ into a coherent narrative, a task often complicated by the harsh reality of flight.

The works of Nigerian novelist Helon Habila’s *Travelers* and Tanzanian writer Abdulrazak Gurnah’s *By the Sea*, both skilfully navigate this paradox, probing the intricate relationship between migrancy and its potential narratability. These literary works not only raise awareness about the legal hurdles in refugee status determination procedures for individuals on the move but also, in a broader sense, contemplate the intricate interplay between law and literature. Within these narratives, various processes of subjectivation are negotiated and in turn questioned thereby revealing the interconnected discourse and mutual influence of law and literature. Ultimately, the stories told serve as not only a vehicle for individual narratives but also as a reflection on the symbiotic relationship between law and literature in shaping our understanding of migration and its legal frameworks, as much as our affective relationship with and response to both discourses.

- **Naomi Toth (Nanterre University, France): “Relays of Justice? Appropriating the Trial in Contemporary Poetry”**

Since Charles Reznikoff’s *Testimony* (1934/1965), the appropriation of court documents has become an increasingly common practice in poetry. Unlike fictional works of art, the use of documents from real trials allow such works to lay claim to not only aesthetic but also empirical truths, while staking out critical or political positions in relation to the legal system which they depend on for their source material. At least four orientations towards the legal system may be found in such works, which I will explore with reference to emblematic texts by Charles Reznikoff, Vanessa Place, Franck Leibovici and Julien Serroussi, M. NourbeSe Philip and Reginald Dwayne Betts. Firstly, trial documents may be seen as a reservoir for social analysis conducted by aesthetic means, in works which might be qualified as agnostic in their vision of the law (Reznikoff, Place). Secondly, such works may aim to reveal and act upon the limits of the law’s application, in a reformist gesture (Leibovici and Serroussi). Thirdly, they might attempt to turn the tables against the law, attacking the very system that generated them (Philip, Betts). Finally, they may attempt aesthetic reparation for injustices committed in the name of justice (Philip, Betts). Whatever their orientation toward the legal system, these works all testify to the continuing power of the trial in imaginaries of justice. They also propose alternate ways of thinking about the performative nature of the trial to those found both in the courthouse and in theatrical and cinematographic works that appropriate similar material.

- **Rachel Hosein Nisbet (University of Leeds, England): “Frankensteins: Advocating for Environmental Personhood in the Opera, *Anthropocene*?”**

This paper investigates if the contemporary opera *Anthropocene* draws on *Frankenstein* to advocate for environmental personhood (affording environmental entities the status of legal personhood).

Addressing this question, it engages with recent law, literature, and theatre scholarship (c.f. Philippopoulos-Mihalopoulos 2015; Leiboff 2019; Giddens 2022; Olsen 2022). It opens with a brief survey of *Frankenstein* stage adaptations (1823-1826) which were mobilized to variously challenge or support existing legal attributions of personhood. Then, it proposes that this corpus uses a specific rhetorical strategy to challenge extant definitions of legal personhood: namely, opposing powerful characters' verbal discourse with the affect-rich, kinaesthetic rhetoric of the mute, subservient character created by Frankenstein. Subsequently, a methodology of rhetorical close reading is applied to the opera *Anthropocene*. Interpretation of this performance archive focuses on the challenge posed by the (initially) mute character, Ice, to the claim rights of a fictional, corporate legal person, Harry King. Archival analysis of scores, libretto, and online-video, supplemented by an interview conducted with the opera's librettist (Louise Welsh) and composer (Stuart MacRae), suggest that Ice might plausibly figure Environmental Personhood. However, research findings point towards this production's limitations in advocating for this status in the context of the UK's claim-rights-orientated legal system.

- **Claire Larsonneur (Paris VIII University, France): “Mirroring Us: Exploring Legal Personhood, Agency and Accountability of AI Through Fiction”**

Generative artificial intelligence, now available for the wider public since 2022, raises a number of legal issues. Although these programs are built on a combination of powerful algorithms and extensive databases, and can be characterised as scripted computing, marketing and media focused on their anthropomorphic features. Some have even been embedded in realistic robots, closely resembling human beings, such as Sophia or AI-da. What is their agency? To what extent may they be held accountable for their decisions and actions? May one describe them as « personne » morale (legal entities), who could for example be giving citizenship of a country and maybe vote? I'd like to explore the challenges posed to legal concepts by these AI programmes through the lens of fiction, drawing upon Ian McEwan's *Machine like me* (2019), Kazuo Ishiguro's *Klara and the Sun* (2021) and the *Westworld* series (2016). First I'd like to address the ambivalence of the anthropomorphic approach to AI: it is a convenient fallacy but also a critical tool, reflecting back onto our human practices. Then I would like to delve into the lexical evolution of common legal concepts and especially the polysemy of the notion of persona. Finally I would like to put this debate into perspective, drawing upon the AI act of the European Union.

• Cultural and Area Studies, English Language

57. Exploring epistemic and effective stance in discourse on racism, immigration and refugees [online]

Conveonors:

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Abstract:

Within the broad category of stance, which encompasses the expression of attitude or evaluation, epistemic stance relates to the justificatory support of transmitted information, involving the assessment of its validity. Conversely, effective stance focuses on the realization of events and aims to determine or influence the course of reality. This seminar invites contributions that explore epistemic and effective stance in discourse related to critical themes such as racism, immigration, and refugees in English discourse, as well as contrastive approaches involving other languages and cultures. The discussion will encompass diverse crises, temporal periods, ideological perspectives, languages, and geographical contexts. We warmly welcome papers that adopt a holistic approach to either one or both categories of stance. Furthermore, we encourage submissions that delve into subcategories such as epistemic modality, evidentiality, deontic modality, or volition. Additionally, we welcome papers that examine one or more specific markers, including modal auxiliaries, lexical verbs, adjectives, adverbs, and adverbials.

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Schedule

20 minutes – presentation

10 minutes – discussion

Session 6, Wednesday, 28 August 2024, Anthropole 1129	
16.30-17.00	Juana I. Marín Arrese Representation and effectivity in media discourse on the Syrian and Ukrainian refugee crises
17.00-17.30	Natalia Mora A diachronic analysis of Effective stance in English opinion columns about refugee crises
17.30-18.00	Victoria Martín de la Rosa “They voted for Brexit”: setting up barriers for Syrians and Ukrainians
Session 7, Thursday, 29 August 2024, Anthropole 1129	
10.30-11.00	Anna Ruskan, Audronė Šolienė Stance towards the migration crisis in British and Lithuanian journalistic discourse
11.00-11.30	Sergio Monforte Exploring Epistemic Expressions: A Comparative Analysis of Basque and English within the Western Linguistic Tradition
11.30-12.00	Alessio Pesci Racism and Immigration in 19th-century India: The Long and Winding Voyage of the Girmitiyas through the ‘Black Water’ of Modality
12.00-12.30	Final discussion – Marta Carretero, Elena Domínguez Romero, Anna Ruskan

Seminar 57 Abstracts:

REPRESENTATION AND EFFECTIVITY IN MEDIA DISCOURSE ON THE SYRIAN AND UKRAINIAN REFUGEE CRISES

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The aim of this paper is to explore the use of strategies of representation of displaced people in press commentary on the Syrian and Ukrainian refugee crises, and the expression of effective stance in

striving for persuasive coercion regarding immigration into the UK. Significant differences are expected between the newspapers (*The Guardian* vs. *The Telegraph*) in representation and in effective stance towards the target groups of refugees (Syrians vs. Ukrainians) due to their ideological orientations.

