



30 August – 3 September 2021, Lyon

15th ESSE Conference Programme and Book of Abstracts

Edited by Jehanne Eveno, Valérie Favre, Vanessa Guignery, Natacha Lasorak, Héroïse Lecomte, Romane Marcon and Marie Rabecq.



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English Studies Selection

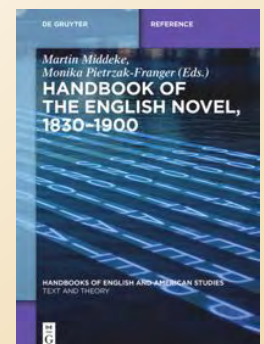
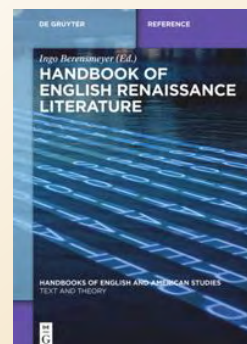
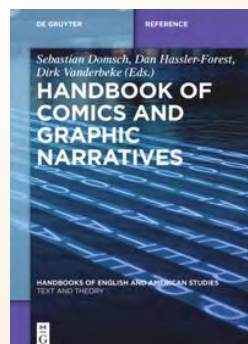
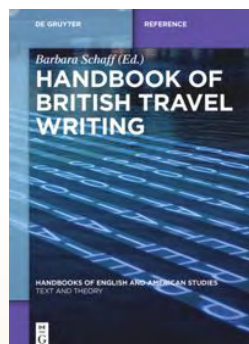
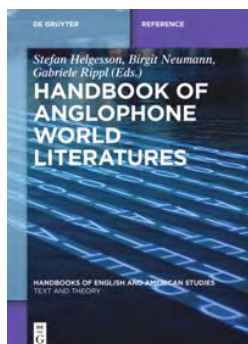
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Programme Outline

PL=Parallel Lecture; S=Seminar; RT=Round Table

Monday 30th August																
16:00-16:15	Opening of the conference															
16:15 - 16:30	coffee break															
16:30 - 18:30	S04 1/3	S13 1/3	S14 1/3	S23 1/3	S24	S30 1/2	S42 1/3	S43 1/2	S49	S54 1/3	S65 1/2		RT1			
Tuesday 31st August																
9:15 - 10:15	PL2 Rossella Ciocca		PL6 Alexander Onysko			PL7 M.S. Suárez Lafuente			PL10 Titela Vilceanu			PL14 Šárka Bubíková				
10:15 - 10:30	coffee break															
10:30 - 12:30	S04 2/3	S13 2/3	S14 2/3	S17 1/2	S23 2/3	S26 1/3	S30 2/2	S37 1/2	S42 2/3	S43 2/2	S54 2/3	S60 1/3	S65 2/2			Doc. Symp ling.
12:30 - 13:30	lunch break															
13:30 - 14:30	Annual General Meeting															
14:30 - 14:45	coffee break															
14:45 - 16:45	S01 1/2	S04 3/3	S09 1/2	S13 3/3	S14 3/3	S23 3/3	S26 2/3	S35 1/2	S37 2/2	S42 3/3	S54 3/3	S60 2/3	S66 1/2			Doc. Symp ling.
16:45 - 17:00	coffee break															
17:00 - 19:00	S01 2/2	S06 1/2	S09 2/2	S19 1/2	S22 1/2	S26 3/3	S35 2/2	S38 1/2	S48 1/2	S52	S60 3/3	S66 2/2			RT6	
Wednesday 1st September																
9:15 - 10:15	PL1 Anna Kérchy		PL9 Silvia Caporale			PL12 Minna Palander- Collin			PL18 Efterpi Mitsi							
10:15 - 10:30	coffee break															
10:30 - 12:30	S02	S06 2/2	S19 2/2	S21	S22 2/3	S27	S28 1/3	S36 2/2	S38 2/2	S44	S48 2/2	S55 1/2	S57	S64 1/2		Doc. Symp cult/area
12:30 - 13:30	lunch break															
13:30 - 14:30	Plenary speaker: Fiona McCann															
14:30 - 14:45	coffee break															
14:45 - 16:45	S03 1/2	S07 1/2	S11 1/2	S12	S22 3/3	S25	S28 2/3	S29 1/2	S32 1/2	S33	S36 2/3	S51 1/2	S55 2/2	S64 2/2	RT5	Doc. Symp lit.
16:45 - 17:00	coffee break															
17:00 - 19:00	S03 2/2	S07 2/2	S10 1/2	S11 2/2	S17 2/2	S28 3/3	S29 2/2	S32 2/2	S36 3/3	S40 1/2	S51 2/2	S56 1/2		RT4		Doc. Symp lit.
Thursday 2nd September																
9:15 - 10:15	PL5 Adrian Radu		PL8 Ignacio Palacios			PL15 Petr Chalupský			PL16 Markéta Malá			PL17 Alexandra Glavanakova				
10:15 - 10:30	coffee break															
10:30 - 12:30	S08 1/2	S10 2/2	S15 1/2	S34 1/2	S40 2/2	S45 1/2	S46 1/3	S50	S56 2/2	S59 1/2	S61 1/3	S62 1/2	S63 1/2		RT3	
12:30 - 13:30	lunch break															
13:30 - 14:30	Plenary speaker: David Britain															
14:30 - 14:45	coffee break															
14:45 - 15:15	Poster session															
15:15 - 15:30	coffee break															
15:30 - 17:30	S08 2/2	S15 2/2	S18 1/2	S20 1/2	S34 2/2	S41 1/2	S45 2/2	S46 2/3	S59 2/2	S61 2/3	S62 2/2	S63 2/2			RT2	
Friday 3rd September																
9:15 - 10:15		PL3 Giuliana Elena Garzone			PL4 Alessandra Petrina			PL13 Lieven Buysse								
10:15 - 10:30	coffee break															
10:30 - 12:30	S18 2/2		S20 2/2		S41 2/2		S46 3/3		S53		S61 3/3		S67			

All times are Central European Summer Time

General Programme

All times are Central European Summer Time

Friday 27th August

9.00 – 18.30: ESSE Board meeting

Monday 30th August

16.00 – 16.15: Opening of the conference

16.30 – 18.30: Parallel Sessions 1

* Seminars 4 (1), 13 (1), 14 (1), 23 (1), 24, 30 (1), 42 (1), 43 (1), 49, 54 (1), 65 (1)

* Round table 1

Tuesday 31st August

9.15 - 10.15: Parallel Lectures, session 1 (lectures 2, 6, 7, 10, 14)

10.30 - 12.30: Parallel Sessions 2

* Seminars 4 (2), 13 (2), 14 (2), 17 (1), 23 (2), 26 (1), 30 (2), 37 (1), 42 (2), 43 (2), 54 (2), 60 (1), 65 (2)

* Doctoral Symposium: English Language & Linguistics 1

13.30 - 14.30: Annual General Meeting

14.45 - 16.45: Parallel Sessions 3

* Seminars 1 (1), 4 (3), 9 (1), 13 (3), 14 (3), 23 (3), 26 (2), 35 (1), 37 (2), 42 (3), 54 (3), 60 (2), 66 (1)

* Doctoral Symposium: English Language & Linguistics 2

17.00 - 19.00: Parallel Sessions 4

* Seminars 1 (2), 6 (1), 9 (2), 19 (1), 22 (1), 26 (3), 35 (2), 38 (1), 48 (1), 52, 60 (3), 66 (2)

* Round table 6

Wednesday 1st September

9.15 - 10.15: Parallel Lectures, session 2 (lectures 1, 9, 12, 18)

10.30 - 12.30: Parallel Sessions 5

* Seminars 2, 6 (2), 19 (2), 21, 22 (2), 27, 28 (1), 36 (1), 38 (2), 44, 48 (2), 55 (1), 57, 64 (1)

* Doctoral Symposium: Cultural and Area studies

13.30 - 14.30: Plenary lecture 2, Prof. Fiona McCann

14.45 - 16.45: Parallel Sessions 6

* Seminars 3 (1), 7 (1), 11 (1), 12, 22 (3), 25, 28 (2), 29 (1), 32 (1), 33, 36 (2), 51 (1), 55 (2), 64 (2)

* Round table 5

* Doctoral Symposium: Literatures in English 1

17.00 - 19.00: Parallel Sessions 7

- * Seminars 3 (2), 7 (2), 10 (1), 11 (2), 17 (2), 28 (3), 29 (2), 32 (2), 36 (3), 40 (1), 51 (2), 56 (1)
- * Round table 4
- * Doctoral Symposium: Literatures in English 2

Thursday 2nd September

9.15 - 10.15: Parallel Lectures, session 3 (lectures 5, 8, 15, 16, 17)

10.30 - 12.30: Parallel Sessions 8

- * Seminars 8 (1), 10 (2), 15 (1), 34 (1), 40 (2), 45 (1), 46 (1), 50, 56 (2), 59 (1), 61 (1), 62 (1), 63 (1)
- * Round table 3

13.30 - 14.30: Plenary Lecture 3, Prof. David Britain

14.45 - 15.15: Poster Session

15.30 - 17.30: Parallel Sessions 9

- * Seminars 8 (2), 15 (2), 18 (1), 20 (1), 34 (2), 41 (1), 45 (2), 46 (2), 59 (2), 61 (2), 62 (2), 63 (2)
- * Round table 2

Friday 3rd September

9.15 - 10.15: Parallel Lectures, session 4 (lectures 3, 4, 13)

10.30 - 12.30: Parallel Sessions 10

- * Seminars 18 (2), 20 (2), 41 (2), 46 (3), 53, 61 (3), 67

Online Social Programme

Free guided tours of the city center (broadcast live via Zoom) and a free lecture on the world-renowned Lyon chef Paul Bocuse (broadcast via [Webex](#)) were offered to registered participants by our partner New Generation Guide:

<https://www.newgenerationguide.com/en/guided-tours/ESSE2021>

MONDAY 30 AUGUST

16.30-17.30: Lyon town center

18.30-19.30: Silk tour

TUESDAY 31 AUGUST

10-11: Vieux-Lyon

12.30-13.30: Fourviere Hill

14.30-15.30: Lyon town center

17-18: Silk tour

20-21: Paul Bocuse lecture

WEDNESDAY 1 SEPTEMBER

14.30-15.30: Fourviere Hill

16.30-17.30: Vieux-Lyon

18.30-19.30: Silk tour

THURSDAY 2 SEPTEMBER

9.30-10.30: Lyon town center

12.30-13.30: Silk tour

15-16: Vieux-Lyon

17.30-18.30: Lyon town center

FRIDAY 3 SEPTEMBER

9.30-10.30: Vieux-Lyon

12-13: Fourviere Hill

All times are Central European Summer Time

List of Titles

Plenary lectures

- PLEN1 **Fiona McCann:** Epistemic Disobedience and the Faculty: Decolonial Pedagogies for a Sustainable Future
 PLEN2 **David Britain:** Islomania and English: what can islands tell us about the past and the present of English dialects?

Parallel lectures

- PL1 **Anna Kérchy:** Alice in Transmedia Wonderland
 PL2 **Rossella Ciocca:** Between Literature and the Public Sphere. Postmillennial Trends in the Indian Anglophone Novel
 PL3 **Giuliana Elena Garzone:** Dialogism and Discourse Analysis
 PL4 **Alessandra Petrina:** The Construction of the European Intellectual: Petrarch in Medieval and Early Modern English Literature
 PL5 **Adrian Radu:** D.H. Lawrence's Italian Rhapsodies
 PL6 **Alexander Onysko:** Aotearoa English: Evidence from the New Zealand Stories Corpus
 PL7 **M.S. Suárez Lafuente:** In the Waiting Room of Emotions: Love Fulfilled or Affects Thwarted
 PL8 **Ignacio Palacios:** Grammatical and Lexical Innovation in London English. New Linguistic Practices among Teenagers and Young Adults
 PL9 **Silvia Caporale:** Narratives of Disposability in Contemporary British Fiction
 PL10 **Titela Vilceanu:** Literary Translation Evaluation, Translator-Centredness and Translatorship
 PL12 **Minna Palander-Collin:** Exploring Sociocultural Change and Language Change in the History of English
 PL13 **Lieven Buysse:** Actually, there's More to Pragmatic Markers in Learner Discourse than Meets the Eye
 PL14 **Šárka Bubíková:** Representations of Space in Contemporary American Crime Fiction
 PL15 **Petr Chalupský:** Echoes of the Spatial Turn in Contemporary British Fiction
 PL16 **Markéta Malá:** Exploring Phraseology in Learner English Academic Texts
 PL17 **Alexandra Glavanakova:** Migrating Literatures: Bulgaria in the American Imaginary
 PL18 **Efterpi Mitsi:** Marlowe and Ruins

Round Tables

- RT1 Literary Journalism and the P/Light of the 'Lumières'
 RT2 "We Too": Female Voices in the Transnational Era of Crisis, Migration and Climate Change
 RT3 Meeting of the Gender Studies Network
 RT4 (Un)regulated Bodies in Contemporary Cultural Texts in English
 RT5 Qualitative Approaches to English Historical Data in a Multimodal Perspective
 RT6 Oscar Wilde in the New Millennium: Assessing Critical Approaches

Seminars

- S1 International Perspectives on Learning and Teaching English
 S2 Borrowings and Loan Translations from English Multi-word Units in other European Languages
 S3 Teaching and Learning EFL Grammar
 S4 English for Specialised Purposes & Humour
 S6 ESP and Professional Domains
 S7 English for Specific Purposes: What Theoretical Frameworks for What Teaching and Research Outcomes?
 S8 Recent Advances in the Study of the Information Structure of Discourse
 S9 Contrastive Approaches to Lexis and Grammar

- S10 Discourse Analysis of Natural Disaster News in the Media of English-speaking Countries
- S11 Stance and Identity in Discourses
- S12 Dictionaries: Ideologies and Norm
- S13 Intralingual Translation: Rewriting for New Contexts and Readers
- S14 English as a Foreign Language for Students with Special Educational Needs – Strategies and Challenges
- S15 Phraseology and Business Terminology: The Points of Crossing
- S17 Cross-linguistic and Cross-cultural Approaches to Biblical Phraseology
- S18 Developing Genre-and Discipline-Specific Standards in Academic Writing?
- S19 The Discursive Management of Conflict in Interpersonal Interactions
- S20 *Man utanbordes wisdom ond lare hieder on lond sohte* – Relations between England and the Continent in the Middle Ages
- S21 From Cottonopolis to the Ville Lumière of Silk: Factories, Fibres and Frameworks of Victorian Textiles
- S22 Sounds Victorian: Acoustic Experience in Nineteenth-Century Britain
- S23 Brexit and National Identities in the United Kingdom
- S24 Identifying and Representing Domestic Violence between Partners in European Countries (18th-21st centuries)
- S25 Assertiveness and Diffidence in Scottish Culture
- S26 Cities in Scotland: Cultural Heritage and National Identity
- S27 The World of Publishing
- S28 Spaces in Transit: Literary and Cultural Responses to Mnemonic Landscapes
- S29 The Perception and Representation of Plants in Early Modern England (1550-1700)
- S30 Cosmopolitans and Strangers: Literature, Culture and Conviviality in and beyond the West
- S32 Postmodernism and After: A Literary, Cultural and Theoretical Response to Postmodernism
- S33 Reorientations: Reading Neo-Victorianism in Contemporary Culture
- S34 English Printed Books, Manuscripts and Material Studies
- S35 Forms of Refugee Writing
- S36 The Poetics and Ethics of (Un-)Grievability in Contemporary Anglophone Fiction
- S37 Just “making it new”? Modernist Fiction Writers Reaching Back to their Predecessors
- S38 The Roaring Novels of the 1920’s
- S40 Energy in Thomas Hardy and Joseph Conrad’s works
- S41 Theatre and Minorities
- S42 Revisiting the Periodical Essay (1860-1940)
- S43 Polyglossia and Multilingualism in Early Modern Travel Writing and Drama
- S44 Urban and Suburban Spaces and the Narrative of Locality in Victorian and Neo-Victorian Fiction
- S45 Shell Shock in Modernist Fiction
- S46 Literary Studies after the Spatial Turn
- S48 Writing on the Move: The Conditions of Writing during / about Travel
- S49 Behind Closed Doors: Reconfigurations of Domestic Architecture and Gendered Spaces in Contemporary Indian Literature in English
- S50 War and its Aftermath in Contemporary English-Speaking Theatre
- S51 Adapting Literature in Film and the New Media
- S52 European Translations and Adaptations of 19th-Century British Classics
- S53 Experience and Experiment: Seventeenth-Century English Essays and Other Nonfictional Prose Writing
- S54 Spaces and Places of Care: The Medical Humanities and Literature
- S55 Representing Brexit: Community and Body Politics in Contemporary British Fiction and Visual Arts
- S56 Orientalism and Borealism in the Long Eighteenth Century
- S57 Genre, Gender and Nation in Early Prose Fiction in English (1600-1700)
- S59 English Dialects from Page to Stage

- S60 Dickens: Heirs and Heirlooms
- S61 Hybrid Transtextualities: Adaptation and the Aesthetics and Politics of Form
- S62 Bodily (Re)Orientations in Neo-Victorianism
- S63 Textual Production and Reception under 20th-Century Censorship
- S64 Migrant Writers Writing in English
- S65 Material Feminism and Posthumanism in Contemporary Women's Fiction
- S66 Transnational Perspectives in, Transnational Perspectives on European Feminisms
- S67 The Lure of the Renaissance: The Representation of this Cultural Period in Historical Fiction, Fantasy, and Science Fiction, in a Variety of Different Media

Posters

- P1 Metaphorization of Economic Concepts in Business Discourse
- P2 Trumping Twitter: Hostile and Benevolent Sexism in President Trump's Tweets
- P3 Affective Gender: Navigating the unknown in contemporary female solo travel writing

Plenary Lectures

Fiona McCann, University of Lille, France

Wednesday 1st September, 13.30-14.30

Epistemic Disobedience and the Faculty: Decolonial Pedagogies for a Sustainable Future

Chair: Vanessa Guignery, École Normale Supérieure de Lyon

As we lurch towards irrevocable and devastating climate and biodiversity catastrophe, as high school students take to the streets for the future, and as we deal with the impact of a global health pandemic, the purpose and scope of education and educators is clearly up for discussion. How might we help to develop a sustainable future through the development of meaningful pedagogies?