The study develops a framework for the quantitative analysis of referential and predicational strategies of representation, involving emotional coercion, which draws on various Critical Discourse Studies (van Dijk 1993, 2014; Reisigl & Wodak 2001; Chilton 2004; Richardson 2004; van Leeuwen 2008; Hart 2010; KhosraviNik 2010; Wodak & Meyer 2015; Krzyżanowski 2020; Marín-Arrese 2020). The paper also draws on the Epistemic-Effective Stance (EES) framework (Marín-Arrese 2011, 2023), and focuses on effective stance as the way we construct subject positions and strive for control of relations at the level of reality (Langacker 2009, 2013).

The study posits the following research questions: (i) Can we identify significant quantitative differences in the categories of representation of both groups of refugees in the two newspapers? (ii) Is there significant variation in the deployment of effective stance resources in relation to ideological leanings of the newspapers?

Preliminary results point to relevant differences between both newspapers in the subcategories of referential and/or predicational strategies, as well as marked differences in the deployment of effective stance strategies in relation to Syrian in contrast to Ukrainian refugees.

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“THEY VOTED FOR BREXIT”: SETTING UP BARRIERS FOR SYRIANS AND UKRAINIANS

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In the wake of the two most recent refugee crises —where Syria is the largest ongoing crisis with over 12 million displaced people, and Ukraine features prominently with over 6 million (UNCHR 2024), the goal of this paper is to analyze the discursive representation of both population groups, from a critical perspective (Charteris-Black 2014; Leeuwen 2008; Musolff, 2015). The focus will be placed on a corpus of opinion columns retrieved from a British left-wing newspaper (*The Guardian*), due to its editorial line, which denounces the treatment of immigrants. The timeframe selected will be 2015-2016 for the Syrian group and 2022 for the Ukrainian group.

Bearing in mind the UK’s tradition of immigration control since the beginning of the 20th century, the corpus is approached with a main question in mind: can any differences be noticed between both population groups,

- in terms of the metaphor scenarios relied on for their representation?
- in terms of the social actors discussed as playing a role in the development of each crisis?

Even though expected differences in the treatment towards both groups are likely to result from the fact that Ukrainians are geographically and culturally closer than Syrians (from the citizen’s perspective as made visible in the newspaper discourse), it is hypothesized that, based on the UK’s drive for immigration control, the setting up of barriers —either more physical or more psychological— will apply to both groups (from the government’s perspective as made visible in the same newspaper discourse).

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RACISM AND IMMIGRATION IN 19TH-CENTURY INDIA: THE LONG AND WINDING VOYAGE OF THE *GIRMITIYAS* THROUGH THE ‘BLACK WATER’ OF MODALITY

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Amitav Ghosh’s *Sea of Poppies* (2008) is a historical novel set in 19th-century India which tells the story of a group of *girmityas* (‘indentured workers’) and prisoners who are shipped from India to Mauritius to work in the cane fields. In that period, racism was rampant in the Indian subcontinent and it was endogenous (the rigid caste system) as well as exogenous (the British believed themselves ‘superior’ to the natives). The *girmityas* belong to different castes, but once they set off on their voyage through the ‘Black Water’, «everyone is the same» (Ghosh 2008: 348): on the ship, they are all equally ‘inferior’ to both the Indian soldiers who guard them and the British officers. The aim of the present paper is to use Simpson’s point of view framework (1993)—which also considers the narrator’s and the characters’ attitudes towards the events in the story—to analyse how the

protagonists' stances change throughout their journey in regard to their condition of forced immigrants and victims of racism. More specifically, the paper will focus on those parts of the story told by the third-person narrator (type B) from the point of view of the characters (reflectors [R]) so as to illustrate how moments of doubt and fear of the unknown—signalled by a strong presence of epistemic and perception modality elements: B(R) negative—alternate with acceptance of their situation—often marked by the absence of modality systems: B(R) neutral—and with rebellion and the desire to regain control over their lives—characterized by a foregrounding of the deontic and boulomaic modality systems: B(R) positive—and often also by the use of a different language (Jones & Preece 2021; Rangan, Pooja, et al. 2023).

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A DIACHRONIC ANALYSIS OF EFFECTIVE STANCE IN ENGLISH OPINION COLUMNS ABOUT REFUGEE CRISES

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This presentation aims to determine how Effective stance (following Marín-Arrese, 2021a) is used in English newspaper discourse related to refugees from a diachronic perspective. To achieve this objective, this study focuses on the similarities and differences in the distribution and use of effective markers in opinion articles about refugee crises from different periods of time. More specifically, this presentation will answer the following research questions: 1. Which are the most and least frequent categories within Effective stance used in each crisis? 2. Which are the most frequent realisations inside them? 3. Are there any differences in the use of Effective stance in these texts depending on the migratory issue they deal with? To answer these questions, the corpus collected comprised opinion columns from the newspaper *The Guardian*. Each of the subcorpora consists of 10,000 words, which adds up to a total of 30,000 words for the complete corpus. This includes one subcorpus from each refugee crisis: the Syrian crisis from 2014 to 2016, the Afghan crisis from 2020 to 2021 and the Ukrainian crisis from 2022 to 2023. The corpus was annotated manually and classified into the several categories inside Effective Stance (Marín-Arrese 2021a, 2021b; Domínguez Romero and Martín de la Rosa 2023; Mora-López and Ferrer-Navas 2023). The annotations were analysed qualitatively and quantitatively, in terms of log likelihood and frequency comparison. The expected results will show a different use of Effective strategies among the crises, thus revealing different approaches to refugees throughout time.

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STANCE TOWARDS THE MIGRATION CRISIS IN BRITISH AND LITHUANIAN JOURNALISTIC DISCOURSE

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The present study aims to compare speaker/writer positioning towards refugees and immigrants in British and Lithuanian journalistic discourse by exploring the realisation of epistemic and effective stance. The study is based on analysis of stance in opinion columns that deal with the Syrian migration crisis in the years 2014-2016 in the British broadsheets *The Guardian* and *The Telegraph* and in the Lithuanian argumentative texts of the national public broadcaster LRT (Lithuanian National Radio and Television). The objective is to examine whether Lithuanian argumentative journalistic discourse on the issue of migration shares more similarities and/or differences with the right or left-leaning British broadsheets and to discuss potential ideological and regional factors affecting speaker/writer positioning towards refugees and immigrants in media discourse representing different languages and cultures.

Drawing on the framework of stance developed by Marín-Arrese (2011, 2021), the study focuses on expressions of epistemic stance, which includes the subcategories of epistemic modality, evidentiality, factivity, and cognitive attitude, and on realisations of effective stance, which comprises the subcategories of deonticity, potentiality, intentionality, directivity, and normativity. The data have been drawn from the self-compiled corpora of opinion columns collected from *The Guardian*, *The Telegraph* and the public broadcaster LRT in the years 2014-2016. The preliminary results suggest the dominance of effective stance in the discourse of both British and Lithuanian columnists, which reflects journalists' intention to call politicians, institutions and society for action that could change the course of reality.

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EXPLORING EPISTEMIC EXPRESSIONS: A COMPARATIVE ANALYSIS OF BASQUE AND ENGLISH WITHIN THE WESTERN LINGUISTIC TRADITION

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Basque and English are typologically different from each other. However, as both languages are located in the western world and within its writing tradition, they seem to have developed similar means to express epistemicity such as adverbs and adverbials. In this paper I intend to show that,

although Basque behaves similarly to other European languages, it maintains its own characteristics. The analysis of texts written on refugees in Europe shows that adverbs (e.g. *agian* ‘perhaps’, *antza* ‘apparently’, *ustez* ‘allegedly’) and adverbials (e.g. *-ren arabera* ‘according to’) are the most exploited, although morphemes of modality (the rhetorical markers *al* and *ote*, or *omen* ‘reportedly’,) and the suffix of modality *-keria* (conveying the noun-property with negative perception of the adjective to which the suffix is attached) occupy an important place in these writings. In the case of *-keria*, two words formed with it (*basakeria* ‘brutality’ and *indarkeria* ‘violence’) stand out in both studied cases of refugees in Europe (those from East Asia and those from Ukraine); nevertheless, surprisingly there is a third *-keria* compound standing out in the case of Ukrainians refugees, namely *bazterkeria* ‘marginalization’. A closer analysis shows, however, that *bazterkeria* is always used when referring to the refugee crisis from East Asia or comparing both crises.

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PANEL FINAL DISCUSSION

coordinated by

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58. Professional and disciplinary cultures in English for specific purposes (ESP) [in person]

Convenors:

- Evgueniya Lyu (University Grenoble Alpes, France)
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Abstract:

Cultures are complex systems of values, norms and representations shaping professional competence and the discourses of specialised communities. In ESP, the notion of culture can be approached from two distinct angles: national culture and disciplinary and professional cultures. Even though the former is often neglected in ESP, it could shed some light on the particularities of the professional and disciplinary cultures, firmly anchored in specific national contexts. We invite speakers to reflect on various ways to study professional and disciplinary cultures, including ethnography and intercultural rhetoric, or share their experiences of teaching such cultures. Contributors may approach the latter from a sociological standpoint, viewing the enculturation process and acquisition of cultural competence as professional socialisation.

Names and Affiliations of all Presenters:

1. Ludmila Hurajová & Gabriela Chmelíková (Slovak University of Technology, Slovakia)
2. Jana Luprichova & Ivana Pondelikova (Univerzita sv. Cyrila a Metoda v Trnave, Slovakia)
3. Mia Cirkveni (University of Osijek, Croatia)
4. Anna Tenieshvili (Independent Researcher, Georgia)
5. Minh Quang Nguyễn & Tú Anh Hà (FPT University, Vietnam)
6. Gabriel Tetteh (City University of Hong Kong)
7. Lynne Flowerdew (University of London, UK)
8. Marie-Hélène Fries (University of Grenoble, France)
9. Séverine Wozniak (University of Lyon 2, France)
10. Isabelle Sinic (University Toulouse Capitole, France)
11. Harry Bevan (University of Grenoble, France)

Session 4 (Wednesday, 28 August 2024, 10:30-12.30, Anthropole 2044)

Teaching English for Specific Purposes

10:30-11:00	Evgueniya Lyu (University of Grenoble, France), Nadežda Stojković (University of Niš, Serbia) & Caroline Peynaud (University of Grenoble, France) Introduction: Significance of Professional and Disciplinary Cultures for Research and Teaching of English for Specific Purposes
11:00-11:30	Lynne Flowerdew (University of London, UK) The Role of Intercultural Competence in Needs Analysis and Curriculum Development in ESP
11:30-12:00	Anna Tenieshvili (Independent Researcher, Georgia) The Role of Culture and English for Specific Purposes in the Professional Development of Specialists of Different Fields
12:00-12:30	Ludmila Hurajová & Gabriela Chmelíková (Slovak University of Technology, Slovakia), online Unveiling Professional and Disciplinary Cultures in English for Specific Purposes (ESP) via Networking: A Roadmap for Identification and Implementation

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 2044)

Academic English & Use of Technology to Teach ESP

14:00-14:30	Gabriel Tetteh (City University of Hong Kong) “What Is the Thesis of Your Thesis?” Multimodal Analysis of Question-and-Answer Sequences in PhD Oral Thesis Defences from Africa and Asia
14:30-15:00	Jana Luprichova & Ivana Pondelikova (Univerzita sv. Cyrila a Metoda v Trnave, Slovakia), online Exploring the Efficacy of ChatGPT in Enhancing Specialized Communication Skills in English Language Learning
15:00-15:30	Mia Cirkveni (University of Osijek, Croatia), online Cultivating Students’ Global Business Acumen: The Incorporation of Virtual Exchange into the ESP Curriculum

Session 7 (Thursday, 29 August 2024, 10:30-12:30, Anthropole 2044)

Across Professions

10:30-11:00	Isabelle Sinic (University of Toulouse, France) Culture and Discourse of Public Relations Professionals: A Study and Proposal for ESP Teaching and Learning
11:00-11:30	Séverine Wozniak (University of Lyon 2, France) Story-Telling and Professional Culture. How Narratives Can Be Used to Study the Discursive Component of Professional Expertise
11:30-12:00	Marie-Hélène Fries (University of Grenoble, France) From Language Needs to Professional and Disciplinary Cultures in French Companies: An Ethnographic Study

Session 8 (Thursday, 29 August 2024, 15:30-17:30, Anthropole 2044)

Intercultural Communication & Legal English

15:30-16:00	Minh Quang Nguyễn & Tú Anh Hà (FPT University, Vietnam) Doing Cross-Cultural Interviews from Vietnamese Students’ Experience and Reflective Practice: Lessons on Intercultural Communicative Competence
16:00-16:30	Harry Bevan (University of Grenoble, France) Bridging the Gap Between Professional and National Language – The Case of Contract English
16:30-17:00	Closing

Seminar 58 Abstracts:

1. Ľudmila Hurajová & Gabriela Chmelíková (Slovak University of Technology, Slovakia)

Unveiling Professional and Disciplinary Cultures in English for Specific Purposes (ESP) via Networking: A Roadmap for Identification and Implementation

This paper aims at exploring the nuanced landscape of professional and disciplinary cultures within the realm of English for Specific Purposes (ESP). The interdisciplinary nature of ESP necessitates a

profound understanding of diverse professional domains, catering to the specific language needs of various fields such as business, medicine, technology, or law. Our investigation delves into the identification and subsequent implementation of these distinctive cultures to enhance ESP pedagogy and communication in technically oriented education.