The aim of this paper is to consider the faculty as an educational space and, in more abstract terms, following Aníbal Quijano, as the capacity or ability to do, to effect meaningful change as teachers and students. My own positionality as a postcolonial studies scholar leads me to reflect on the kinds of decolonial pedagogies (decolonial in content and in form) which could be explored in order to respond to the present urgency. These pedagogies would, in the literature classroom, expose and interrogate the “combined and uneven development” (Warwick Research Collective) across the globe based on the destructive twins of colonialism and capitalism, and also sketch out possible contours of sustainable change.

These decolonial pedagogies call for what Walter Dignolo and Catherine Walsh call “epistemic disobedience”. This would involve a significant shift in both the content and the terms of the conversations we have in the faculty: breaking the teacher/student hierarchy (Rancière), radically rethinking why and how and what should be evaluated (for what end, since the end is in sight?), focusing on exposing the fallacy of universality that brought us colonial/modernity, and actively striving towards a “pluriversity” (Dignolo & Walsh) which is necessarily uncomfortable. The gatekeeping of sub-disciplines (literature, “civilisation”, linguistics etc.) and the unique prism of Eurocentrism are failing our faculties.

And yet, as thinkers, we surely have the faculty to reject these straightjackets which preserve a precarious status quo and to embrace holistic managed learning strategies. I will make a case for the necessity of espousing these radical changes which I have been inspired to pursue largely thanks to decolonial criticism, and will proffer (tentative) examples of how this might be accomplished at undergraduate and graduate level in the context of literature seminars. I will also address the paradoxes and limits of doing so from within Europe. To provoke systemic change and to foster sustainable ways of living on our planet we urgently need to overcome the epistemological prisons of Eurocentric “universalism.”



Fiona McCann is Professor of Postcolonial Literature at the University of Lille and a Junior Fellow at the Institut Universitaire de France. Her teaching and research are focused on contemporary Irish, South African, Zimbabwean and Nigerian literature, decolonial praxis and theory, and, increasingly, decolonial pedagogies. She has published numerous articles and book chapters on postcolonial novels, prison writing, and the politics of aesthetics. She has also co-edited several journal issues, is the editor of a collection of essays on Irish prisons (*The Carceral Network in Ireland: History, Agency and Resistance*, Palgrave, 2020) and the author of a monograph (*A Poetics of Dissensus: Confronting Violence in Contemporary Prose Writing from the North of Ireland*, Peter Lang, 2014). She is at present working on two book projects: a monograph on forms of

care in world literature and another on decolonial pedagogies.

David Britain, University of Bern, Switzerland

Thursday 2nd September, 13.30-14.30

Islomania and English: what can islands tell us about the past and the present of English dialects?

Chair: Jim Walker, Université Lyon 2

Recent scholarship on so-called ‘lesser-known varieties of English’ (Schreier et al 2010) has foregrounded the importance of often remote, often isolated, often small, and usually until recently ignored dialects of English for understanding both the past and present of the language. This scholarship is important for a number of reasons:

Firstly, such Englishes have usually emerged away from the normative pressures of the standard language that have undoubtedly shaped the recent development of English in, for example, England. Examining these varieties allows us to look at English unfettered, to examine what is possible in English when less constrained by official normative influences.

Secondly, they have often emerged in unusual demographic circumstances, and are products of a particular time in colonial history and in socio-historical contexts that, one might argue, we may well never experience again.

They enable us, thirdly, to examine the role of relative isolation and peripherality at the moment of their genesis, but, given the advent of greater mobility, the consequences of greater contact with other communities more recently.

And finally, they, in many cases, enable us to problematize the divide between so-called ‘inner circle’ L1 Englishes, on the one hand, and so-called outer circle L2 ‘World’ Englishes on the other.

In this presentation, I will present results from sociolinguistic research conducted with my colleagues and students on varieties of English that emerged in a wide range of socio-historical contexts on a number of often rather remote (or so it seems) islands of the Pacific, Indian and Atlantic Oceans – these include, among others, Palau, Nauru, Kiribati and Tonga in the Pacific, the Cocos Keeling Islands in the Indian Ocean, and the Falkland Islands in the South Atlantic, as well as islands nearer to the ideological centre, off the coast of Britain. I argue that such islands are especially rich sites for addressing the four concerns raised above – the emergence of dialects outside of the influence of the mainstream, at particular moments in colonial history, the impact of increased mobility and globalisation on their development and trajectories, and the interconnectedness of inner and outer circle Englishes.

Schreier, D. et al (2010). *The Lesser Known Varieties of English*. Cambridge: Cambridge University Press.



David Britain has been Professor of Modern English Linguistics at the University of Bern in Switzerland since 2010, having previously worked in New Zealand and the UK. His research interests embrace language variation and change, varieties of English (especially in Southern England, the Southern Hemisphere and the Pacific), dialect contact and attrition, dialect ideologies, and the dialectology-human geography interface, especially with respect to space/place, urban/rural and the role of mobilities. He is editor of *Language in the British Isles* (Cambridge University Press, 2007), co-editor (with Jenny Cheshire) of *Social Dialectology* (Benjamins, 2003), co-author (with Laura Rupp) of *Linguistic perspectives on a variable English morpheme: Let's talk about -s*. (Palgrave, 2019) and co-author of *Linguistics: An Introduction* (with Andrew Radford, Martin Atkinson, Harald Clahsen and Andrew Spencer) (Cambridge University Press, 2nd edition, 2009). Dave was Associate Editor of the *Journal of Sociolinguistics* between 2008 and 2017.

Parallel Lectures

PL1 – Alice in Transmedia Wonderland

Wednesday 1st September, 9.15-10.15

Lecturer: Anna Kérchy, University of Szeged, Hungary (akerchy<at>ieas-szeged.hu)

Chair: Samuel Baudry, Université Lyon 2

Part of Alice’s appeal is her ambiguity, which makes possible a wide range of interpretations in adapting Lewis Carroll’s classic Wonderland stories to various media. Popular re-imaginings of Alice and her topsy-turvy world reveal many ways of eliciting enchantment and shaping make-believe. Adventures get “curiouser and curiouser” once Alice ventures into Transmedia Wonderland, transgressing the confines of the written text towards visual, acoustic, tactile, kinetic and digital new media regimes of representation. Late 20th-century and 21st-century adaptations dynamically interact with their Victorian source texts as well as one another to enhance the immersion into an elaborate fictional universe and maximalize audience engagement, while retelling a story that remains recognizably the same, yet turns radically different with each new retelling. The journey to Wonderland today signifies a metafantasmagoric, metamedial mission urging all to explore interactively the cultural critical and ethical stakes of our embodied imaginative experience of making sense of nonsense.

PL2 – Between Literature and the Public Sphere. Postmillennial Trends in the Indian Anglophone Novel

Tuesday 31st August, 9.15-10.15

Lecturer: Rossella Ciocca, University of Naples, Italy (rciocca<at>unior.it)

Chair: Vanessa Guignery, École Normale Supérieure de Lyon

The Indian literary scene, after the breakthrough of the postcolonial novel, is now in its complex entirety a space of extremely lively and variegated narrative production. After the groundbreaking postcolonial sweep of the 80s and 90s with Rushdie, Roy, Seth, Mistry to set the model, in the third millennium a vast train of authors continue to experiment with a multifarious variety of trends, genres, forms and voices (Varughese; Singh). A new generation of writers chart out a vibrant and energetic literary landscape in which the novelistic and other modes, such as the graphic novel, the autobiography or the diary, question changing notions of authorship and interrogate the role of English in creating reading communities across regional borders (Ciocca & Srivastava; Tickell; Anjaria). Yet, due to its historical cultural activism, born from its relation with the anti-colonial movement and the progressive modernist agenda (AIPWA), it is no surprise that in India the dominant themes in writing from and about the subcontinent still engage intensely with civic, public, political, historical issues. Addressing with new vigor the unsolved tangle of problematic relations between different castes, religions, ethnicities and factors such as the spread of the neoliberalism with its exploitative economic model, postmillennial writers are ever more interested in delineating new political geographies in order to give voice to those who have only recently acquired the right to speak. The aim of my talk is to contribute to a reflection on the expressive possibilities of Indian postmillennial narrative prose in its particular relation with

literary specificity on the one hand and the peculiar interplay with the subcontinental Public Sphere on the other. In this sense, I would like to address the particular case study of Arundhati Roy's *The Ministry of Utmost Happiness* (2017). Continuing in fictional terms the author's life-long commitment against neo-liberal depredation of Indian ecological resources and her unrelenting critique against the threats the rise of Hindu nationalism poses to democracy, Roy confirms a gift for storytelling that is genuinely, and almost daringly, literary. My aim is then to assess not only the breadth of this novel's capacity to tackle thorny political issues, giving voice to traditionally silenced social actors, but also to account for its quintessentially artistic devotion to stylistic expertise and original rhetorical proficiency.

PL3 – Dialogism and Discourse Analysis

Friday 3rd September 9.15-10.15

Lecturer: Giuliana Elena Garzone, IULM University, Milan, Italy (giuliana.garzone@iulm.it)
Chair: Philippe Millot, Université Lyon 3

This presentation intends to illustrate the application, in linguistics and discourse analysis, of the notion of dialogism, and its sibling notions of polyphony and heteroglossia, originally introduced by Mikhail Bakhtin (1929/1984) with regard to the novel and later expanded to embrace all forms of linguistic communication (Bakhtin 1981). Recognising dialogism as an inherent property of discourse means postulating the presence of different 'voices' in 'speech utterances' (in Bakhtin's terminology), i.e. the idea that discourse is never totally monologic: any utterance has no meaning in itself, but responds to previous utterances and at the same time anticipates future responses, being only "a link in the chain of verbal exchange" ("un maillon dans la chaîne de l'échange verbale" (Bakhtin 1952/1979/1984: 302-303). In linguistics and discourse analysis, the notions of polyphony and dialogism have been taken up and elaborated extensively by various scholars especially in the French tradition, starting from Ducrot (1984), who actually preferred the word "polyphony" to refer to the quality of text in which 'the utterance signals, in its enunciation, the superimposition of several voices' (Ducrot 1984: 183, my translation), so 'there is a multiplicity of points of view that juxtapose, superpose or respond to each other' (Ducrot 1986: 26). Among other researchers who have investigated these same aspects there are those belonging to the praxematic circle, e.g. Jacques Bres, Alexandra Nowakowska and Jeanne-Marie Barbéris (Bres 1999; Bres/Nowakowska 2005; cf. Barbéris et al. 2003), and the Scandinavian ScaPoLine group, e.g. Henning Nølke, Kjersti Fløttum and Coco Norén (Nølke, Fløttum & Norén 2004; Fløttum, Dahl, and Kinn 2006) who have mainly focused on academic communication in French. But the concept of dialogism has exerted a less systematic influence on linguistic and discourse analytical scholarship in English and focusing on English, although for instance Martin and White (2005) rely on it for their notion of 'engagement', which they recognize to be informed by dialogism, and Fairclough (1992: 34; 84) refers to it when discussing his notions of manifest intertextuality and interdiscursivity (or constitutive intertextuality), for which he declares he is also indebted to Kristeva (1986) and Authier-Revuz (1982). Dialogism is realized by means of a range of different linguistic devices, some of which are evidently dialogic, e.g. reported speech (cf. Fairclough's manifest intertextuality: 1992: 117-123), while others are less manifestly so (Bres/Nowakowska 2005: 139), i.e. lexicogrammatical clues that signal the presence of two or more enunciative instances within the same utterance. The most comprehensive categorisation, put forth by Bres and Nowakowska (Bres 1999; Bres/Nowakowska 2005; Nowakowska 2005),

includes negation (including ‘renchérissment’: “not only ...but also”; rectification: “... not ... but...”), concession and opposition, presupposition, interrogation, ie. rhetorical questions, cleft sentences, echo-utterances, irony, reported speech and autonymical modalisation. Some of these same discursive traits –speech reportage (or ‘language representations’), presupposition, negation, irony –figure on Fairclough’s (1992: 117-118) list of indicators of “manifest intertextuality”. In this paper I will discuss the concept of dialogism, starting from its definition, also considering its sibling concepts of polyphony and heteroglossia, and show its usefulness as a conceptualisation to be relied on in discourse analysis, and in particular in the analysis of argumentative texts (e.g. in legal and political discourse) or texts that are aimed at the dissemination of information or knowledge from external sources (e.g. news discourse, popularization)

PL4 – The Construction of the European Intellectual: Petrarch in Medieval and Early Modern English Literature

Friday 3rd September 9.15-10.15

Lecturer: Alessandra Petrina, University of Padova, Italy (alessandra.petrina<at>unipd.it)
Chair: Sophie Lemerrier-Goddard, École Normale Supérieure de Lyon

Petrarch’s reflections on fame and the legacy of classical tradition prompted the inscription of poetry (his own, as well as his forebears’ and contemporaries’) within the wider structure of human history. While keeping faith to Augustine’s view of time and history, he also strove to comprehend a development of culture that clamoured to be understood in its own terms, beyond the overarching reference to the divine plan. This sometimes-painful search brought him to be hailed, in centuries to come, as a proto-humanist writer. As late-medieval English literature struggled to find its identity, in linguistic and cultural terms, the legacy of Petrarch proved essential, durable, and complex. The same legacy accompanied the development of English literature from the fifteenth to the seventeenth centuries. From one generation of poets to the next, from Chaucer to Lydgate, to Wyatt and Surrey, to Mary Sidney, William Shakespeare, and Anna Hume, the Petrarchan texts drawn upon and the reactions they generated changed, sometimes radically, providing a singular instance of *translatio studii*: translations, rewritings, and parodies of Petrarchan poetry chart the passage of English writing from the late Middle Ages to the Renaissance. Petrarch’s enfranchisement from the oppressive classical inheritance offers Chaucer and the following generations of poets a model on which to build a national literary canon, accompanying the emergence of English as the language of the nation; the dissemination of his Italian poetry provides models for the triumphal form and the sonnet. Read in the original Latin and Italian, or through intermediary translations in French, Petrarch’s works proved an extraordinary touchstone against which English and Scottish writers could test their poetic language, their use of literary forms, and their cultural ideology. In this sense Petrarch becomes a truly European poetic voice, which allows English-speaking writers to find a unique form of expression.