We used a multifaceted approach combining linguistic analysis of selected professional fields, educational theory, the application of the CLIL approach to education, and sociocultural perspectives to illuminate the complex tapestry of ESP cultures. We investigated projects undertaken at MTF STU in Slovakia and studied potential patterns of professional and disciplinary cultures within the institution as well as in other higher education institutions with which we have collaborated in international projects. To identify professional and disciplinary cultures within ESP, we added the characteristics of students in ESP courses to capture the complexity of identifying ESP cultures.

The paper not only seeks to uncover these cultural nuances, but also suggests practical strategies for their effective incorporation into ESP teaching methodologies and seeks solutions to the design of interdisciplinary courses for university teachers in their continuing education.

2. Jana Luprichova & Ivana Pondelikova (Univerzita sv. Cyrila a Metoda v Trnave, Slovakia)

Exploring the Efficacy of ChatGPT in Enhancing Specialized Communication Skills in English Language Learning

This research delves into the integration of ChatGPT, a cutting-edge language model, within the realm of English language education, with a specific emphasis on specialized communication. As artificial intelligence (AI) and natural language processing (NLP) technologies gain significance in educational settings, this study contributes to the evolving knowledge base by evaluating the impact of ChatGPT on English language learners' proficiency, particularly in specialized communication, connecting with the field of English for specific purposes (ESP). The utilization of ChatGPT introduces a dynamic and interactive dimension to language learning, enabling learners to partake in realistic conversations and receive immediate feedback. Furthermore, the study explores the adaptability of ChatGPT as a personalized learning tool, bridging the disciplines of educational technology and pedagogy. By addressing individual needs and accommodating different levels of language proficiency, it aligns with the professional cultures of educators, curriculum developers, and researchers in educational technology who seek innovative solutions for personalized learning experiences. The potential of ChatGPT to encourage autonomous learning and provide a supportive environment for language practice is a key point of interest in this research. Employing quantitative measures to assess the success of ChatGPT training, the researchers focused on three human dimensions (cognitive – knowledge, socio-affective – relationship, and psychomotor – action) to gain an overall view of the studied phenomenon. The study specifically investigates the perceptions and evaluation of the workshop by current Generation Z students of English in specialized communication at the University of Ss. Cyril and Methodius in Trnava. The research utilized an online questionnaire in Google Forms, taking advantage of the digital age for efficient data collection. Preliminary findings suggest that learners who wisely use ChatGPT demonstrate enhancements in vocabulary acquisition, syntactic structure, and contextual appropriateness within specialized communication scenarios. Teachers of the English language are likely to be interested in the findings, as they assess the effectiveness of ChatGPT in enhancing language proficiency, especially in specialized communication.

3. Mia Cirkveni (University of Osijek, Croatia)

Cultivating Students' Global Business Acumen: The Incorporation of Virtual Exchange Into the ESP Curriculum

Engaging students in a virtual exchange (VE) has emerged as an innovative pedagogical approach and a crucial strategy for fostering global competencies while encouraging English language practice. VEs broaden students' educational horizons, encouraging their personal, cultural, and professional growth. This presentation will delve into the significance of incorporating VE initiatives as a strategic approach to bridging the gap between national, professional, and disciplinary cultures within ESP education. An ESP VE initiative will be described, which included students from five countries and lasted throughout the course of six weeks and five online sessions. The emphasis of the initiative was placed on the integration of language and cross-cultural personal and professional experiences through synchronous and asynchronous learning. During the online sessions, students engaged in discussions regarding the differences in corporate and university cultures among their respective countries, and explored case studies in the English language. This presentation aims to share insights into how the incorporation of a VE into the ESP curriculum introduces tertiary education students to novel teaching approaches which encourage their intercultural communication skills development, overall global business practice understanding, and English language utilization. By sharing experiences and insights gained from this VE initiative, this presentation seeks to encourage ESP educators and practitioners to consider VE as a beneficial tool that complements the ESP curriculum, aiding in the development of students' intercultural competencies.

4. Anna Tenieshvili (Independent Researcher, Georgia)

The Role of Culture and English for Specific Purposes in the Professional Development of Specialists of Different Fields

Culture is known to be divided into the following sub-fields: national culture, professional culture and organizational culture. National culture conditions the “collective programming” of mind (Hofstede, 2001, as cited in Hu, 2017), i.e. the way of thinking of people of a given nation and, consequently, of professionals belonging to this nation. Organizational culture specifies the norms of behavior of professionals of one certain field from an organizational point of view. Professional culture conditions the way in which specialists behave in professional situations. English for Specific Purposes, in combination with professional culture, are very important means of creating a common framework for professionals in a certain field, thus ensuring the basis for the unification of professionals from all over the world and making a significant contribution to globalization. Professional culture, in combination with English for Specific Purposes, can become an effective means to develop communicative skills in professionals.

Based on the examples of absolutely different fields of human activity, the medical and the maritime fields, we can see that due to professional culture, medical specialists from all over the world have very much in common. Knowledge of Latin for Medicine, that can be considered the earliest example of a Language for Specific Purposes, has become an important supplemental basis for this unification.

In the 1980s, the English language was officially recognized as the working language of the maritime field. This fact as well as common professional culture significantly contributed to the globalization of the maritime field.

Consequently, professional culture and English for Specific Purposes make a significant contribution to the development of a model for professionals eligible for employment on the international level.

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5. Minh Quang Nguyễn & Tú Anh Hà (FPT University, Vietnam)

Doing Cross-Cultural Interviews from Vietnamese Students' Experience and Reflective Practice: Lessons on Intercultural Communicative Competence

English is undoubtedly one of the most popular and potent languages in the world, and many linguists agree that English is a lingua franca (Baker & Wright, 2021). Using English as a lingua franca to communicate, especially among people speaking different native languages, implies the chances of misunderstanding as the result of different cultural backgrounds, world views, and social norms. This can lead to a break in communication or even conflicts. Therefore, so as to avoid conflicts and wars, and promote mutual comprehension, it is essential for each individual to have intercultural (communicative) competence (Byram, 2021). This article presents and assesses the effect of an educational intervention using cross-cultural interviews to help university students with their intercultural communicative competence. The study investigates students' reflection on their interviews with foreigners, including: difficulties, solutions, interviewees' opinions and qualities making up a good cross-cultural interview. There were 40 under-graduate students participating in the research. Through applying qualitative content analysis, the study found that attitudes are considered the most pivotal component contributing to the success of cross-cultural interaction, which requires careful preparation of the conversation topic so as to come up with good questions that open chances for opinion exchange and curiosity, friendliness and confidence which can help interviewers and interviewees overcome their limitations of language competence, background differences and build up a comfortable atmosphere for idea discussion and mutual understanding.