PL5 – D.H. Lawrence’s Italian Rhapsodies**Thursday 2nd September 9.15-10.15****Lecturer: Adrian Radu**, Babes-Bolyai University, Cluj-Napoca, Romania
(adrian.d.radu<at>gmail.com)

Chair: Pascale Tollance, Université Lyon 2

The lecture reconsiders three of the writer’s nonfiction writings dedicated to Italy: “Twilight in Italy”, “Sea and Sardinia” and “Etruscan Places”. Italy was for Lawrence a country he sought not only for the beneficial effects that its sun and warm climate could have on his own poor health, but also for the beauty of its spellbinding landscapes untouched by the process of industrialisation, the temperament and friendliness of its inhabitants, its overwhelming history and flourishing art and civilisation. What he discovered here was also a materialisation of his concept of *élan vital*, the idea of resurrection and immortality of the Etruscans, the Mediterranean type of people that offered him his typical male portraits and typologies, a totally different way of life. These themes and a few more will constitute the backbone of this lecture intended to be a multimedia event dedicated to D.H. Lawrence’s Italy.

PL6 – Aotearoa English: Evidence from the New Zealand Stories Corpus**Tuesday 31st August, 9.15-10.15****Lecturer: Alexander Onysko**, University of Klagenfurt, Austria (Alexander.Onysko<at>aau.at)

Chair: Adam Renwick, Université Lyon 2

Among the Englishes in Aotearoa New Zealand, the variety called Māori English has been subject to some controversy in linguistic research. While originally defined by Benton (1966: 79) as “a set of subdialects, originating in the acquisition of English by earlier generations of Maori speakers and involving semantic, lexical and grammatical features ‘transferred’ from Maori and standardized in adult speech”, some more recent research has highlighted the fact that Māori English should be conceived of as a sociolect rather than an ethnolect (cf. Bauer 1994). Holmes (2005) observes different registers of Māori English depending on colloquial vs. more formal types of language use –the latter being virtually indistinct from Standard New Zealand English. Bell argues along similar lines when he states that “differences between varieties tend to be relative rather than absolute. Few if any features are likely to be unique to Maori English” (2000: 222). At the same time, studies by King (1999) and D’Arcy (2010) emphasize that Māori English can function as an important means of expressing ethno-cultural identity, thus characterizing Māori English as an ethnolinguistic repertoire. Departing from previous research, which frequently focussed on the sounds of Māori English (i.e. its potential phonetic and prosodic features), this talk will shed new light on the complex picture, highlighting the role of Māori cultural knowledge expressed in English used in Aotearoa. Based on evidence taken from the New Zealand Stories Corpus (cf. Onysko & Degani 2017), a collection of small stories told by Māori and non-Māori New Zealanders, the talk will discuss a range of cultural concepts and their linguistic renderings that can be regarded as examples of Māoriness in English, i.e. Aotearoa English.

PL7 – In the Waiting Room of Emotions: Love Fulfilled or Affects Thwarted**Tuesday 31st August, 9.15-10.15****Lecturer: M.S. Suárez Lafuente**, University of Oviedo, Spain (lafuente<at>uniovi.es)

Chair: Emmanuelle Peraldo, Université Lyon 3

Emotions are determined by culturally learned attitudes that, when they do not fit our circumstances, create anxiety and fear. Emotions such as Love are significantly built on expectations – expectations that keep us in a state full of uneasy questions about ourselves, a veritable “waiting room of emotions”. Uneasiness only increases the fictional and very subjective consideration we sustain of the person we decided to love and trust. Literature is full of examples in which everyday life clashes with love, till time and feelings relocate our affections, if not with a happy ending at least with a healthy (or unhealthy) beginning. I will draw examples from contemporary authors such as Alice Munro, Jeffrey Eugenides, Carol Shields and Jane Rogers, among others.

PL8 – Grammatical and Lexical Innovation in London English. New Linguistic Practices among Teenagers and Young Adults**Thursday 2nd September, 9.15-10.15****Lecturer: Ignacio Palacios**, University of Santiago de Compostela, Spain (ignacio.palacios<at>usc.es)

Chair: Cécile Poix, Université Lyon 2

After a brief introduction on the creation of large cities in Europe and in the rest of the world due to a number of social and economic reasons, and how this is reflected on language, this lecture will focus on the main distinctive grammatical and lexical features of the variety of English known as Multicultural London English (MLE), a new sociolect that has emerged in London in the last few years as the result of language contact and group second language acquisition within a large population of young speakers. For this purpose, I will be using corpus data, namely the Bergen Corpus of London Teenage Language (COLT) and the London English Corpus (LEC) together with supplementary material extracted from social networks, Twitter in particular. The second part of the lecture will be concerned with some of the features that have been identified as characteristic of London teenagers and young adults, such as the overuse of some intensifiers (really, so, bare, proper, bloody, fucking), a high presence of vague terms, either in the form of general nouns or placeholders (thingy, stuff), and general extenders (and stuff, or something), a special quotative system with the occurrence of constructions with be (like), that is+ pronoun, a high number of vernacular negatives (ain't, 3rd person singular dont, negative concord) and a mode of expression crowded with familiarisers (man, brother, dude, lad) and taboo or offensive vocatives (bastard, dick, idiot). The paper will conclude with a number of reflections on language innovation and change in (London) English in light of the previous findings.

PL9 – Narratives of Disposability in Contemporary British Fiction**Wednesday 1st September, 9.15-10.15****Lecturer: Silvia Caporale**, University of Alicante, Spain (caporale<at>ua.es)

Chair: Pascale Tollance, Université Lyon 2

In this lecture I will analyze Monica Ali's *In the Kitchen* (2009) and John Lanchester's *Capital* (2012). I draw on the notion of disposability (Brad Evans and Henri Giroux 2015, Standing 2011, Bauman 2004) to delve into the concepts of neoliberal subjectivity and exclusion for the analysis of the characters that in the novels embody subjectivities shaped by the logic of finance (economic migrants or asylum seekers). I argue that both works narrate different personifications of disposability resulting from neoliberal violence. In *In the Kitchen* and *Capital*, both Ali and Lanchester map a dark cartography of neoliberal British society. Both novels picture a society that is either indifferent to the violence provoked by neoliberalism, or unable to fight it back; the two works map a journey that slides from an apparently multicultural and opulent society down into a kind of dantesque social Inferno;

PL10 – Literary Translation Evaluation, Translator-Centredness and Translatorship**Tuesday 31st August, 9.15-10.15****Lecturer: Titela Vilceanu**, University of Craiova, Romania (elavilceanu<at>yahoo.com)

Chair: Samuel Baudry, Université Lyon 2

The question of translation evaluation, and implicitly, of quality management, has been attached ever increasing importance in translation studies over the past decades (Alvstad and Assis Rosa, 2015; Alvstad *et al.* 2017; Baker, 2010; Basnett, 2014; Boase-Beier, 2014; Caderra and Walsh, 2017; D'hulst and Gambier, 2018; Gambier and van Doorslaer, 2016; Gentzler, 2017; Halverson, 2014; Hermans, 2007; House, 2014; Kuhlwezak and Littau, 2007; Jansen and Wegener, 2013; Maitland, 2017; Schäffner, 2000; Snell-Hornby, 2006; Toury, 2012; Tymoczko, 2007; Venuti, 2004, Vilceanu, 2013, etc.). Nevertheless, it still lacks a comprehensive or unitary theory able to anticipate or solve all the recurrent problems. Under the circumstances, the lecture focuses on designing a framework for literary translation evaluation and for boosting the visibility of the literary translator. The lecture also considers re-translation evaluation and aims to identify the linguistic and extralinguistic factors accounting for the variability of literary translation. Any coherent theory of literary translation evaluation should underpin objective criteria, among which we mention: referential accuracy, grammatical and lexical adequacy, text-type equivalence, pragmatic compliance (including language variation equivalence) and cultural re-contextualisation. Literary translation evaluation and validation should not disregard translatorship, i.e., aggregating the translator's competence and ideological affiliation, which determines his/her interpretation of the literary text seen as a cultural artefact. The question of preserving the stylistic identity of the source language text (in terms of authorship) becomes critical; therefore, translatorship and authorship should not be envisaged as two competing notions, but rather as complementary ones, securing the translation quality and its smooth insertion to the target language culture and literary system.

PL12 – Exploring Sociocultural Change and Language Change in the History of English
Wednesday 1st September, 9.15-10.15

Lecturer: Minna Palander-Collin, University of Helsinki, Finland (minna.palander-collin<at>helsinki.fi)
 Chair: Vincent Renner, Université Lyon 2

The proposed lecture focuses on the idea that social changes and changes in language practices work in tandem, and social processes can be observed in language. The first part of the lecture explores how this relationship of the linguistic and social has been studied in earlier research. For example, both philologists and historians (e.g. Hughes 1988, Williams 1958, Wierzbicka 1997, 2006) have established words and conceptual domains as important reflections of societal developments and cultural values. Linguists have focused on tracing more holistic patterns of twentieth-century language change as a reflection of broad societal trends such as colloquialization, Americanization, and democratization (e.g. Leech et al. 2009, Mair 2006). Further technological advancements in big data like Google Books and tools like Google Ngram Viewer further encouraged new type of efforts in mining huge amounts of lexical data to find out about human behaviour and cultural trends through the quantitative analysis of digitalized texts (cultoromics; e.g. Pechenic et al. 2015).

The second part of the lecture will then present specific research carried out in the project on Democratization, Mediotization and Language Practices in Britain 1700-1950 (Academy of Finland 2016-2020). In this project, the relationship of linguistic and sociocultural processes has been empirically studied in a variety of public texts mediating ideologies and values, identities and role relationships, such as newspaper texts, parliamentary records, and court proceedings. The societal process discussed in the talk will be democratization and it will show how by using a combination of corpus linguistic and socio-pragmatic methods as well as large data and small data, it is possible to track the interplay of societal and linguistic developments over long periods of time with an evidence-based approach. The talk will also highlight the role of genres in portraying and transmitting societal developments in different ways and at a different pace.

PL13 – Actually, there's More to Pragmatic Markers in Learner Discourse than Meets the Eye

Friday 3rd September 9.15-10.15

Lecturer: Lieven Buysse, KU Leuven, Belgium (lieven.buysse<at>kuleuven.be)
 Chair: Jim Walker, Université Lyon 2

Pragmatic markers have demonstrated their capacity to both signal textual relations and grease relations between interlocutors in interaction, even though these items are grammatically and semantically optional and do not contribute to the propositional content of an utterance. As a consequence, native speakers make abundant use of them in order to structure conversations as well as to build rapport with co-participants. In foreign language classrooms, pragmatics, however, often features at the bottom of the priorities list. The acquisition of pragmatic markers tends to be considered a feature of advanced learner language, if it occurs in learner data at all. Interestingly, learner language is typically contrasted to the learner's mother tongue, which implies that differences and similarities in the use of pragmatic markers in the target language can be related

to the presence or absence of similar markers in learners' L1. One way of detecting this type of (positive or negative) L1 transfer is through a Contrastive Interlanguage Analysis (Granger, 2015), i.e. contrast learner language with similar data in the learners' L1, on the one hand, and contrast data from learners of one L1 with that from learners of a different L1, on the other hand. This approach would appear to be particularly productive with pragmatic markers for which indeed either a clear cognate or an absolute gap between the target language and the L1 can be detected. An interesting case in this respect is *actually*, the English pragmatic marker expressing counter-expectation, which has an obvious counterpart in Dutch (*eigenlijk*), for which however specific diverging functions have been suggested (Van Bergen et al., 2011). Both also have a competitor marker in the same domain, which are again each other's cognate: *in fact* and *in feite*, respectively. Moreover, French appears to have a cognate for *in fact* (*en fait*) but not for *actually*. All these observations taken together warrant an analysis that takes both a contrastive interlanguage approach and a traditional contrastive language perspective within a single study. In this lecture I will, therefore, compare (i) how learners of English who are native speakers of Dutch use *actually* and *in fact* to how their peers with French L1 as well as (ii) native speakers of English do so. These data will be supplemented with a contrastive analysis of *actually*, *in fact* and their equivalents in Dutch and French. To this end two corpora will be used: the Louvain International Database of Spoken English Interlanguage (LINDSEI; Gilquin et al., 2010) for the learner data and the Dutch Parallel Corpus (DPC; Macken et al., 2011) for the contrastive analysis. Piecing the results of these different types of analyses together yields an enriched picture of both how *actually* and *in fact* are used by native and non-native speakers alike and how their equivalents in other languages behave, as well as how the learners' mother tongue may (positively or negatively) affect their pragmatic marker use in English.

PL14 – Representations of Space in Contemporary American Crime Fiction

Tuesday 31st August, 9.15-10.15

Lecturer: Šárka Bubíková, University of Pardubice, Czech Republic
(sarka.bubikova<at>upce.cz)

Chair: Sophie Chapuis, Université Jean Monnet Saint-Étienne

In his 1983 article “Geography as an Art” Donald W. Meinig worried over the uncertainty of the impact of geographers' studies of literary works among literary critics (in fact, his article was published by the Royal Geographical Society). However, since then literary theory has significantly turned its attention to representation of space and landscape in narratives. So far, theoretical interest in the way literary works depict space has been predominantly devoted to so-called classics or “high” literature, although Douglas R. McManis claimed already several decades ago that “mystery writing is an abundant source of literary geography.” (319)

In my talk, I would like to present my latest research on the ways space is represented in contemporary American (ethnic) crime fiction. Combining phenomenological approaches of Gaston Bachelard (*The Poetics of Space*, 1957) with the categorization of attitudes to landscape as proposed by Stephen Siddall in *Landscape and Literature* (2009), as well as employing the concept of place as literary topos as formulated by Czech scholars Michal Peprník (*Topos lesa v americké literatuře*, 2005) and Daniela Hodrová (esp. in *Místa s tajemstvím*, 1994) I will analyze works of several American crime fiction writers, such as Tony Hillerman, Aimee and David Thurlo, Dana Stabenow and Nevada Barr, to show how they variously create textual representations of space

and how they employ them in the genre of crime fiction. As Lisa Fletcher has pointed out, there is “a powerful correspondence between types of setting and types of narratives” (1) and therefore studying textual representation of space in connection with a particular genre can provide an interesting insight into our spatial and narrative awareness and imagination.

PL15 – Echoes of the Spatial Turn in Contemporary British Fiction

Thursday 2nd September, 9.15-10.15

Lecturer: Petr Chalupský, Charles University, Faculty of Education, Prague, Czech Republic
(petr.chalupsky<at>pedf.cuni.cz)

Chair: Emilie Walezak, Université Lyon 2

Throughout the second half of the 20th century, literary theory and criticism turned their focus on representation of space and place, which eventually gained the significance that time and temporality had enjoyed for centuries. This focal shift, insisting that the spatial properties of the narrative should not be restricted to mere background setting, emerged from the acknowledgement that the relationship between human beings and their environment is reciprocal and interactive. The fact that human beings live in space-time and both of these dimensions considerably determine our existence and are equally crucial for the formation of our identity opened to theorists a fruitful field of interest that culminated in what can be called the postmodern “spatial turn”. As a result, a number of often interdisciplinary approaches investigating literary representations of space and place, both real and imaginary ones, have been developed since the late 1970s, enhancing literary studies with findings from other fields such as psychology, philosophy, sociology, cultural anthropology, ecology and geography, and producing a diversity of such approaches, as can be demonstrated on the examples of geopoetics, ecocriticism, psychogeography, humanistic geography and geocriticism. Using these critical practices and their theoretical points of departure the lecture focuses on varied spatial representations in selected works of contemporary British fiction writers such as Jim Crace, Simon Mawer, Graham Swift, Sarah Waters, Will Self, Zadie Smith, Ian McEwan and Ian McGuire.

PL16 – Exploring Phraseology in Learner English Academic Texts

Thursday 2nd September, 9.15-10.15

Lecturer: Markéta Malá, Charles University, Faculty of Arts, Prague, Czech Republic
(Marketa.Mala<at>ff.cuni.cz)

Chair: Philippe Millot, Université Lyon 3

It is now a generally accepted view in linguistics that “the language we use every day is composed of prefabricated expressions, rather than being strictly compositional” (Gray & Biber 2015: 125, cf. Ebeling and Hasselgård 2015). From the point of view of language learners, such units are the key to both comprehension and fluency, as they reduce the processing effort (Nesselhauf 2005). Since the prefabricated multi-word expressions differ across registers, both in terms of their structure and their functional load, they may also serve as an indicator of belonging to a particular discourse community (Hyland 2008).

The lecture focuses on the phraseology of academic written English. The approach combines corpus-informed contrastive analysis and learner corpus research. It compares texts

written by two groups of novice academic writers – L1 English university students and advanced Czech learners. The analysis relies on two corpora of academic student writing – VESPA-CZ and BAWE. BAWE comprises L1 university students' assignments; VESPA-CZ essays written by Czech advanced learners of English. An additional corpus compiled from papers published in English academic journals serves as a yardstick against which the students' essays are compared. The corpus-driven approach takes frequency lists, keywords and lexical bundles as its starting points to reveal areas in which phraseology distinguishes native speakers of English from L2 learners on the one hand, and novice writers (whether L1 or L2) from experienced academic writers on the other.

PL17 – Migrating Literatures: Bulgaria in the American Imaginary**Thursday 2nd September, 9.15-10.15**

Lecturer: Alexandra Glavanakova, St. Kliment Ohridski, University of Sofia, Bulgaria (a_glavanakova<at>hotmail.com)

Chair: Sophie Chapuis, Université Jean Monnet Saint-Étienne

One of the most intriguing areas for comparative research in contemporary cultural studies and world literature(s) (Emily Apter 2013) is the interrelation between cultural identity and the imagination. This paper aims to focus on the perceptions and representations of Bulgaria in the American cultural imaginary. To fulfill this goal, I will be looking for critical transatlantic readings of Bulgaria through American eyes, while examining the following questions: How are conflicts of identity thematized and represented in imaginary creative outputs, which reflect on the construction of the ‘West’ and the ‘East,’ of Self and Other, of ‘Europeanness’ (‘Balkanness’) and ‘Americanness’? How is transcultural identity demarcated in the process of mobility between different communities, which are ethnically, ideologically, and culturally distinct? How do perceptions of the transatlantic Other aid in defining and constructing American cultural identity?

So far, the U.S. has been studied extensively in relation to Bulgaria by Bulgarian critics and academics from the period of the Bulgarian Enlightenment to the present day. The focus in these analyses has been primarily on the reception / perception / representation of America in Bulgarian cultural production. However, the image of Bulgaria as reflected in American cultural spaces, though an intriguing topic worthwhile for academic study, has remained so far largely unexplored, especially regarding recent American cultural productions in the post-1989 and post-2007 (when Bulgaria joined the European Union) periods. Three main studies in this field, which I build on, are Larry Wolff. *Inventing Eastern Europe. The Map of Civilization in the Mind of the Enlightenment* (1994); Maria Todorova. *Imagining the Balkans*. [1997] (2009); Ludmilla Kostova (ed. et. al). *Comparisons and Interactions Within/Across Cultures* (2012). To these seminal works, which focus on the larger geopolitical areas of the Balkans and Eastern Europe, inclusive of Bulgaria, should be added a more recent exploration of the image of Bulgaria in the British, American and Canadian press (1980-2000): Kristin Dimitrova, *Efirni pesni I taini sluzhbi. Obrazat na Balgariya v britanskata, amerikanskata i anglokanadskata presa prez perioda 1980-2000* (Sofia: Kolibri, 2015).

What interests me are the manifestations of the complexity and hybridity of cultural interactions with a focus on Bulgaria as a Balkan / East European country, but specifically as presented from an American point of view, discussed within the theoretical matrix of the transcultural. The transcultural approach acknowledges the limitations of each culture, alongside the continuous role of cross-cultural contact. Transcultural dialogues and reflections lead to self-transformation and are just as significant in shaping and reflecting on identity, as is the urge for self-protection from alien cultural forms (Arianna Dagnino 2015; Mikhail Epstein 2004, 2009; Mikhail Epstein and Ellen Berry 1999; Wolfgang Welsch 1999, 2002). I prefer the term ‘transcultural’ to ‘transnational’ (the latter has been used widely in recent decades by many Americanists: Amy Kaplan, Rob Kroes, Heinz Ickstadt, Winfried Fluck, among others) to refer to the interdisciplinary nature of cultural studies at the crossroads of literature and history.

Bulgaria emerges not only as a setting for the action in fictional works written by U.S. writers, but also as a sub-text rich in implications and references. Bulgarian culture – its history, mythology, folklore, contemporary development – serve as a point of departure for self-reflection

and for reflection on the contemporary processes of transcultural migration, Old World-New World, East-West, margin-center dynamics, Orientalism and Occidentalism on the Balkans, migration and expatriation in a post-communist, post 9/11-world. An illuminating illustration of this tendency in literary exploration are the following novels: Elizabeth Kostova, *The Historian*. (2005), Cynthia Morrison Phoel, *Cold Snap Bulgaria Stories* (2010), Ellis Shuman, *Valley of the Thracians: A Novel of Bulgaria* (2013), Ronesa Aveela, *Mystical Emona: Soul's Journey* (2014), Hannah Howe, *The Hermit of Hisarya*, (2015), Garth Greenwell, *What Belongs to You* (2016), Elizabeth Kostova, *The Shadow Land* (2017), among others. These can be compared with earlier publications from the period of the Cold War, such as John Updike's story "The Bulgarian Poetess" (1965), and also with books by other Anglophone writers, for example, Malcolm Bradbury's *Rates of Exchange* (1983), Julian Barnes's *The Porcupine* (1992), Rana Dasgupta's *Solo* (2009), Geoff Hart's *Bulgaria: Unfinished Business* (2015), etc. These texts have also been inclusive of Bulgarian history, geography, politics, and culture. The analysis will aim to outline the shared thematic, genre and stylistic features of the explored texts and to provide explanations for the preferred choices that are established.

PL18 – Marlowe and Ruins

Wednesday 1st September, 9.15-10.15

Lecturer: Efterpi Mitsi, National and Kapodistrian University of Athens, Greece (emitsi@enl.uoa.gr)

Chair: Sophie Lemerrier-Goddard, École Normale Supérieure de Lyon

In Christopher Marlowe's plays cities are repeatedly sacked and kingdoms ruined. From Troy, whose ruins appear in Marlowe's inaugural play, *Dido, Queen of Carthage*, to Damascus, and from Malta to Paris, the fascination with ruination is not only an expression of the violence manifested in his drama but also a worldview; through the lens of ruins, Marlowe confronts contemporary catastrophes and creates new artistic practices. As Rose Macaulay has argued in *The Pleasure of Ruins*, Marlowe, Shakespeare and their contemporaries, inhabiting "a ruined and ruinous world", were obsessed with ruins. Yet, unlike most of his contemporaries, Marlowe did not use the trope of ruins to reflect on loss and preservation, or to express a longing for timelessness through the immortality of art. Instead, his works focus on the process and performance of ruination as well as on the compulsion that leads a character to ruin, to "sack and utterly consume ... cities and golden palaces" (2 *Tamburlaine*, 4.3. 3867-8). Culminating in scenes (or memories) of siege and images of breaking, burning and slaughtering, such destruction goes beyond the "will to absolute play" (Greenblatt 1980) and "absolute negation" (Guillory 2014), becoming strangely creative. Rather than inciting melancholy or nostalgia, Marlowe's ruins seek to return the world to an empty stage, proposing a critical ruin discourse. From there, they might invite us to think about our own material world, strewn with rubble and rubbish and facing environmental ruin.

Round Tables

RT1: Literary Journalism and the P/Light of the ‘Lumières’

Monday 30th August, 16.30-18.30

Literary journalism – a genre of nonfiction prose that lies at the conceptual intersection of literature and journalism – is a useful vehicle to recount and combat certain kinds of trans/national stories. While its narrative aesthetics may whet universal appetites and pique interests beyond statutory borders, real and immaterial, its commitment to rigorous journalistic standards firmly situates literary journalism within a localized milieu. In other words, despite its widespread appeal, in time as in place, literary journalism is first and foremost a tool to explore, examine and expose the here and the now. Given the current socio-political climate, where world leaders have repeatedly espoused one true nationalist narrative and have cast themselves as its rightful protagonist and conduit to recover a lost or usurped glorious past (e.g., U.S., North Korea, England, Brazil, Russia, Austria, Hungary ...), the proposed roundtable will examine ways in which literary journalism can inumbrate these self-proclaimed *Lumières* and shed its own light on how various counter narratives (political, economic, cultural, etc.) can govern us when such sea changes are underway.

Convenors:

John S. Bak (University of Lorraine, France, john.bak<at>univ-lorraine.fr) & David Abrahamson (Northwestern University, USA, d-abrahamson<at>northwestern.edu).

Panelists:

Michael Berryhill (Texas Southern University, USA, Michael.Berryhill<at>tsu.edu),
 Lisa A. Phillips (SUNY New Paltz, USA, phillipl<at>newpaltz.edu),
 Beate Josephi (The University of Sydney, Australia, beate.josephi<at>sydney.edu.au),
 Adriëne Ummels (Radboud University Nijmegen, Netherlands, a.ummels<at>student.ru.nl),
 Christophe Den Tandt (Université Libre de Bruxelles, Belgium,
 Christophe.Den.Tandt<at>ulb.ac.be).

RT 2: “We Too”: Female Voices in the Transnational Era of Crisis, Migration and Climate Change

Thursday 2nd September, 15.30-17.30

This roundtable proposes to adopt a historical-comparative perspective so as to gain a deep insight into migratory movements that happened in our recent history and contemporary migrations happening at the present moment, which may have been caused by political and economic crises, armed conflicts, environmental disasters or other unsettling events. In particular, our aim is to draw attention to the way these migrations have affected women’s lives and the way female writers and artists have tried to represent these processes and their consequences in diverse cultural artefacts, such as film, narrative, poetry and autobiographical works. Therefore, we will explore issues related to diaspora, feminism, environmentalism, memory and identity from a transnational and intersectional perspective, attempting to find connections among those cultural texts by women

voicing some of the most relevant crises that have configured and are still re-configuring our global and local identities.

Convenors:

Silvia Pellicer-Ortín & Julia Kuznetski

Panelists:

Chiara Battisti (University of Verona, Italy, chiara.battisti<at>univr.it),

Silvia Pellicer-Ortín (University of Zaragoza, Spain, spellice<at>unizar.es),

Merve Sarikaya-Sen (Baskent University, Turkey, sarikaya<at>baskent.edu.tr),

Julia Kuznetski (University of Tallinn, Estonia, jul<at>tlu.ee),

María Rocío Cobo Piñero, Universidad de Sevilla (Spain, rociocobo<at>gmail.com).

RT 3: Meeting of the Gender Studies Network

Thursday 2nd September, 10.30-12.30

The GSN meeting is meant as a get-together of all ESSE members interested in extending a gender perspective within and from our association. It will be the fourth in a row since Kosiče. First an account will be given of what has been done so far (e.g. Internet presence with a Directory of Members, Gender Studies Gallery, etc.). Special focus will be on the follow-up from Brno concerning the threats to gender studies in Hungary and other European countries/universities. Then the floor will be open to all present in order to articulate and discuss proposals for the near future, such as developing access to the social media, the organizing of seminars and a Gender Studies Doctoral/Young Researcher Symposium, with the ESSE Conference 2022 on the horizon. New ideas welcome.

Convenors:

Işıl Baş (Istanbul Kültür University, Turkey, isil<at>boun.edu.tr),

Florence Binard (University of Paris, France, fbinard<at>eila.univ-paris-diderot.fr),

Renate Haas (University of Kiel, Germany, haas<at>anglistik.uni-kiel.de),

María Socorro Suárez Lafuente (University of Oviedo, Spain, lafuente<at>uniovi.es).

RT 4: (Un)regulated Bodies in Contemporary Cultural Texts in English

Wednesday 1st September, 17.00-19.00

Taking as a starting point the idea that contemporary advanced capitalist societies regulate certain (posthuman) bodies by means of different strategies and/or policies, this round table will address how robots, clones and other posthuman bodies negotiate such imposed regulations and manage to produce tactics to resist them. For this purpose, we will be looking at contemporary cultural texts from a feminist perspective in an attempt to detect acts of resistance and rebellion against oppressive systems that regulate life. Hence, we will discuss the following questions: Who is responsible for the violent (sometimes destructive), unethical behavior of these regulated bodies? What are the moral and ethical implications of such actions? Which alternatives are offered to and by regulated bodies?

Convenor:

Rocío Carrasco Carrasco

Panelists:

Rocío Carrasco Carrasco (University of Huelva, Spain, rocio.carrasco<at>dfing.uhu.es),
 Carolina Núñez Puente (University of A Coruña, Spain, c.nunez<at>udc.es),
 Maria Sofia Pimentel Biscaia (University of Aveiro, Portugal, msbiscaia<at>ua.pt),
 Libe García Zarranz (University of Trondheim, Norway, libe.g.zarranz<at>ntnu.no).

RT 5: Qualitative Approaches to English Historical Data in a Multimodal Perspective
Wednesday 1st September, 14.45-16.45

This panel will discuss state-of-the-art methods in the linguistic investigation of historical texts, focusing on the contribution that a multimodal perspective can give to the enhancement of qualitative analyses. Unlike in studies of PDE, in English historical linguistics attention to these issues is a relatively recent development (e.g., Meurman-Solin & Tyrkkö 2013; Ratia & Suhr 2017). Moreover, there is now increasing interest in defining a reliable methodology meant to validate the findings of qualitative analyses (e.g., the ICEHL 2018 workshop on “Qualitative evidence and methodologies in historical linguistics”). Instances of good practice will be presented so as to encourage further debate.

Convenors:

Maura Ratia & Marina Dossena

Panelists:

Marina Dossena (University of Bergamo, Italy, marina.dossena<at>unibg.it),
 Tuomo Hiippala (University of Helsinki, Finland, tuomo.hiippala<at>helsinki.fi),
 Maura Ratia (University of Helsinki, Finland, maura.ratia<at>helsinki.fi),
 Massimo Sturiale (University of Catania – Ragusa, Italy, msturial<at>unict.it),
 Carla Suhr (University of Helsinki, Finland, carla.suhr<at>helsinki.fi).

RT 6: Oscar Wilde in the New Millennium: Assessing Critical Approaches
Tuesday 31st August, 17.00-19.00

The organizers aim to illuminate new directions in Wilde studies within the European context. The hybrid and polymorphic identity of Wilde has attracted considerable attention over the years, but academic approaches to such a powerful watershed figure are gradually moving away from the well-trod paths of poststructuralism, postcolonialism, and queer studies. This roundtable will focus on new contemporary critical perspectives on Wilde, including his connections with popular and media culture (celebrity and performance studies), religion (spiritualism, occultism), and prison literature (poignant indicators of this trend are the opening of Reading Prison in 2016 and the National Trust Reading Gaol Tours).

Convenor:

Elisa Bizzotto

Panelists:

Elisa Bizzotto (Iuav University of Venice, Italy, [bizzotto<at>iuav.it](mailto:bizzotto@iuav.it)),

Jane Desmarais (Goldsmiths, University of London, UK, [J.Desmarais<at>gold.ac.uk](mailto:J.Desmarais@gold.ac.uk)),

Laura Giovannelli (University of Pisa, Italy, [laura.giovannelli<at>unipi.it](mailto:laura.giovannelli@unipi.it)),

Katharina Herold (University of Oxford, UK, [katharina.herold<at>bnc.ox.ac.uk](mailto:katharina.herold@bnc.ox.ac.uk)),

Pierpaolo Martino (University of Bari 'Aldo Moro', Italy, [pierpaolo.martino<at>uniba.it](mailto:pierpaolo.martino@uniba.it)).