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6. Gabriel Tetteh (City University of Hong Kong)

“What Is the Thesis of Your Thesis?” Multimodal Analysis of Question-and-Answer Sequences in PhD Oral Thesis Defences from Africa and Asia

The PhD oral thesis defence (or PhD viva) is a research genre where questions feature as a prominent discursive tool for examiners to execute their roles and achieve various intended purposes. This notwithstanding, with very few exceptions, none of the studies on PhD vivas have focused on questioning. Again, while generally, research on spoken discourse in the fields of English for specific purposes and English for academic purposes (EAP) particularly, the PhD viva remains heavily under researched, the few studies on PhD oral defences have usually examined Euro-American contexts and linguistic features only. This creates a research gap for other contexts such as Africa and Asia, and the application of a multimodality framework which accounts for how gesture, speech, posture, and other semiotic resources are used together to produce meanings (Bezemer & Jewitt, 2018). Consequently, the current paper seeks to occupy this niche by studying question-and-answer sequences in a small sample of two PhD vivas, one conducted in Africa and the other in Asia, to investigate the types of questions formulated by examiners during the oral examinations; and how these question-and-answer sequences are multimodally constructed. Video data on PhD vivas (of about 216 minutes) undertaken in Africa and Asia were analysed using multimodal interaction analysis, an analytical approach which focuses on how various semiotic resources are employed in social interactions, “with a particular interest in habitus and embodiment” (Jewitt, 2017, p. 36). Results were then triangulated with findings obtained from participant interviews thematically analysed. The data show that, compared to the Asian context, examiners in the African context were more direct in their questioning which usually resulted in prolonged disagreements. Also, examiners in the Asian context use multimodal resources to limit directness in their elicitations. Further research

with a larger corpus of data was recommended. The paper, thus, makes a breakthrough contribution to EAP, with practical implications for the professional socialisation of doctoral students.

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7. Lynne Flowerdew (University of London, UK)

The Role of Intercultural Competence in Needs Analysis and Curriculum Development in ESP

Needs analysis, carried out to establish the ‘what’ and the ‘how’ of an ESP course, is the first stage in curriculum development. Needs analyses have typically targeted linguistic skills and communicative tasks with much research carried out on different disciplinary and professional cultures. Increasing attention is now being paid to intercultural communicative competence in this era of internationalisation and globalisation of universities and workplace domains. This paper will discuss how some recent needs analyses have addressed the issue of intercultural communication, the findings of which have impacted the design of the curriculum and materials selection. While most of these needs analyses are of an EOP (English for Occupational Purposes) nature addressing disciplinary areas such as healthcare, aviation, tourism and engineering, a few concern university settings. An interesting point is that some of these studies did not explicitly seek to address intercultural competence, a phenomenon which surfaced in survey questionnaire findings and observations (Flowerdew, in press 2024). The role that ELF (English as a lingua franca) plays in successful intercultural communication will also be briefly discussed in relation to the choice of suitable materials based on findings from needs analyses. Examples of needs analyses from a wide range of contexts across the globe will be referred to, illustrating the importance of intercultural competence in this increasingly inter-connected world.

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8. Marie-Hélène Fries (University of Grenoble, France)

From Language Needs to Professional and Disciplinary Cultures in French Companies: An Ethnographic Study

This presentation aims at exploring how executives in French companies use the English language in the working place and in which measure the way they perceive their needs in terms of language use is shaped by their disciplinary or professional cultures. Our work follows an ethnographic method (Wozniak, 2019) and is based on a survey run by two researchers on behalf of the national coordination of the French higher education language skills certificates (CLES), from September 2023 to March 2024, investigating the fame and popularity of language tests in French companies, as well as the needs of French executives in terms of foreign language use. We will focus on needs analysis and seeks to answer two research questions. First, we will analyse the free answers of the questionnaire in order to have a bird’s eye view of the main language skills needed in the work place in France, and compare the answers we have received with results from previous enquiries (CILT, 2006; DGESCO *et al.*, 2015; Lancereau-Forster & Martinez, 2022), as well as descriptors in the Common European Framework for Languages (2001; 2020). Then we will cross-reference the free answers given with the professional branches of the respondents, in order to see to what extent the

way French executives perceive their needs in terms of language use is shaped by their disciplinary and professional cultures. For the second part of this study, we will compare our results with published work on specialized varieties of English (Grin *et al.*, 2010; Resche, 2013, Vigouroux & Mufwene, 2020) and their teaching (Mourlhon-Dallies, 2009; Narcy-Combes & Salaün, 2015; Lancereau-Forster & Martinez, 2018).

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9. Séverine Wozniak (University of Lyon 2, France)

Story-Telling and Professional Culture. How Narratives Can Be Used to Study the Discursive Component of Professional Expertise

This presentation aims at developing perspectives for the study of professional fields in order to capture what Florence Mourlhon-Dallies (2008) has defined as ‘the logic of professions’, through the analysis of professional narratives. This approach implies that, in a specialized professional context, professional discourse and expertise are intrinsically intertwined, as professional discourse appears as a declination of professional skills and competence. French-speaking researchers in language sciences have tackled this issue by focusing on the ‘linguistic part of work’ (Boutet, 2001). This proposal has also been part of a broader reflection on the place of writing and literacy in the professional worlds (Lillis & McKinney, 2013).

Professional writing is indeed gaining prominence, due to the evolution of economic activities, with the development of digital activities and methods of monitoring and quality control (professional writing is also directly involved in the standardization and codification of professional discourse). Researchers in applied linguistics are therefore led to question the status of professional autoethnographic and autobiographical narratives: Are they relevant objects for research? Are the data we gather reliable for analyzing professional worlds, especially as they take part in the discursive component of professional expertise (Wozniak, 2019)? The narratives that will be studied are short texts and pictures taken from US guide agencies’ websites, and include biographies and both guides’ and clients’ testimonials.

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10. Isabelle Sinic (University Toulouse Capitole, France)

Culture and Discourse of Public Relations Professionals: A Study and Proposal for ESP Teaching and Learning

This paper aims to capture and highlight the rich and complex interplay of national, global, and professional cultures that emerges at every stage of the ESP teaching and learning process. The moments in which the teacher designs the course, the students are exposed to the texts of a professional domain, and the latter are required to use specialized language in work-related tasks are all encompassed by this process. As part of broader research into the integration of culture in the ESP classroom, the proposed paper will focus specifically on how studying the culture and discourse of public relations (PR) professionals can help build the communicative competence of Information and Communication students and prepare them to navigate intercultural work environments.

First, research on public relations as a management function within organizations and companies will be reviewed with a view to delineating the contours of a professional culture defined by specific ‘goals, values, and attitudes’ (Orna-Montesinos, 2012, p. 2). This will set the stage for identifying the cultural components shaping the practice of PR professionals and framing them as a ‘discourse community’ (Swales, 1990) with common communicative purposes and audiences. Next, the paper will delve into the didactic transposition (Chevallard, 1985) of these cultural and discourse components by presenting a teaching unit designed for first-year Master’s students in Information and Communication at a French university. Particular focus will be placed on a specific form of public relations writing, the press release, which is part of the training of professionals in this field (Aaronson, Spetner & Ames, 1998; Bivins, 1999; Fletcher, 2004; Van Dijk, 1988). Overall, this paper aims to illustrate how culture, as reflected in the discourse and writing practices of PR specialists, not only plays a role in the acquisition of second-language communicative competence but also contributes to the professional socialization of students.

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11. Harry Bevan (University of Grenoble, France)

Bridging the Gap Between Professional and National Language – The Case of Contract English

Situated at the cross between business English and legal English, the language in which contracts are written is often considered a sub-language of ESP. Legal jargon, more commonly referred to as

legalese, is a highly specific sub-language (Tiersma, 1999) that is used not only in business, but also by laypeople when they sign an agreement. Contract English, therefore, needs to be clearly understood by all signing parties, but that is not always the case and there are consequences to that misinterpretation. As there is room for interpretation, isn't time for a switch back to a clearer form of writing and expression, especially when agreements are written by native English speakers?