Seminars

S01: International Perspectives on Learning and Teaching English

Tuesday 31st August, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Katalin Doró (University of Szeged, Hungary, dorokati<at>lit.u-szeged.hu)

František Tůma (Masaryk University, Czech Republic, tuma<at>phil.muni.cz)

Thomas E. Bieri (Nanzan University, Japan, bieri4nanzan<at>gmail.com)

Language teachers continue to face challenges rooted in ongoing developments in education, technology and society. Along with addressing practical aspects such as matching teaching praxis to learner needs, using ICT or innovative assessment effectively, or contending with external requirements, the seminar critically examines current trends in language teaching policies and theories. The seminar aims to share and discuss EFL and ESL experiences in both local and global contexts. Case studies, critical and empirical analyses, evaluations, and reviews regarding developments, innovations, adaptations, and reactions in language education are included.

Slot 1: Tuesday 31st August, 14:45-16:45

1. Tara McIlroy (Rikkyo University, Japan, mcilroy<at>rikkyo.ac.jp)

Metaphors in the Top Global University Project (TGUP): Japanese universities and evolving language policy

Following the example of Europe, East Asian education contexts continue to internationalize with projects such as the Top Global University Project (TGUP) in Japan. Initiated in 2014, the TGUP was designed to develop the global presence of 37 selected universities while increasing their attractiveness for international students. This presentation is focused on metaphors in TGUP policy as they relate to implementation by selected participating universities. There is a need for interpretation of the TGUP during this time of educational change in order to evaluate the success of the project and look at areas of further development. The aim of the presentation is to show how internationalization and policy in the TGUP are being expressed by metaphors in various curriculum and policy documents and then discuss how these may be interpreted. In previous studies, metaphorical schemata for education have been interpreted to show a path or journey, construction, or growth and nurture. This presentation will illustrate how metaphors used in the TGUP website and participating universities reveal that language is being used in ways that may affect the way that the policy is being understood and delivered. The findings have implications for program policy and implementation in a variety of contexts.

2. Thomas E. Bieri (Nanzan University, Japan, bieri4nanzan<at>gmail.com)

Japanese business majors' virtual exchange styles reactions and preferences

The researcher, who teaches elective Business English courses to undergraduates majoring in Business Administration in Japan, was asked by their home university to participate in an ongoing Collaborative Online International Learning (COIL) virtual exchange project which is being supported by the Japanese Ministry of Education, Culture, Sports, Science and Technology

(MEXT). The instructor chose to work with a partner at each of two universities in the USA to do Basic COIL Japanese-English language exchange between their students during the 2019 academic year. Each of the partner educators had specific, but divergent, ideas about how and when to conduct the exchanges. As a result, the instructor saw this as an opportunity to survey students to understand their general impressions of the virtual exchanges and of each style specifically.

The researcher invited the Japanese Business Administration students participating in the exchange to respond anonymously to an online qualitative survey conducted in Japanese following each of the exchange projects. Seventeen students responded to the six open-ended questions on the survey in May 2019 and sixteen responded to the seven open-ended items on the October 2019 survey. The additional item on the second survey asked them to state a preference for one of the styles and explain it. The researcher coded the data to identify any trends and compared the responses. This presentation will outline the differences in styles and the survey results, indicate how the results influenced implementation of exchanges in 2020-2021, and note possible pedagogical implications for others implementing online international exchanges.

3. Éva Szabó (Eötvös Loránd University, Hungary, szabo.eva<at>btk.elte.hu)

ICT reconsidered: Observations from a blended course on integrating ICT into teaching English as a foreign language

Integrating ICT into foreign language teaching has been part of the curriculum on most in-service teacher training programmes in Hungary for the past decade, as ICT tools are seen as having the potential for making language learning effective. Yet, before the pandemic in 2020 observations of trainee teachers' lessons showed that rather than having a clear function in developing language skills, ICT tools were often considered no more than simple add-ons to teaching to entertain the learners. Based on these observations a blended course for trainee teachers of English was designed at the Centre for Methodology of the Faculty of Humanities, Eötvös Loránd University, Budapest, the main aim of which was to develop trainees' understanding of how ICT can help to plan lessons and homework for effective language practice. The course had six 90-minute contact sessions each focusing on a different area of language development, and six online modules each requiring 90 minutes of individual work from the participants.

However, in March 2020 schools and universities closed due to the pandemic and a whole new situation arose. With the lockdown being the new 'normal' at Hungarian universities in the spring of 2021, the course was administered as a 100% online one with modified content according to the perceived needs of EFL teachers teaching essentially online. In order to evaluate the course, feedback was taken from the 26 course participants with the help of questionnaires and a group interview. The proposed talk will summarize the findings of the feedback.

4. Dana Di Pardo Léon-Henri (University of Bourgogne Franche-Comté, France, danaleonhenri<at>gmail.com)

To boldly go... from a dictogloss study to a machine learning project for language teaching

Valued by employers in our globalized societies, plurilingual communication skills are essential for international mobility. It is therefore vital to develop pedagogical techniques that encourage the acquisition of linguistic and cultural skills, since future job candidates who possess these will be more successful in professional networking.

As we boldly venture into the Fourth Industrial Revolution (FIR), the job market is evolving rapidly and the integration of Artificial Intelligence (AI) continues in our private and professional lives. Consequently, the job market is even more competitive and many job candidates may perhaps one day require career conversions. Accelerated language learning, with diagnostic assessment and evaluation through human and machine interaction could serve as a potential solution. Two decades of Information Technology (IT) development have yielded a plethora of pedagogic language tools and resources; however, some argue that these tools remain tedious, limited, dispersed or partitioned. In contrast, AI offers a single entry point into a world of technological opportunities for impartial language assessment and diagnostic evaluation.

This presentation proposes to briefly explain how a three-year dictogloss study with third-year Psychology students evolved into an innovative transversal project which focuses on human interaction with AI, in order to yield standardized diagnostic assessments through real-time personalized training of individual language learners.

5. Teppo Jakonen (University of Jyväskylä, Finland, teppo.jakonen<at>jyu.fi)

Heidi Jauni (Tampere University, Finland, heidi.jauni<at>tuni.fi)

Participating in the English language classroom with a telepresence robot

Videoconferencing is an increasingly common feature of distance learning, not least because of the COVID pandemic. In this presentation, we report observations from an on-going investigation of hybrid education in which a telepresence robot is used to facilitate remote participation in ‘face-to-face’ English classrooms at a university. A telepresence robot is a very specific videoconferencing tool, which differs from many other set-ups in that its user can move the robot and its camera remotely by means of an online interface. This means that, for example, robot-mediated remote students have greater visual control over what they see in the classroom than in ‘regular’ videoconferencing.

In this presentation, we focus on robot-mediated EFL classroom interaction, analysing how remote students participate in classroom situations where participants need to move in the classroom, such as when being assigned to groups. Our data are video recordings from various foreign language classrooms and by using a screen-capture technology on remote students’ computers showing how they experience the classroom through the robot camera, and how they move the robot in it. We approach these data from an ethnomethodological/conversation analytic (EMCA) perspective, with the aim to demonstrate the complex nature of telepresent agency and explore the extent to which the capability for remote movement can sustain the multimodal nature of human interaction. We conclude by discussing how the relatively novel telepresence technology might in the future configure hybrid language teaching environments by making new kinds of interactional competences and forms of adaptation relevant for teachers and students.

6. Rossella Latorraca (University of Salerno, Italy, rlatorraca<at>unisa.it)

Improving EFL pronunciation via emulation in e-learning environments

The usage of digital knowledge-transferring methods has increasingly spread at any level of educational and informal environments, in a wide range of forms and ecologies, from instructional videos, to screencasts, MOOCs (Massive Open Online Courses), webinars, among others. Informed by findings from cognitive psychology and neurosciences, linguistic research has investigated the role played by emulation on Second Language Acquisition. Imitation is the basic

process through which humans learn both motor and cognitive activities, including language-related skills like speaking. The articulation of speech develops as a result of the processing of both motor and auditory input, subsequent to perception and preceding actual (or mental) imitation. Pronunciation features are often overlooked in EFL educational environments, mainly due to time constraints and to the large size of classes. Drawing on imitation learning, activities can be implemented in a digital environment to enhance the acquisition of pronunciation competences by EFL learners, via self-regulated learning, thus tailoring the learning process on the individual's unique learning pace and characteristics. This contribution discusses an e-learning course administered to 262 Italian EFL university students aiming at enhancing English pronunciation learning and awareness via the implementation of a speech recognition software providing modeling examples and live feedback. Learners' performance and their self-evaluations of performance were gathered via pre- and post-course Likert-scale questionnaires and underwent quantitative analysis, to investigate learners' reception and perception of the effectiveness of such an approach.

Slot 2: Tuesday 31st August, 17:00-19:00

1. František Tůma (Masaryk University, Czech Republic, tuma@phil.muni.cz)
Nicola Fořtová (Masaryk University, Czech Republic, fortova@phil.muni.cz)

Fantasy vs Reality: A comparison of recommendations for classroom practice and conversation-analytic findings

Our research project comprised an analysis of how learners and teachers interact in EFL classes. We video- and audio-recorded 18 EFL lessons (multiple video cameras and voice recorders were used) in five different upper-secondary schools in Brno (Czech Republic) and used conversation analysis to uncover the practices used by the teachers and the learners. In this paper we focus on the step beyond the detailed descriptions of the interactional practices and we ask: how are these findings relevant to language teachers and teaching? In particular, we focused on literature intended for teachers (handbooks, journal articles and popular websites) and extracted the passages on errors and error correction, use of the L1 as well as group- and pair-work. By comparing our research findings with the considerations and recommendations that we found in the literature, we identified discrepancies in some of the aforementioned areas, which we will discuss in more detail by bringing evidence from our data and other studies. We conclude that in some areas the actual classroom processes are not reflected in the literature and we will show how conversation-analytic research can help bridge this gap. At the end of our presentation we will briefly outline how students in teacher education programmes can work with some conversation-analytic techniques and findings to better understand the complexity of real classroom episodes.

2. Silvia Kunitz (Karlstad University, Sweden, silvia.kunitz@kau.se)

L2 Interactional competence: Instructional materials created by teacher candidates

This paper illustrates pedagogical materials targeting the development of interactional competence (IC) in EFL classes. The materials were designed by teacher candidates enrolled in a teacher education program in a Swedish university. Within the field of conversation analysis (CA), IC has been defined as the ability to produce recognizable social actions in sequentially fitting positions (Pekarek Doehler, 2019) with a range of linguistic and embodied resources (Markee, 2008). It is

thus a crucial ability for both L1 and L2 speakers of a language (Beth & Hutz, 2014). While there is an increasing body of research on the development of non-instructed L2 IC, research on the design and effectiveness of CA-informed IC instruction is still fairly scant. Moreover, materials for IC instruction in the literature (e.g. Carroll, 2011; Olsher, 2011; Wong, 2011) have been designed predominantly by experienced conversation analysts. The materials presented here, on the other hand, were designed by teacher candidates at the end of a CA introductory course which emphasized the importance of teaching L2 IC in the classroom and illustrated a pedagogical framework that can be used to teach interactional practices. This paper focuses on task sequences designed by three students who targeted, respectively, active listenership during storytelling, topic shift management, and phone openings. These materials attest to the feasibility of designing research-inspired materials for L2-instruction and support the idea of exposing future L2 teachers to CA findings that can help them identify meaningful learning outcomes.

3. Chiara Polli (University of Trento, Italy, chiara.polli<at>unitn.it)

English as a medium and outcome of instruction for the University of Trento (Italy)

This paper presents the major findings of a survey on English as a Medium of Instruction (EMI) on 150 EMI-modules offered at the University of Trento (Italy) in the academic year 2018-19. A questionnaire was used to investigate faculty members' self-evaluation as EMI-users as well as their opinion on institutional and didactic aims, teaching practices, and learning assessment methods, comparing, when possible, their experience in teaching through L1 and L2. While EMI has been associated to teaching *through* English rather than teaching *of* English, the survey's results indicate more complex teaching-learning dynamics which I would call EMOI spiral movement, in which English is the Medium and the Outcome of Instruction. This movement consists of three laps: first, English is initially employed as a tool (medium) to reach general goals at a university level (*i.e.*, to promote innovation and internationalisation); second, English is used as ESP to achieve subject-specific aims (*i.e.*, to develop students' ability to learn and use a specialised language and to improve their professional profile); third, English as a Lingua Franca fosters the development of linguistic but also intercultural competences, thus mediating the shift from the local to the global context for both the University and the students. In light of the Covid-19 pandemic and the consequent shift to online teaching and learning, this paper also discusses the results of the 2018-19 questionnaire in connection with the updated data provided by a pilot investigation on Trento's EMI-teachers regarding their experience with English-taught classes delivered by using online platforms.

4. Katalin Doró (University of Szeged, Hungary, dorokati<at>lit.u-szeged.hu)

The influence of the teacher training program type on trainees' career plans and views on language teaching

Teacher education and educational policies may have an influence, possibly strong, on future teachers' motivation and attitudes towards teaching. Hungary has undergone various changes in its teacher education system, the last major turn being a switch from a five-semester Bologna type MA teacher training built onto a three-year disciplinary BA to an undivided 5 or 6-year teacher education. Very few studies have evaluated the consequences of these program changes or have systematically asked students about their career plans. This presentation aims to compare the teaching related views of 59 Hungarian students in their pre-final, fifth year of studies, enrolled in

the two different types of English teaching MA programs. Data were gathered through an English language essay they wrote in 2017 and 2018 when the two study programs were still running in parallel. The texts were analyzed qualitatively to detect recurring themes and codes. Data shows that students in the Bologna type MA provided a more balanced discussion about the pros and cons of teaching and concerns they had about public education. They had a much stronger and positive future teacher self. They all expressed a wish to teach in the upcoming years regardless of some uncertainties, and they hesitated not between teaching or non-teaching, but rather the level of schooling they would prefer to be involved in, public vs. language schools and private tutoring. In contrast, students in the long track program focused more on the difficulties in a teaching career and criticism of the training program.

5. Andrea Ágnes Reményi (Pazmany Peter Catholic University, Hungary, remenyi.andrea<at>btk.ppke.hu)

Long-term mobility for public education teachers in the European Union: Policy steps, research results

Multilingualism, mobility and tighter integration are expected to enhance the success of the European Union (EU). The mobility of teaching professionals has been emphasised in the EU's educational agenda. Still, to this day, no satisfying solution has been found for transnational long term (5-10 month) mobility of primary/secondary school teachers across EU countries, either through a centrally organised teacher exchange programme or through decentralised ones. The European Commission (EC) was planning to introduce such a programme for over a decade, in two waves (2002-2006, 2010-2013). The Erasmus+ programme (2014-2020) has finally included long-term teacher mobility, where, instead of a central selection procedure, the partner schools within a funded project may decide on sending or receiving school staff. The programme, however, looks less successful than expected.

This presentation overviews related policy making steps by the European Communities / EC. Then the focus will be on the key results of related research stretching 15 years, falling into three phases: a large-scale questionnaire-based study about the willingness of foreign language teachers across the EU to participate in such a programme (N = 6,251), an interview-based study on the perceived advantages and obstacles of such mobility with Hungarian-L1 English teachers (N = 67), and a questionnaire and interviews with Erasmus+ project coordinators on why they avoid exploiting the opportunity of long-term staff mobility (N = 88, N = 3). The presentation aims to explain the failure of that Erasmus+ programme component, and ends with recommendations on how to proceed.

S02: Borrowings and Loan Translations from English Multi-word Units in other European Languages

Wednesday 1st September, 10:30-12:30

Co-Convenors:

Ramón Martí Solano (University of Limoges, France, ramon.marti-solano<at>unilim.fr)

José Luis Oncins Martínez (University of Extremadura, Spain, oncins<at>unex.es)

Phraseological borrowings and loan translations from English are a widespread linguistic phenomenon. which concerns idioms and other multi-word units such as collocations, conversational formulae, proverbs, slogans, etc. They can be identified and analysed in translated texts, subtitled and dubbed films, blogs, academic texts and especially in the press. This seminar

will focus on corpus-based, state-of-the-art research in one or several European languages. Topics can include institutionalization, lexicalization, lexico-grammatical adaptation, variant forms, semantic calques vs native semantic extensions, pragmatic adaptation, frequency of use, usage according to text types, vernacular idioms vs phraseological calques, borrowings vs loan translations, calques of phraseological patterns.

1. Henrik Gottlieb (University of Copenhagen, Denmark, gottlieb<at>hum.ku.dk)

Danish phraseology: Direct vs. indirect Anglicisms

Why do Danes now say *skudtogdræbt* [shot and killed] when *skudt* used to be lethal? And when people say goodbye with a *Jegelsker dig* [I love you], why do they copy an American construction? Questions of that nature occupy many observers in Denmark and elsewhere (Peterson & Beers-Fägersten 2018), and in this presentation I will try to provide some answers.

Based on my data compiled for the international GLAD project (GLAD 2020; Gottlieb forthcoming), my presentation will investigate a number of English-inspired multi-word units in Danish, focusing on two sets of questions:

- 1) Are *directly* borrowed English stock phrases *bona fide* Anglicisms, or are they instances of code-switching? And what types of these ‘intertextual’ phrasemes have been most successful in Danish?
- 2) Why are certain English multi-word units turned into loan translations and calques in Danish, and how do these *indirect* Anglicisms fare vis-à-vis direct loans – or existing Danish constructions?

Do they represent new meaning, are they stylistically or pragmatically marked, and may they replace established Danish phrasemes?

This diachronic study sets out to tackle such questions, departing from usage as documented in Danish dictionaries, text archives, and corpora – showing developments from the 19th to the 21st century (Gottlieb 2020). With case stories from Danish phraseology, this presentation focuses on the scope and ramifications of the influence exerted by English since the first waves of the French *anglomanie* (Saugera 2017) hit the Danish shores some two hundred years ago (Sørensen 2003).

2. Sabine Fiedler (University of Leipzig, Germany, sfiedler<at>uni-leipzig.de)

“Das ist der magic moment beim Risottomachen” – Phraseological borrowings and loan translations from English in the German language

Phraseological Anglicisms are a widespread linguistic phenomenon (Furiassi et al. 2012, Fiedler 2014). This paper presents the findings of an empirical study on their use in a German TV cooking show. The phraseological units found in the dataset include direct borrowings, loan translations (calques) and hybrid constructions, which can be further classified into sentence-like items (e.g. *Ich bin fine* [‘I’m fine’]) and word groups (e.g. *just in time*). A special type, which has the character of phraseological terms, are English multi-word expressions that denominate dishes (e.g. *Surf and Turf*). Phraseological Anglicisms fulfil several discursive functions in the show. First, they are used as fillers, i.e., the hosts insert set phrases in English to give their speech a more lively, modern and colloquial flavour. Second, phraseological Anglicisms serve to bridge gaps in the program where people maybe do not know what to say and how to react. As pre-fabricated constructions that can be reproduced easily, their use can facilitate communication, and the origin of the reproduced material does not seem to matter. Third, English constructions are often found in

judgements in order to either emphasise favourable assessments or to alleviate negative evaluations.

3. Biljana Mišić Ilić (University of Niš, Serbia, bmisicilic<at>gmail.com)

Not my cup of tea or must have: calques and borrowings of English multi-word units in Serbian

In the prolific literature on linguistic borrowing from English into other languages, phraseological borrowing seems to remain an understudied area. Attempting to address this topic in relation to Serbian, this corpus-based study analyzes several multi-word borrowings from English into Serbian, which occur in oral and written communication and the media, in non-professional use. The examples include multi-word units *must have*, *all inclusive*, *doing business lista*, *stakleniplafon* ('glass ceiling'), *nemabesplatnogručka* ('there's no free lunch'), *nijemojašoljačaja* ('not my cup of tea'), taken from three e-corpora of contemporary written Serbian, as well as a personal corpus of contextualized examples from the press.

Following the theoretical and methodological frameworks for the study of phraseological anglicisms and the pragmatic approach to the study of borrowing (Furiassi, Pulcini & Rodríguez González 2012; Fiedler 2014, Fiedler 2017; Andersen, Furiassi & Mišić Ilić 2017; Furiassi 2018), the paper deals both with the formal and functional aspects of the analyzed multi-word anglicisms. Structurally, they are classified into different syntactic types (compounds, NP collocations, irreversible coordinated constructions, phrasemes, and sentences), while according to the type of adaptation process they may be direct borrowings, various types of hybrid borrowings, and indirect borrowings (loan translations, calques). From the pragmatic perspective, the qualitative analysis involves the discussion of genre, discourse, cultural and social contexts relevant for the use of these multi-word anglicisms.

4. Alicja Witalisz (Pedagogical University of Kraków, Poland, alicja.witalisz<at>up.krakow.pl)

Multi-word loans in the making: from a loanword to a loan translation and back. Nativization techniques and speakers' lexical choices

In language contact research, a borderline is usually drawn between loanwords (lexical loans) and loan translations. Seen as having resulted from divergent borrowing mechanisms: morphemic importation and morphemic substitution, respectively, the two categories are often studied separately from each other. This contribution addresses in one study these and other types of polymorphemic and multi-word contact-induced innovations, and placing them on a decreasing foreignness scale brings to light the coexistence of different lexical realisations of a single foreign etymon, i.e. the interchangeable usage of semantically equivalent loan types by the recipient language speakers. The quartet of language contact outcomes, extending from contact-induced loanwords to contact-inspired loan creations, is particularly well suited to exploring the decreasing degree of foreignness of multi-word foreign expressions and the nativization process realised through lexical substitution. Adopting an onomasiological and usage-based perspective, we examine, through a corpus-assisted search, authentic communication acts illustrating the recipient language users' individual choices that vary between zero-nativized loanwords (e.g. the English-sourced Pol. *e-book*, *Black Friday*, *think tank*) and their partially or completely nativized synonymous variants (cf. Pol. *e-książka*, *Czarny piątek*, *zaplecze intelektualne* lit. 'intellectual

background', respectively). One of the research questions is whether the coexisting loan types varying in the degree of foreignness are mere consecutive stages of the expected nativization process or whether their usage is motivated by some extralinguistic factors. We set out to explore whether any specific communicative purposes potentially determine the recipient language users' preference for different nativization techniques reflected in their lexical choices.

S03: Teaching and Learning EFL Grammar

Wednesday 1st September, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Clotilde Castagné-Véziès (Université Lumière Lyon 2, (CeRLA), France, clotilde.castagne-vezies@univ-lyon2.fr)

Jelena Vujić (University of Belgrade, Serbia, jelenajvujic@gmail.com)

Viviana Cortes (Georgia State Univ. USA, vcortes@gsu.edu)

In the last decades, the role and place of grammar in language classes has been questioned and greatly reduced. This seminar aims to explore the place and role of English grammar in the teaching and learning of English as a foreign language, in secondary schools and at university. The stress will be laid on grammatical representations and the use of metalanguage, as well as on explicit grammar-teaching skills, in the perspective of the current CEFR task-based communicative approach. The seminar will also present new teaching practices and explore grammatical metacognition through corpus-based studies.

Slot 1: Wednesday 1st September, 14:45-16:45

Subtheme 1: Grammatical representations and metalanguage, 14:45-15:45

1. Joost Buysschaert (Universiteit Gent, Belgium, joost.buysschaert@ugent.be)

Ilse Depraetere (Université de Lille, France, ilse.depraetere@univ-lille.fr)

English grammar in higher education: report on a questionnaire

In this presentation, we will report on the views on the teaching of English grammar in higher education expressed in a survey in which 71 course instructors participated. Our initiative was inspired by the observation that a course in English grammar is a well-established part of the curriculum in English programmes in higher education. Yet the specific role of explicit grammar teaching in the context of language and linguistics programmes in higher education has received little attention in the research literature.

The aim of our questionnaire was to get a better view on the aims of these courses: do course instructors and programme directors view them as crucial to enhancing language proficiency or are they rather conceived of as a fundamental brick in general academic training and/or training in linguistics?

The questionnaire included questions that probe into the aims of English grammar courses at HE level and the teaching materials deemed the most relevant to reaching them. Another set of questions inquired into the kind of metalanguage that students are supposed to acquire, again, with a view to reaching the course objectives, and the cross-course collaboration in terms of approaches and terminology used. Apart from giving quantitative overviews with the key findings, we will also briefly reflect on some of the rich set of comments that the respondents added.

2. Lyndon Higgs (Strasbourg University, France, higgs@unistra.fr)

Does grammar still have place in the teaching of English in French secondary schools?

This paper will begin by briefly examining the place that grammar occupies within the training programmes for French state secondary school teachers of English. It will then go on to examine how a group of trainee English teachers in the French education system deal with grammar in their classroom, and more generally what their perceptions and representations of grammar are with respect to teaching English.

The study is based on a corpus of questionnaires and interviews carried out two years running (2018-2019 and 2019-2020) during a seminar entitled “English grammar and secondary school English teaching”, which was part of a second year Master’s programme in teacher training, leading to certification in the French public school system. One of the seminar’s objectives was to highlight the links between the theoretical linguistics component of the French national competitive exam (the “CAPES”), normally needed to enter the second year of the Master’s program, and the teaching practice that the students were completing, as well as to explore more generally the role of grammar within the broadly task-based approach to language teaching that is recommended by the French national authorities.

The participants all completed four questionnaires, each of which explored a different aspect of their perceptions and representations of grammar. Each questionnaire contained approximately seven questions incorporating Likert scale responses, followed by the possibility to develop freely their responses. Semi-structured individual interviews were also conducted.

Although it is inevitably difficult to draw general conclusions from such a small corpus (around 40 participants), this pilot study has allowed for initial insight into the subject, and these findings, along with some suggestions for improving the teaching and acquisition of grammar in the French teacher-training system, will be developed during the presentation.

3. Clotilde Castagné-Véziès (Université Lumière Lyon 2, (CeRLA), France, clotilde.castagne-vezies@univ-lyon2.fr)

« Doing grammar » in an English class in French secondary schools: what does it mean and what does it represent to trainee English teachers in the French education system?

This study is based on a corpus of questionnaires completed by second-year students of the Master’s programme in teacher training at Lyon 2, Amiens and Strasbourg universities. The survey was carried out two years running (2018-2019 and 2019-2020). The same questionnaire was also completed by experienced English teachers who are currently training for the high-level Agregation interne certification. Partly based on Josse’s typology of « grammatical moments » (2018-3, 18), for each cohort the questionnaire explores the participants’ awareness of « doing grammar » in their English class in secondary schools, as well as their confidence to answer unexpected questions from their students. It investigates why they might find it difficult and it inquiries about the teachers’ knowledge of explicit grammar approaches in the action-based approach to language teaching that is currently recommended by the French Education Board. The survey includes some questions on the participants’ perception and knowledge of French grammar and whether they use it when they teach English grammar. This survey study, in which 100 trainee/experienced English teachers participated, is based on a qualitative method, using multi-item scales, as well as a few open-ended questions. The key findings allow for some insight into teachers’ grammatical representations and attitudes. It also tackles the issue of the use of

grammatical metalanguage and terminology and asks whether it is considered by English teachers as an impediment to the teaching of grammar.

Subtheme 2: Explicit grammar teaching, 15:45-16:45

4. Jelena Vujić (University of Belgrade, Serbia, jelenajvujic<at>gmail.com)
 Tamara Aralica (University of Belgrade, Serbia, vtalarica<at>gmail.com)

How much does explicit grammatical instruction contribute to the overall grammatical competence in EFL students in Serbia

Despite numerous advocates for communicative approach to EFL teaching (which normally excludes explicit grammatical instruction), in Serbia, teachers still seem to find a strong foothold in teaching grammar.

This paper explores the following: 1) how much actual progress in students' (computing) grammatical competence is achieved by formal grammatical instruction in English; 2) what comes out as a final result in those students who ultimately reach C2 level of language knowledge at the end of their university studies; 3) to what extent the level of grammatical competence contributes to the overall communicative competence.

For the purpose of answering such questions, a case study was conducted which focused on testing certain grammatical issues which Serbian EFL students tend to find problematic to acquire (subjunctives, articles and present perfect, among others) among the following groups of students: a) secondary-school students with B1-B1+ level of language knowledge, b) college-applicants for the English Department (B2- level), c) first-year college students with major in English with B2+/C1- level, and d) third-year college students at the same department (C1/C2 level). Each group had different number and types of weekly contact hours of formal instruction in English grammar per year (varying from high-school instruction to additional tutorials to university courses in descriptive grammar) totaling in two to six years of formal instruction in grammar. The testing performed in the case study included both elicitation exercises and applied grammar exercises through translation tasks.

5. Ljiljana Mihajlović (University of Nis, Serbia, ljiljana.mihajlovic<at>filfak.ni.ac.rs)
Error correction exercises in teaching and learning grammar

Due to the long-standing emphasis on achieving communicative competence in English teaching and learning, the importance of grammar knowledge has gone unrecognized to a considerable degree even at university level. However, this general trend may not be the best choice in training future language professionals, because, for them, communicative competence should not be the only goal of instruction and studying. It is important that they have both implicit and explicit knowledge of grammar, especially if they intend to work as teachers of EFL, because that will enable them to, among other things, identify and correct their pupils' grammar errors, and provide appropriate explanations, examples and exercises that would remedy the problem. A small-scale study about students' competence in error correcting as well as their attitudes towards it was conducted with third-year students at the English Department at the Faculty of Philosophy, University of Nis, Serbia. The students did several exercises consisting of individual sentences and larger contexts, made using the grammar errors those same students had made in the previous two years. Their competence in error correcting was analyzed and classified with respect to error type,

context length, and error incidence. The results show that context length and error incidence have a significantly greater impact on the number of successfully identified and corrected errors than error type. They also confirm the hypothesis that error identifying is a skill that needs more attention than actual error correcting. The attitude questionnaires show that the students consider error correction a very important skill they should develop further.

6. Marcela Malá (Technical University of Liberec, Czech Republic, marcela.mala<at>tul.cz)
From Conscious to Unconscious Use of Grammar

An important component of communicative competence is communicative language competence the important part of which is linguistic competence. Within linguistic competence a major role is played by syntax. According to CEFR the syntax of the language of an educated native speaker is complex and to a large extent unconscious. With regards to the grammatical accuracy of advanced EFL learners, they should also maintain grammatical control of complex language. In other words advanced EFL learners should demonstrate unconscious use of complex grammar as competently as native speakers. The paper explores the importance of teaching advanced grammar to university students who study English as their major mainly with reference to non-finite structures which advanced non-native speakers do not use as frequently as they should (Parrott 2010). The reason may be that the EFL learners employ the avoidance strategy due to their incomplete or inadequate knowledge of these structures. The paper uses examples of non-finite structures from student writing at MA level and also considers the quality of the treatment of non-finite structures in advanced grammar reference books intended for self-study.

Slot 2: Wednesday 1st September, 17:00-19:00

Subtheme 3: New teaching practices, 17:00-18:00

1. Cécile Cosculluela (University of Pau, France, cecile.cosculluela<at>univ-pau.fr)
The English Verb Equation, Formulas, and Matrix

This presentation focuses on an original approach to the grammatical study of verb phrases (VP). A new tool is introduced to aid with the student's confusion regarding the infinity of forms phrases can appear to take, which is generally quite an overwhelming issue for learners. This tool has been successfully used in the classroom as it enhances students' understanding by uncovering the essential logic behind verb phrases.

The literature regarding the verb phrase is still evolving. Berland-Delépine's system of conjugation is detailed but doesn't tackle core operations. Depraetere and Langford's offers a more global perspective with 8 tenses, which, combined with the progressive aspect, add up to 16 forms. Larreya and Rivière take a step forward by identifying a VP formula. The new VP system highlighted here is summed up by the verb equation – a series of six mutually exclusive pairs of operators we systematically choose from when giving a form to a verb in a simple sentence. This equation brings to light all possible combinations of operators (or formulas) using a few simple rules. It shows the logical units at the basis of the whole VP system, thereby making it easily accessible. The equation is further expanded in an all-encompassing verb matrix (with examples in active and passive voices, and with a modal) that is a synoptic, didactic tool to master verb forms – see summary version below. The full version includes key words and diagrams for the invariant of each operator.

2. Charles-Henri Discry (RECIFES, Université d'Artois, France, chenri.discry<at>univ-artois.fr)

The Reasonable Degree of Doubt [RDD]

This talk is about the first steps of what is intended to be a large-scale and interdisciplinary research project on doubting in teaching practices. The aim of the paper is to show how RDD can be instilled in English as a Foreign Language [EFL] classrooms and the benefits it can yield.