This presentation will look at what legalese is composed of as well as why it exists from historical and semantic perspectives, as well as presenting the case for Plain English to replace legalese in British business contracts. The historical analysis will present why legalese exists and which linguistic influences occurred to make up today's legal jargon and the semantic analysis will give concrete examples of legalese and offer possible, non-specialised alternatives.

We will present extracts of contracts that are written in legalese and put forward alternatives written in plain language that are understood by laypeople.

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• Cultural and Area Studies, English Language, Literatures in English

59. Gendered discourses of nation- and community-building in the English-speaking world [in person]

Convenors:

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Abstract:

This interdisciplinary seminar takes up Tebaldi and Baran's "call to return to questions of power and oppression in the study of language and gender" (2023: 10) by investigating dominant as well as marginalised narratives of nation- and community-building in the English-speaking world. We invite contributions from researchers who are interested in exploring fictional and non-fictional texts and discourses writing nations and communities from a gendered perspective. The relevant topics include but are not limited to: the role of gender in the discursive construction of institutions and collective identities; the links between gender and nationalism, as well as collective memory; the symbolic representations of masculinity and femininity in (anti-)national(ist) discourses.

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Session 9 (Friday, 30 August 2024, 10:30-12:30, Anthropole 4129)

Seminar 59 Abstracts:

1. "I'mma double migrant. Ceded from Koryo, ceded from 'Merikka": border-crossing women and nation-building

Heloïse Thomas

This paper explores how the figure of the female migrant who claims a political voice, against social expectations, disrupts dominant representations of space, borders, and the nation-self continuum. I argue that by doing so, the female migrant enacts a betrayal of hegemonic national and social orders, which allows her to forge new approaches to history and collective memory, as well as new conceptions of community-building.

Gendered constructions of the collectivity, both national and ethnic, have contributed to an ambivalent portrayal of women as both mother country and beguiling traitor. The figure of the female migrant is doubly suspicious, because of her gender and of the transnational dynamic

within which she is inscribed: the experience of displacement (migration, nomadism, exile) within heterotopic spaces radicalizes the female subject and highlights her disruptive potential. This is particularly visible in an U.S.-American context, where the immigrant subject (along with the Indigenous and Black subjects) has acted as the foundational abject of the nation.

This paper will focus on three recent literary texts featuring women who interrogate modes of nation- and community-building through their border-crossing: Karen Yamashita's *Tropic of Orange*, Cathy Park Hong's *Dance Dance Revolution*, and Jhumpa Lahiri's *The Lowland*. In all three texts, the protagonists' dual identity as migrant women allows them to resist both the annihilation of the self that comes with colonization or acculturation, and the essentialization of their identity as women. As such, they embody a transnational, female subject whose instability and liminality allows her to articulate history and futurity in anti-hegemonic ways.

2. Gendered discourse and colonialism. A corpus-assisted study of the writings of Gertrude Bell

Eleonora Natalia Ravizza

As an accomplished archeologist, travel writer, colonial administrator and member of the British Army Intelligence, Gertrude Bell (1868-1926), the 'mother' of modern Iraq (Collins and Tripp 2017), openly challenged late Victorian and Edwardian gender expectations. At the same time, she emerged as one of the most vigorous opponents of the Suffrage movement and even became the secretary of the Women's National Anti-Suffrage League when it was founded in 1908. The contrast between her accomplishments and her public views on women's rights, as well as between her anti-suffrage activities and her efforts to emancipate urban women in Iraq, has been well researched (Berry 2017, Bush 2007, Witwit 2016).

My paper will extend the literature by adopting a corpus-assisted approach combined with historical discourse analysis to investigate gendered language in a corpus of Bell's writings comprising travelogues, administrative reports and personal letters. The collocational patterns around lexical items denoting gender roles will allow me to better understand how Bell positioned herself in discourses around women's rights and the role of women in the building of the British Empire. Thus, my analysis will allow me to examine the discursive interrelation of gendered language and the description/evaluation of the role that the British Empire was cutting out for itself at the end of the First World War.

In sum, the analysis will cast light on a gendered language which was deeply ingrained in the patriarchal and imperialistic ideology sustaining British colonial politics which Bell actively encouraged and supported, but which was also at odds with her personal experience.

3. Affect as an Act of Doing for Challenging Binary Distinctions Informing Dominant Discourses of Marginalization

Erzsébet Barát

In my talk I examine the relationship between reproductive justice and democracy with a focus on 'the constitutional right to abortion' in the wake of the US Supreme Court's decision in 2022 to overturn *Roe vs. Wade* (1973). I study the logic of the Court's official argumentation and explore the intersection of multiple relations of power the decision is situated at, with a focus on women and trans* people's access to health care. The two key points of my ideology critique is the radical right-wing conceptualization of 'human life beginning at conception' and the condition of recognizing citizens' constitutional right if it is 'deeply rooted in history.' I shall argue that in the wake of the decision, a vast range of US population has been rendered – directly and indirectly – in the status of the living dead (Mbembe 2019). I argue that the matrix of gendered/sexualized/racialized distinctions underpinning the court's decision is

integral to the white supremacist discourse of contemporary US political communication, voicing aggrieved entitlements by hegemonic (white hetero Christian) masculinity (Kimmel 2013), the particularly loud voice of ‘patriotic manhood’ since the Trump administration. I uphold the importance of organizing collectively against the escalation of the hate rhetoric of right-wing populism via the affect of trust. I define trust as a dynamic and ambivalent activity of trusting the other to agree and disagree, accepting the discomfort arising from different priorities across various groups of women as long as we share that we have this patriotic manhood preventing our alliances.

4. “Olivia Manning’s eerie landscapes of Englishness”

Effie Yiannopoulou

My presentation will examine the connection between representations of landscape and the gendered critique of imperial Englishness Olivia Manning’s postwar fiction carries out. The focus will be primarily on the English author’s 1970s novel *The Rain Forest* and the ways in which its depiction of landscape, from gardens to mountains and rainforests, speaks to the anxieties marking post-imperial Britain at a moment of crisis (the end of empire in this case). Landscape is by now known to encode and project power relations, to be enmeshed with (collective) identities and to signify through the ways it is experienced and inhabited. In Manning’s novel, as I will argue, the natural world on the fictional island of Al-Bustan in the Indian ocean – where the action is set – carries the imprint of imperial history, trade and presence, and reveals, through the way it is inhabited, moved through and experienced, an eeriness that invests both its narrative inscription and the English community with which it is enmeshed. If eeriness is about that which does not belong (Mark Fisher), both the island’s landscape and the group of English expatriates living in this multicultural, multiracial, clearly (post)colonial world come across as eerie, marked, that is, as unhomey and out of place. Drawing on phenomenological accounts of place and mobility and on theories from within the field of postcolonial environmental humanities, I will trace how Manning’s narrative inscription of plants and forests disturbs the imperialist racial and masculinist assumptions that continue to support England’s post-imperial self-perception.