The presentation will contain three parts: a definitional component whereby RDD will be defined, a theoretical component in which the researchers will try to tie the concept both to philosophy and to existing research output in education and, finally, a practical component consisting of real examples when doubting was introduced into the classroom.

The researchers will attempt to show the centrality of doubting and the surprising fact that it has been undertreated in current educational research. Drawing philosophy into the picture will also allow a contrast between RDD on the one hand and critical thinking (*esprit critique*) and questioning (*questionnement*) on the other. In order to illustrate the researchers' point, 'doubting moments' will be provided to the audience to show how it was experienced and experimented by the Principal Investigator in his 1st-year grammar classes at the University of Artois in France.

After the existence of doubting has been demonstrated, the researchers will try to understand better how it unfolds and the extent to which RDD can be turned into a teaching relatively easy and ready-to-be-used tool or method.

3. Hélène Josse (Sorbonne Nouvelle (PRISMES – SeSyLIA), France, helene.josse<at>univ-paris3.fr)

Marine Riou (Lumière Lyon 2 (CeRLA), France, marine.riou<at>univ-lyon2.fr)

Playing with Syntax: Can a serious game help university students analyze noun phrases?

In French universities, it is now widely accepted that students majoring in English Studies should be taught grammar. Questions remain as to what should be taught (linguistic awareness or mastery of written/oral skills) and how it should be taught. Using an experimental design, our action-research addresses the latter issue and explores the impact of a serious game on students' performance and learning experience in two French universities.

We targeted a module in which students learn to analyze the structure of the noun phrase in English. 2019/2020 corresponds to the experimental group: the students played a serious game in class. 2020/2021 corresponds to the control group, the game being replaced with an equivalent but non-playful activity. We present preliminary quantitative and qualitative results on student feedback and exam papers. We included three variables:

- Skill 1: identifying the headnoun
- Skill 2: delineating the phrase
- Skill 3: segmenting and labeling pre- and post-modifiers

We considered each skill to be acquired if a student gave the correct answer for at least 5 out of 6 items. Skill 1 was acquired by 93% (203/218) of students, Skill 2 was acquired by 53% (115/218) of students, and Skill 3 was acquired by 66% (144/218) of students.

We relate these encouraging results to student feedback, arguing that a serious game can sustain motivation over an extended stretch of time. More generally, games can be an effective alternative

when Task-based Learning and Teaching is not an option for developing abstract skills such as formal syntactic analysis.

Subtheme 4: Grammatical metacognition, 18:00-19:00

4. Viviana Cortes (Georgia State University, United States, vcortes@gsu.edu)

Corpus-based grammar instruction in ESL/EFL teacher training

Teaching English grammar to native speakers of English who are preparing to become ESL/EFL teachers has been reported to be more challenging than expected. Being educated native speakers of the language, these teachers-in-training can fluently control grammar in their language use, but they lack basic knowledge of word classes, grammatical functions, and appropriate metalanguage for grammatical analysis (Borg, 2006; Williamson & Hardman, 1995). In addition, when preparing micro-lessons for their training courses, they make extensive use of their own grammar intuition, which in many cases may be wrong.

This presentation reports a study that analyzed the reactions to corpus-based grammar of a group of prospective ESL/EFL teachers enrolled in a graduate program in applied linguistics in the United States. The participants were all native speakers of English who had little or no exposure to previous formal grammatical training. Data collected from surveys and interviews as well as these prospective teachers' grammatical metacognition were analyzed to study their attitudes towards learning descriptive English grammar before and after they took a grammar course in their graduate program. The analyses showed that these teachers did not consider grammar important for their teacher training and that most of their grammar knowledge came from prescriptive rules learned in grade school. The post-course data revealed that most teachers had learned about the importance of grammar for their careers as language teaching as well as ways to incorporate corpus-based grammar into their teaching.

5. Mari Carmen Campoy-Cubillo (Universitat Jaume I, Castellón, Spain, campoy@uji.es)

The potential of English online dictionaries for grammar learning and instruction

Online lexicography has undergone a significant development towards accessibility and the development of multimodal dictionary affordances. This progress in online lexicographical tools has not been reflected in the actual use of dictionaries in the classroom. This situation is due to the lack of e-dictionary skills training both for teachers and students, as well as the scarcity of appealing materials for e-dictionary use tasks.

This presentation discusses the role of online dictionaries in the teaching of English grammar. Based on a CEFR approach to dictionary skills (Campoy-Cubillo 2015), it shows how teachers may take advantage of online dictionaries as part of their students' language learning resources. The focus of the presentation will be the description of those dictionary skills that are needed to locate, understand, interpret, evaluate, record and implement grammatical information contained in lexicographical tools. The assessment of dictionary digital skills as part of the dictionary skill training is an important aspect of the proposal. Research on e-dictionaries and their online format and typography (Lew, Liu, Campoy-Cubillo and Edo-Marzá 2019) should become part of the e-dictionary training practice and may be conducive to student motivation and learner autonomy (Zhou and Wei 2018, Elaish et al. 2018) while using e-dictionaries for language learning.

12. Pascale Manoïlov (Université Paris Nanterre, France, pascale.manoilov<at>parisnanterre.fr)

Agnès Leroux (Université Paris Nanterre, France, agleroux<at>parisnanterre.fr)

Expressing the past in English - a secondary school learner's corpus-based study

Although secondary school L2 learners might represent the largest group of foreign language learners in developed countries, researchers have so far given very little attention to this type of population (Collins & Muñoz, 2016), with regards to their grammatical development within the CEFR task-based approach. The present study explores this issue within the frame of spoken peer-interactions, among 14-year-old French pupils in their fourth year of studying English as a foreign language. They were video-recorded while performing an information-gap task (Ellis, 2003) and the interactions were transcribed to analyse their language development.

We focused on the capacity of the learners to refer to past events, and looked more in detail into the data in order to characterise how reference to the past is construed and constructed by students. We coded the transcriptions with a semantic oriented set of parameters to outline all the linguistic markers the learners use when they speak about the past. Our findings suggest a classification from an exclusive use of adverbials and lexical items interspersed with a few occurrences of 'was', to their using the preterit, first with irregular and then with regular verbs, according to the levels of the students.

With this work, we contribute to the sketching of the grammatical abilities of students engaged in spoken interactions, at a given stage of their learning process. We then discuss these findings in relation to the French curriculum and gauge their implications for second language research and teaching in secondary schools.

S04: English for Specialised Purposes & Humour

Monday 30th August, 16:30-18:30, Tuesday 31st August, 10:30-12:30 and 14:45-16:45

Co-Convenors

Shaeda Isani (University Grenoble-Alpes, France, shaeda.isani<at>gmail.com)

Miguel Ángel Campos-Pardillos (University of Alicante, Spain, ma.campos<at>ua.es)

Katia Peruzzo (University of Trieste, Italy, kperuzzo<at>units.it)

Michel Van der Yeught (Aix-Marseille University, France, michel.vanderyeught<at>univ-amu.fr)

Despite research on humour in certain ESP disciplines (medical gallows humour, lawyer jokes, 'headlines'...), approaches to related lines of enquiry (ESP pedagogy, linguistics, translation studies, corpus linguistics and fictional representations in specialised environments) remain rare. Numerous cognitive, social and psychological paths invite research in specialised humour. Yet, the richest field is probably the insider/outsider theme which permeates specialised communities. Other lines of enquiry may bear on ethical issues and the correlated notion of acceptability. While specialised humour is often a means of bonding and stress-reduction, it also breeds sexism, harassment and even racism in ESP teaching, disciplinary or workplace contexts.

Slot 1: Monday 30th August, 16:30-18:30

1. Miguel Ángel Campos-Pardillos (University of Alicante, Spain, ma.campos<at>ua.es)

‘I wish you a (reasonably) Merry Christmas, and a Happy New Year (twelve (12) months from the date hereof)’: approaching legalese through humour in the ESP classroom

Given the human stakes involved, Law and Medicine appear to leave no room for humour. While this certainly applies to formal settings (Tsakona 2017), it is not so concerning informal communicative practices, e.g. “graveyard humour” in Medicine and “gallows humour” in Law. A salient subject in law-related humour is the professions themselves, as demonstrated by American lawyer jokes with negative clichés regarding ethics or greed. However, for pedagogical purposes, jokes based on such clichés may perpetuate negative perceptions of legal professionals (Litovkina 2009). Thus, shifting the focus towards language through a register-based approach helps to diminish this risk while allowing for meaningful pedagogical input. This paper discusses the role of language-based humour based on a metapragmatic awareness of legal language (Campos 2016) in teaching Legal English to highlight expert/lay miscommunication. This approach may be used at varied degrees of professional specialization: prospective translators or applied languages students benefit from a “soft” approach to law which facilitates first contact with the subject domain and helps to overcome resistance towards unknown content; for expert users, legal language-based humour makes non-English speaking judges and prosecutors learning legal English aware of similar practices in their own languages and how they may be reproduced (or avoided). In both cases, humour is a valuable pedagogical tool by preparing linguists and translators to mediate between experts and lay addressees, and professionals to adapt their legal register to communicate with the lay public and with other legal professionals whose English skills are more limited.

2. Audrey Cartron (Aix Marseille University, France, audrey.cartron@univ-amu.fr)
Characterising humour in English for Police Purposes

Police officers sometimes use jokes with outsiders (i.e. members of the public), in order to reduce tensions when dealing with criminals but also witnesses and sometimes victims (Bayley & Bittner 1984; Rock 2017). However, the most recurring uses of humour occur in peer-to-peer conversations. Language jokes play an important role in stress reduction and detachment from the darkest aspects of a both physically and emotionally demanding job (Poteet & Poteet 2000: v). Humour is a necessary defence mechanism regularly used by police officers in English-speaking countries, as well as an essential characteristic of police culture and more specifically of the informal “canteen culture” mostly shaped by operational officers (Davies & Thomas 2003: 683). Language jokes also create cohesion and reinforce internal complicity and solidarity among insiders, i.e. members of the specialised community, emphasising the idea that the police are ‘one big happy family’ (Marra 2013: 180). This paper focuses on the different forms of humour pervading police language in English. Several features of this specialised humour can be identified. They include parodying formal police terms with jocular variants, using mordant gallows humour, self-deprecating jokes, as well as coarse words and expressions. Police humour also raises ethical questions because of its emphasis on violence, machismo, sexism and racism. Finally, specialised humour provides an entry point into the specialised community. Hence, it would be both interesting and entertaining to introduce police language jokes in ESP classrooms, which is the final aspect addressed by this presentation.

3. Belinda Crawford Camiciottoli (University of Pisa, Italy, belinda.crawford@unipi.it)
The Multimodal Expression of Humour in University Lectures: Some Insights for ESP

Humour scholarship is a fertile interdisciplinary field drawing from psychology, sociology, and linguistic pragmatics to enhance our understanding of how people engage in humour during social interaction. This multi-faceted nature has stimulated considerable interest among discourse analysts who have investigated the expression of humour in a variety of communicative situations. In academic settings, some studies have described the linguistic features of humour found in lecture discourse (Nesi, 2012; Wang, 2014), highlighting a rich range of functions and interpersonal meanings. Yet non-verbal cues, such as gesturing, gaze, and prosody, also have an important role in communicating humorous intention in oral academic discourse (Fortanet Gómez & Ruiz-Madrid, 2016). The aim of this paper is to explore how university lecturers convey humour both linguistically and extra-linguistically from the perspective of intersemiotic complementarity. The analysis is based on video-recordings of lectures and their corresponding transcripts extracted from an annotated multimodal corpus of video clips designed for use in ESP settings. The methodological approach integrated corpus software to identify linguistic expressions of humour with multimodal annotation software to display and analyse co-occurring non-verbal cues. The results suggest that linguistic and extra-linguistic features have a synergistic relationship in humorous episodes, which may be grounded in culture-specific meanings and thus potentially problematic for L2 listeners. The findings can be used to inform teaching strategies for assisting ESP learners in successfully processing humour as a particularly challenging task for them on both the cognitive and linguistic levels.

4. Isabel Espinosa Zaragoza (University of Alicante, Spain, isabel.espinosa@ua.es)
Puns in the cosmetic industry: humour as a marketing technique

The constant proliferation of new cosmetic products fostered by current aggressive consumerism demands for new colour terminology to create brand distinctiveness. This study focuses on the different mechanisms involved in metalinguistic joke creation in colour names by OPI, a nail polish brand. By means of a manual compilation of their current permanent and limited-edition collections retrieved from their webpage (www.opi.com), it is made evident that out of the over 250 nail varnish colours available, almost half exude some sort of play on words. Examples of tongue-in-cheek colour names (e.g. *Blue my mind*, *Machu Peach-u*, *I Just Can't Cope-acabana*) are explored to analyse the mechanisms by which ambiguity formation is achieved through idiomatic expression or phrase modification (e.g. homophony, homography, paronymy, morphological reanalysis [Balteiro, 2016], morpheme inflation [Seewoester, 2011], etc.) to determine if their ambiguity is phonological, lexical or syntactic. This study sheds light on the diverse intentional linguistic distortions and word manipulations utilised as an effective marketing communication strategy with humorous intent to play with consumers' expectations. These colour names are always accompanied by contextual linguistic information in form of a description which functions both as a cue for the humorous mode of the shade name as well as colour meaning assistance. Furthermore, the paper discusses if the production of humorous effects positively impacts brand influence associations, persuasion, approachability image, appeal and distinctiveness.

Slot 2: Tuesday 31st August, 10:30-12:30

1. Ekaterina Golubkova (Moscow State Linguistic University, Russia, katemg<at>yandex.ru)
Maria Ukhanova (Moscow State Linguistic University, Russia, umhanova<at>mail.ru)

Jokes and Humour in the Digital Environment

Over the last few decades humour has found itself in a new dimension: the internet has welcomed a new digital era for jokes. While preserving the two key functions of jokes – to build and reinforce communication and to provide emotional relief – jokes are being converted into multimodal phenomena operating in the form of memes, virals, mani photos and phanimation and as such contributing to cyber-humour (Shifman 2007). Our analysis of 600 internet jokes has highlighted two features to be considered while dealing with ‘digital’ humour. Firstly, the so-called cognitive dissonance (Festinger 1957) is better, or at least somewhat differently, overcome in internet jokes due to the following factors: (1) the multimodal nature of internet; (2) weaker psychological tension (readers can allow themselves more time to overcome cognitive dissonance). This contributes to the rising popularity of jokes as a type of humorous discourse and accounts for their ‘revival’ in the digital dimension. Secondly, the Construction Grammar approach to the structure of jokes (Fillmore *et al* 1988) has revealed the mechanism of creating humorous effect due to the overlapping of certain lexical-grammatical constructions which contribute to cognitive dissonance at different levels (lexical, syntactical, phonetical and extralinguistic). In order to decode a joke, the reader attempts to relieve cognitive tension at all levels simultaneously, otherwise humorous effect is not achieved.

2. Laurence Harris (Sorbonne Nouvelle University, France, laurence.harris<at>sorbonne-nouvelle.fr)

‘My word is my CDO-squared’: an enquiry into ‘bankspeak’ humour via a diachronic study of Bank of England Governors’ discourse

The study of humour in the context of financial English yields interesting findings as regards the culture of specialised communities; it can lead to a better understanding of professional practice and behaviour. This presentation draws on the theory defined by Michel Van der Yeught (2016) which views ESP as a specialised variety of English borne through intentionality. It studies humour in institutional discourse produced in the City of London via a scrutiny of the annual speeches delivered at Mansion House by Bank of England Governors from 1946 – when the Bank was nationalised – to today. After highlighting the key role played by humour in UK business communication (Lewis 2006), we will proceed to analyse the main forms of humour (Gendrel & Moran 2005) we have come across in our diachronic study of the speeches (irony, parody, self-deprecation) as well as the purpose of such usage – connection, inclusion, persuasion, facework (Charaudeau 1995, Brown & Levinson 1987). Humour may provide a key to decoding the rules and rituals of the financial community (Boussard 2017). Special attention will be paid to puns, storytelling and metaphors as vehicles of humour and the way gender and political issues have led to reajustments over time as the audience for the speeches has expanded beyond the confines of the City. A final investigation of humour aimed at Bank of England discourse over the same period via the British press, cartoons and an episode from a satirical TV programme (*Yes Prime Minister* 1987) completes the study.