5. ‘English Woman:’ an Oxymoron? Jane Austen, Femininity and ‘Englishness’

Jeanne Barangé

‘Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands. I will not allow books to prove anything.’ J.A, *Persuasion*

In this paper I will explore the links between English national identity, women, and 19th - century literature. I will show how ‘Englishness’ constitutes a narrative for which, in Jane Austen’s words, ‘the pen has been in men’s hands.’ While European nations were originally represented under female traits in the 19th century, such as the English Britannia or the French Marianne, nationalist and patriotic discourses of Englishness were still consistently framed in ‘masculine’ terms, insisting on virtues which stereotypically corresponded to 19th century ideals of masculinity. Novels written by women such as Jane Austen therefore served to nuance and complexify such uniformly masculine depictions of national identity by representing female characters, their experiences and issues, as eligible embodiments of ‘Englishness.’ By doing so, Jane Austen allowed women to contribute and be integrated into the narrative of ‘Englishness,’ giving way to their future recognition as fully English citizens. Through a close reading of selected passages from *Pride and Prejudice* and *Persuasion*, I will analyse the literary strategies employed by Jane Austen and I will show how they give

prominence to women's voices in the narrative of 'Englishness.' These strategies include a consistent enhancing of the value of domesticity, while also revealing how women interacted with the public sphere. The integration of women into the national myth is also achieved through Jane Austen's use of typically masculine traits to characterise women, all the while defending the value of typically feminine characteristics, such as sensibility. Although Jane Austen did not have the luxury to 'allow books to prove anything', as a 19th century woman, this paper will allow *her* books to prove everything.

60. The Complexities of the Contemporary Concept of Motherhood [\[online\]](#)

Convenors:

- Işıl Baş (Istanbul Kültür University, Turkey)
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- Renate Haas (University of Kiel, Germany)
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Abstract:

The seminar convenors invite presentations from all sectors of English Studies addressing the contemporary concept of motherhood both as a social phenomenon and in cultural representations. The new sides of motherhood touch upon issues of essentialism, backlash and scientism in society, law, medicine, culture, language or literature. Presentations may include topics such as surrogate motherhood, right to parenthood, artificial uterus, etc. Surrogacy commercializes the wombs of women in need, and shifts the focus from the rights of the child and the surrogate mother to that of the prospective parents, raising ethical and human rights questions in the context of an unofficial turn towards essentializing women's role.

Names and Affiliations of all Presenters:

- 1/ Margaret Gillespie (Université de Franche-Comté, Besançon, France)
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- 7/ Aline Ferreira (University of Aveiro, Portugal)
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Session 4 (Wednesday, 28 August 2024, 10:30-12:30, Anthropole 1031)

- 1/ Introduction
- 2/ Margaret Gillespie (Université de Franche-Comté, Besançon, France)
margaret.gillespie@univ-fcomte.fr
Between Maternalism and Matricentricity: Rachel Cusk and the Literary (Un)Masking of Motherhood
- 3/ Elena Ogliari (State University of Milan, Italy)
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“She'd Become the Girl's Mother”: Alternative Routes to Motherhood in the Fiction of Emma Donoghue
- 4/ Alejandra Moreno Alvarez (University of Oviedo, Spain)
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Maternity/Motherhood: *People Like Her* by Ellery Lloyd

Session 5 (Wednesday, 28 August 2024, 14:00-16:00, Anthropole 1031)

5/ Akanksha Kharse (Savitribai Phule Pune University, Pune, India)

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Shaping Maternity: Unveiling Complexities of Lesbian Motherhood through Literary Narratives

6/ Julia Straub (University of Fribourg, Switzerland)

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“Lots of writers have children” – Motherhood and Female Intellectualism in Contemporary Literature

7/ Andrea Raso (Roma Tre University, Italy)

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Mater semper certa est? Diffracting Motherhood and Maternity in Jeanette Winterson’s *Sexing the Cherry* and *Frankissstein*

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 2064)

8/ Aline Ferreira (University of Aveiro, Portugal)

aline@ua.pt

The Future of Procreation in Sophie Barthes’s *The Pod Generation* (2023)

9/ Conclusion

Seminar 60 Abstracts:

1/ **Between Maternalism and Matricentricity: Rachel Cusk and the Literary (Un)Masking of Motherhood**

When Adrienne Rich called, in her seminal *Of Woman Born* (1976), for a radical rethinking of motherhood, she set the tone for a new kind of writing on the subject. “The words are being spoken now, are being written down, the taboos are being broken, the masks of motherhood are cracking” she announced (Rich 1976: 239), and in her wake motherhood studies emerged, offering a feminist challenge to conservative, maternalist ideologies and their idealized representations of a mother’s role. It was Rich’s text that inspired British novelist Rachel Cusk to pen *A Life’s Work. On Becoming a Mother* (2001), a memoir that sets out to unmask the gaping chasm between dominant discourses of motherhood and the author’s own traumatic experience, and – as its Beauvoirian subtitle suggests – works to de-essentialize maternity. The text engendered a backlash of vitriol from its detractors, while others saluted its stark honesty, viewing it as testimony to the “contemporary crisis in feminism” and the limits of equality in the domestic sphere. It is precisely what Cusk termed in 2012 the “whole broken mechanism of feminism” that is called to account in her autofictional novel *The Bradshaw Variations* (2009), which dissects the failure of house husbandry, and her second memoir *Aftermath* (2012), which charts life after divorce and justifies the “primitive” “maternalism” that led her to insist that the children belong[ed] to her. This paper will attempt to explore Cusk’s bewildering espousal of biological conformism and discuss what it might mean for the future of matricentric feminism in a post-feminist age.

2/ **“She’d Become the Girl’s Mother”: Alternative Routes to Motherhood in the Fiction of Emma Donoghue**

Drawing on the theories of Adrienne Rich and Sara Ruddick, this presentation explores the cultural representation of motherhood, intended as both experience and institution, in the XXI-century

historical fiction of Emma Donoghue. Specifically, my study analyses three novels set in the British Isles – *Slammerkin* (2000), *The Wonder* (2016), and *The Pull of the Stars* (2020) – where Donoghue challenges traditional notions by asserting that mothering is a choice open to anyone committed to the demands of maternal practice. Through her depictions of mother-child relationships, the author suggests that biological parenting is neither necessary nor sufficient for forming compassionate and loving bonds. Within her fiction, it is prostitutes, single women, and co-parents who actively embrace maternal responsibilities, emerging as agents of nurturing connections. In turn, this enables diverse family formations that transcend biological ties and the confines of the Irish nationalist-Catholic model.

This understanding of the nature of motherhood aligns with Sara Ruddick’s concept of “maternal thinking” and contrasts starkly with prevailing social and gender expectations regarding motherhood long obtaining in Ireland. Hence, the presentation first outlines the historical context of women and mothers in Irish society, highlighting the impact of social conventions, status, and economic factors on maternal practices. Donoghue’s portrayal of ‘failing’ biological mothers reveals them as victims of patriarchal orders, challenging apparent complicity. The discussion then shifts to Donoghue’s exploration of the meaning of maternal identity, emphasising forms of mothering grounded in social rather than genetic ties. Arguably, Donoghue’s historical fiction serves as a commentary on both the past and present, providing insights into the complexities of motherhood within the current Irish socio-cultural landscape.

3/ Maternity/Motherhood: *People Like Her* by Ellery Lloyd

Maternity has always existed in a different context from that of motherhood, even though it has not been considered differently. Nowadays, with the advances in sciences and medicine and the corresponding social and cultural changes, the disparity between those concepts, motherhood and maternity, are clear-cut. It is paradoxical that this happens when the boundaries between them are becoming more and more blurred. Were it not for the DNA factor, it would be impossible to trace the genealogy of a person, given the new “techniques,” in which the uterus can receive an embryo that may or may not be originally from it and can even be transplanted into another woman. Furthermore, new occupations may distort the received ideas about motherhood and maternity.

It is my purpose to analyse the impact of “being a mother” in influencer Mamabare’s identity (*People Like Her*, Ellery Lloyd, 2021) and her followers. Ellery Lloyd is the pseudonym for the writing team Collette Lyons and Paul Vlitos. Mamabare is an Instagram sensation, famous for underlining the unvarnished truth about motherhood. This paper will focus on the first person experience of the influencer with her “job” as a mother, as it intersects with the followers’ personal and collective narratives.

As an instance of the above mentioned new technologies I would like to consider Grace Paley’s story “At That Time, or The History of a Joke” (1981), where the author offers an incredibly advanced example of how maternity can be taken completely from the volition of a woman.

4/ Shaping Maternity: Unveiling Complexities of Lesbian Motherhood through Literary Narratives

This research paper delves into the nuanced complexities of the contemporary concept of motherhood from the perspective of lesbian couples, examining legal, societal, and emotional dimensions. Through an analysis of literary works such as *The Other Mothers* by Jennifer Berney and *Mama’s Boy: A Story from Our Americas* by Dustin Lance Black, the study aims to unravel the challenges and triumphs faced by lesbian mothers in navigating societal expectations and forging familial identities. *The Other Mothers* provides poignant narratives of lesbian motherhood, exploring the intersectionality of gender, sexuality, and parenthood from an autobiographical standpoint. *Mama’s*

Boy contributes a unique perspective, intertwining Black's personal journey with broader discussions on family, identity, and acceptance. These texts serve as lenses to analyze the legal constraints faced by lesbian couples in adoption or assisted reproduction and the impact of media representations on public perceptions. By combining these cultural artifacts with academic insights, this research contributes a comprehensive understanding of the contemporary challenges and triumphs specific to lesbian mothers, emphasizing the need for inclusive and supportive frameworks in reshaping societal norms around motherhood.

5/ “Lots of writers have children” – Motherhood and Female Intellectualism in Contemporary Literature

That artistic or intellectual vocation and motherhood seem to be at odds is a perception that has led to “either/or” decisions in the biographies of many female writers. Amidst the current surge of both fictional and non-fictional writing on motherhood this commonly assumed incompatibility of intellectual work and having children remains an unresolved issue, albeit addressed in much more refracted and diversified ways than ever before. Elena Ferrante's *The Lost Daughter* (2006) depicted the hardships and frustrations of a young academic raising two small kids. Rachel Cusk's memoir *A Life's Work* (2001) approached motherhood with – for its time – unusual candour as an experience of deprivation. Sheila Heti's autobiographical novel *Motherhood* (2018) answered the “either/or” question in favour of writing as a form of procreation. These field-defining works raised issues that recent literary interventions engaging with motherhood and intellectualism have developed further. They are centered on the brinks of realism (Rachel Yoder's *Nightbitch*, 2021) and essayism (Rivka Galchen's *Little Labours*, 2016), on a metaliterary level (Kate Briggs' *The Long Form*, 2023), or they revisit the academic profession (Christine Lockwood's *The Life of the Mind*, 2021). By investigating the mentioned examples, I will argue that contemporary responses to the knotty mother/writer relationship are shaped by a productive engagement with genre conventions.

6/ Mater semper certa est? Diffracting Motherhood and Maternity in Jeanette Winterson's *Sexing the Cherry* and *Frankissstein*

Since her debut novel *Oranges Are Not the Only Fruit* (1985), British author Jeanette Winterson has made of motherhood a topic of central interest within her oeuvre, especially in its unconventional and even monstrous configurations, proving how speculative fiction assists us in coming to look at the m(other) as a mutable signifier in the face of AI evolution and the subsequent scattering of essentialist notions. Although some (Brown Hudson 2012) contend that her earlier production advocates for a traditional conception of maternity as informed by the biological binarism of sexual difference (Hrdy 2009, Muraro 2018), Winterson's will be here presented as a less univocal stance, namely that of an adopted child who has often challenged both biology-maternity dichotomies and stereotypes regarding maternity as an intrinsically feminine virtue (2012). By drawing on some of the major voices within the posthumanities (Haraway 2016, Ferrando 2019) and materialist feminism (Barad 2007), this paper will investigate the motherly figures in *Sexing the Cherry* (1989) and *Frankissstein: A Love Story* (2019), two novels apart from each other in time that attest to a nuanced narrative arc ranging from the animalistic (non-human) maternal paradigm right to the realm of cyborg (non-biological) maternity and motherhood (Firestone 1972, Badinter 2010). The purpose is to situate Winterson's poetics within a broader literary genealogy probing the intricacies of life production in the face of a not-so-hypothetical reality where robots may take on more care jobs, ultimately prompting a re-evaluation of dualistic perspectives not only within the realm of gender politics but also as far as human/nonhuman relations are concerned.

7/ The Future of Procreation in Sophie Barthes's *The Pod Generation* (2023)

The purpose of my paper is to analyse the gender politics in Sophie Barthes's recent film *The Pod Generation* (2023). Set in a near future where artificial wombs have been introduced, the film contrasts a thoroughly technological form of gestation, outside of the woman's body, with a traditional one. While the pods are touted as a revolutionary technology that will enable women to carry on working and being productive without disturbing their careers, eliminating the physical burdens and dangers of pregnancy, they could also introduce new ways of manipulating women, putting pressure on them to use it.

The film follows a couple's complex journey through ectogestation. While Rachel (played by Emilia Clarke), an executive at a tech company, is excited about using the pod, her husband Alvy (Chiwetel Ejiofor), a botanist, is initially against it, although he later comes to embrace it wholeheartedly. Rachel, by contrast, grows gradually more detached and wary of her own relation with the pod. The film engages with the psychological effects of the pod on parents and children, casting doubt on this technology and the thorough-going medicalization of birth.

The Pod Generation forces us to consider how ectogestation might change the ways we think about women's role in reproduction, and how society as a whole would change as a result of an implementation of ectogenesis. I will examine the most pressing issues raised by this technology, highlighted in *The Pod Generation*, with recourse to work in gender studies and numerous bioethical articles dealing with this multifaceted subject.

Special Session: One Decade of the *Text and Theory* HB Series: Presentation and Brainstorming for the Future

Convenor:

- De Gruyter

Session 6 (Wednesday, 28 August 2024, 16:30-18:30, Anthropole 5071)