3. Shaeda Isani (University Grenoble Alpes, France, shaeda.isani<at>gmail.com)

Judicial courtroom humour: questions of propriety and prerogative

After presenting the various areas of judicial humour, we examine a sampling of judicial humour in UK courts and language strategies used. For Oakley & Opeskin, judicial humour “oils the wheels of justice” (2016: 82) by humanising, demystifying, easing tensions, clarifying... For Prosser, however, “[T]he bench is not an appropriate place for levity” (in Lebovits 2018: 272). We examine these stances in the light of locus, event and propriety. We next focus on the notion of forum, i.e. the addressees of judicial court humour, the inter-professional stakeholders. We consider concepts of shared discourse, conversational reciprocity and complicity to analyse how “humour reinforce[s] or reproduce[s] status differentials, authority relations and organisation and professional hierarchies” (Davis & Anleu, 2018: 15). Confirming the tenet that authority to make humour depends on hierarchy, we identify the judge as the primary initiator of courtroom humour, and its use as the prerogative of the Bench. Judicial courtroom humour thus becomes another indicator of unbalanced professional courtroom interaction. We conclude by showing that though the most influential professional in court is considered the prosecutor (Davis 2005), in terms of controlling courtroom interaction, the Bench rules.

4. Larissa Manerko (Lomonosov Moscow State University, Russia, wordfnew<at>mail.ru)

Multimodal playfulness and humour in various kinds of academic discourse

Over the last decades much attention has been paid to academic discourse and its requirements, instructions and proficiency development. But the norm is changing and academic writing is becoming less formalized (Hyland, Jiang 2017) associated with multimodality, which is sparked by linguistic, sociosemiotic and interactional interests (Halliday 1993). Humour is not usually acceptable in written academic interaction, but sometimes we come across it even in serious texts. This paper focuses on multimodal means combined with humour in special knowledge mediation. Language use is coordinated by language personalities, sometimes conditioned by socio-cultural setting and pragmatic communicative aims. For their academic and educational purpose, scholars incorporate multimodal, computer and hypertext technologies in spoken scientific discourse (conference presentations, TED talks) as well as in written academic discourse (scientific articles). In oral communication, the scholar combines not only language means to create something new and attracting attention, but also other semiotic systems to create new possibilities in “the integrated semiotic system of meaning” (Manerko, Sharapkov 2014: 115). In written discourse the author uses metaphors to shift the focus of attention in categorizing the newly created concept from the old one. In the presentation verbal and nonverbal means of academic communication are analysed through cognitive linguistic methodology, including conceptual blending and conceptual metaphor. They help to penetrate into knowledge construal of the individual’s creativity in academic discourse and reveal the semantic content of multimodality means, including cases of humour and whimsies.

Slot 3: Tuesday 31st August, 14:45-16:45

1. Silvia Molina (Technical University of Madrid, Spain, silvia.molina@upm.es)
Funny tales from the Sea: A Cognitive and Multimodal approach

Marine engineers have a reputation for being direct, serious and even dry. However, they do have a sense of humour too. Humour has traditionally been associated with both affective and cognitive factors such as incongruity-resolution processes (Giora 1991; Gruner 1997). Linguistic theories of humour have centred on the incongruity, and the unexpected shift in scripts or twists in interpretation, which are triggered by ambiguity or contradiction (Attardo 1992). The present paper examines verbal and visual humour from the perspective of conceptual integration or Blending (Turner & Fauconnier 1995; Fauconnier 1997). The creation and interpretation of maritime engineering jokes involve the construction of a blend where the integration of events from two input spaces yields a cognitive clash. The resolution of the incongruity is reached by mapping back to these input spaces (Coulson 2002). In this paper, a variety of maritime engineering jokes and graffiti in English and Spanish is analysed. More specifically, it aims to examine: (1) the extent to which different humorous examples involving various resources (from the lexical to the discourse pragmatic) can be reinterpreted as instances of exploitation of ambiguity; (2) the similarities/differences between English and Spanish engineering jokes from a cognitive perspective (cultural models, Coulson 2002); and (3) maritime jokes from a multimodal perspective, how different modes (visual, textual) enrich humorous effects (Jewitt 2009; Kress & Van Leeuwen 2001; Stamenković, Tasić & Forceville, 2018).

2. Katia Peruzzo (University of Trieste, Italy, kperuzzo@units.it)
Who says that talking about depression isn't fun? Exploring humour in TED talks on mental disorder

In 2006, TED started hosting the videos of the now-famous TED talks online. At the outset, TED talks represented “an innovation within innovation, as they are a new tool of popularisation that breaches the typical ‘scientist-mediator-audience’ triangularisation, bringing scientists directly into contact with their audiences” (Scotto di Carlo 2013). In order to disseminate knowledge, TED talks combine traits of English for Specific Purposes, English for Academic Purposes and colloquial language. Given their popularity, TED talks eventually became “a new spoken web-based genre” (Scotto di Carlo 2013) or a “new hybrid genre” (Caliendo 2012). This paper presents a study conducted on a corpus of TED talks delivered in English and related to mental disorder. In particular, the study focuses on how humour is used to disseminate knowledge about a topic that is generally perceived, written and spoken about as particularly serious, when not treated as a taboo. Bearing in mind that in TED talks humour is mainly non-spontaneous and carefully crafted, the study also aims to show how humorous tones intertwine with storytelling, since in many cases the speakers draw on their personal experiences with mental illness either as patients or as health care professionals (or even both), and to explore how humour is deployed as a resource to raise awareness on mental health and overcome the stigma associated with it.

3. Birute Ryvityte (Vilnius University, Lithuania, birute.ryvityte@flf.vu.lt)
Jokes in the academic world

It is generally recognized that ‘the scope and degree of mutual understanding in humor varies directly with the degree to which the participants share their social backgrounds’ (Larkin-Galinanes 2017: 9). The same would be true with regard to professional or occupational humor in specific domains, for example, academia. The purpose of this study is to conduct a pragmatic analysis of jokes targeting professors and students by applying the Cooperative Principle and conversational maxims (Grice 1975). The study aims to identify cases of non-observance of the conversational maxims (quality, quantity, relevance, manner) in academic jokes, to analyze the ways of exploiting (e.g., flouting, violating) the maxims and the implicatures generated by such non-observances as well as the background knowledge needed to make the necessary inferences. The study draws conclusions from a sample of 200 academic jokes collected from various online sources. The results suggest that many academic jokes can be classified under the category of disparagement humour (Zillman 1983: 92) as they play with the negative dispositions toward the disparaged party, and the positive dispositions toward the disparaging party, depending on who assumes the role of the joke teller and the audience.

4. Khetam Shraideh (State University of New York, Binghamton, United States, kshraid1<at>binghamton.edu)

Ethics of Translating Humor in Politics: Asymmetrical Power Relations

Everyone agrees that humor is more than a form of entertainment or joke-telling; instead, we understand it as an effective tool to improve our communication and elevate our thinking process, as claimed by Mel Helitzer and Mark Shatz (2005: 10). In their book *Comedy Writing Secrets* (2005), Helitzer and Shatz claim that people prefer to start their speech with a joke or a humorous scene to earn attention. Humor uses irony, sarcasm, exaggeration and parody to bring very controversial issues to people. It has been used to critique social, cultural and political practices. The success of interpreting political humor depends on shared knowledge between the speaker and the addressee. Specialized humor is recognized as a means of bonding and stress-reduction. However, unequal power structures (e.g. sexism, sexual harassment and bullying) affect a society along with its norms and values and conceptualize the perception of humor. Humor in the field of politics travels badly among cultures and across different linguistic communities due to its peculiarities; thus, interpreting political humor is a challenging task especially in contexts marked by asymmetrical power relations. Thus, to produce an *ethical* translation, a translator should adapt certain strategies. To do so, a translator’s approach should go in line with either acceptability or adequacy.

5. Michel Van der Yeught (Aix Marseille University, France, michel.vanderyeught<at>univ-amu.fr)

Deciphering insider/outsider humour in specialised languages: the institutional approach

Insider/outsider humour is widespread in specialised communities and is generally conveyed through specialised language. Although such jokes and puns have regularly been observed and described, they have rarely, if ever, been analysed in theoretical terms. This presentation aims to decipher the mechanisms whereby insider/outsider humour operates. It uses the intentional approach to specialised languages (Van der Yeught 2019) inspired from the theories on social ontology developed by John Searle, an American philosopher and linguist (1995, 2010). Just like many components of social reality such as money, marriage and sports clubs, specialised languages

are created by collective acceptance through institutional rules that give a function or status to objects in a given context. Searle gives them the form “X (object) counts as Y (status or function) in C (context)” (2010: 96–97). Insiders know how these rules create new linguistic realities such as specialised words and expressions, but outsiders do not: which implies that insiders are aware of linguistic forms of social reality which remain invisible to outsiders. Humour derived from resulting situations is mostly based on a “theatrical” form of asymmetric information, and stems from the contrast produced by two characters placed in the same situation where one is clairvoyant and the other is blind as regards specialised language realities. The presentation concludes by underlining that ensuing language games may be used to mock, humiliate, harass and bully outsiders, a fact learner should be made aware of.

S05: Seminar cancelled

S06: ESP and Professional Domains

Tuesday 31st August, 17:00-18:50, Wednesday 1st September, 10:30-11:45

Co-Convenors:

Fanny Domenec (Sorbonne Université (CeLiSo, EA 7332) / Université Panthéon Assas, France (CERSA, UMR 7106), fanny.domenec@u-paris2.fr)

Cinzia Giglioni (Università di Roma La Sapienza, Italy, cinzia.giglioni@uniroma1.it)

Philippe Millot (Université de Lyon, France (Lyon 3, CEL, EA 1663), philippe.millot@univ-lyon3.fr)

Recent discussions have highlighted the intersections between professional domains and discourses and the field of English for Specific Purposes (ESP) (Bhatia and Bremner 2014; Charret-Del Bove *et al.* 2017). This seminar invites speakers to contribute to describe and characterize professional specialization from theoretical and applied linguistic perspectives.

Slot 1: Tuesday 31st August, 17:00-18:50

1. Natalie Kübler (University of Paris, France, nkubler@eila.univ-paris-diderot.fr)

Claire Kloppmann-Lambert (University of Paris, France, ckloppma@eila.univ-paris-diderot.fr)

The diachronic study of genres in architecture: towards a better understanding of recent evolutions in this professional domain

Genres are types of communicative events that target a specific type of audience or readership and have specific goals (Swales 1990). Professional genres are shared and recognised by members of a professional domain, and can be seen as both revelators and triggers of change in this domain.

Diachronic studies of professional genres seek to cover external features such as their aim or the conditions of their production and reception as well as internal features such as their organisation in moves (Swales 1990), multimodality (Amare & Manning 2016) and lexico-grammatical patterns (Gledhill & Kübler 2016). We focus on the genre of projects descriptions, published by architects and their team to describe and promote their latest work in brochures in 1970-1995 (corpus A) and on their practice’s website in 1995-2020 (corpus B). In the same way as architecture reviews, where structural, multimodal and linguistic characteristics indicate a recent shift to slightly more efficient promotion, more interaction and less critical debate, project descriptions

are subject to change: we suspect that the recent stabilisation of the genre (in terms of structure, multimodality and phraseology), the greater use of lexis such as *new*, *different*, *unique* and new lexico-grammatical patterns such as “*Our aim/brief was to create + SN*” reveal a context of greater competition between architectural practices and the acceptance of a new marketing tool such as websites by architects. Conversely, genres also have an impact on the domain of architecture: the “migration” of the genre to the net allows the practice to reach everyone easily and more rapidly and the architect’s core activity of designing projects becomes inseparable from marketing this work to obtain new commissions.

2. Anna Re (IULM University, Milan, Italy, anna.re@iulm.it)

Genres in “English for the Arts” professional courses

The paper focuses on the attempt to train to art professions undergraduate and graduate students at IULM University, Milan, Italy. In “English for the arts” classes, students should learn –among other things– to distinguish and appreciate different genres connected to the context of study and research (for example, catalog entries, art reviews, art papers, press releases, etc.), and use them in their writing to become professionals and work in the art field (art galleries, museums, art magazines, art event organization, etc.). Ken Hyland argues that «today, genre is one of the most important and influential concepts in literacy education» (1). ESP, English for specific purposes and Sydney Schools claim that second language learners can take advantage of explicit instruction in genres: structural patterns, features, style (2).

In my “English for the Arts” classes, genre analysis has been beneficial in the teaching and learning process. On one hand, studying the regularities of structures that distinguish one type of text from another helps expand English teaching beyond a general language knowledge: the process of composition, text content, abstract grammar, and course books. Instructors can ground their classes in the texts and in a target context by using a number of authentic texts. On the other, students learn to identify and create the organizational and lexico-patterns of particular genres, styles of various texts and how texts function in certain contexts.

The “romance” between English and art is recent, but has taken hold relentlessly. English is not only the language of business and economics: it is the world’s language, and therefore also the language of art. Those who study the Arts must know English. More to the point, they must be familiar with the sub-language of English for the arts.

3. Caroline Peynaud (Grenoble Alpes University, France, caroline.peynaud@univ-grenoble-alpes.fr)

Is press discourse a multi-specialized discourse?

Press discourse being aimed at the general public, with a view to popularize scientific or technical issues, it is often considered general discourse, with no particular specialization. As popularization discourse, however, it conveys knowledge produced by specialized communities and the associated terminology. It could thus be argued that press discourse is specialized, even with a low degree of specialization, in the multiple domains of the topics it deals with. Nevertheless, the press is also a complex domain with a history, traditions, values and complex production operations. As such, it is likely to produce a discourse that reflects this cultural specialisation. The question this paper aims at answering is whether press discourse reflects the specialisation of a professional domain and, if it is the case, what specialised professional domain(s) it belongs to.

To analyse this question, three corpora will be compared. The first one is a press corpus taken from the *New York Times* and the *Wall Street Journal*, and dealing with COVID-19. The second one is specialised in the domain of health since it is composed of WHO reports dealing with COVID-19. The third one is taken from the journalism professional magazine *Quill*. Terminology associated to the pandemic will be analysed in the three corpora, as well as some aspects of phraseology, especially co-occurrence and explanatory phrases, so as to understand which of the two comparison corpora the press corpus is closer to and what professional domain it might be considered specialized in.

4. Olga Denti (University of Cagliari, Italy, odenti<at>unica.it)

Knowledge dissemination and popularisation strategies in financial news

Narratives have always been relevant to economic fluctuations, rationalising current actions, such as spending and investing, inspiring and linking activities to important values and needs (Shiller 2017). In the past, as well as today, controversial political and economic situations are considered to have been the results of the popular narratives of their own times.

The present study will analyse and compare a corpus of articles from *The Financial Times* and one from *The Times*, in the years 2008-2019, selected around the keyword *bail*-in*. The bail-in is a tool introduced by a EU Directive to underpin an effective resolution regime for financial institutions. This Directive's resolutions and effects had a great press and media coverage, influencing investors' behaviour.

In particular, this paper will tackle the concepts of popularisation and knowledge dissemination (Brand 2007; Calsamiglia 2003; Garzone 2006; Gotti 2008; Kermas-Christiansen 2013; Mattiello 2014; Salvi-Bowker 2015), focusing, on the one hand, on how financial discourse is intertwined with non-verbal elements and news discourse in the two corpora, and, on the other hand, on how the outcome is perceived and understood by the non-expert reader, within the framework of financial discourse, discourse analysis and corpus analysis (Bamford 1998; Sinclair 1991, 2004; Facchinetti 1992; Bondi 1998, 2017; Biber *et al.* 1998; Hunston & Thompson 2003; Wilson 2003; Bhatia 2008; Crawford Camiciottoli 2010, 2014; Van Eemeren 2010; Denti & Fodde 2013). Therefore, the two corpora will be compared on the basis of their textual form, sentence subjects, grammatical voice, verb choices, modality, hedging, rhetorical structure, as well as metaphors, narratives, expressive functions, and so on (Kermas & Christiansen 2013).

Slot 2: Wednesday 1st September, 10:30-11:45

1. Lucie Malá (Charles University, Prague, Czech Republic, luckasmile<at>yahoo.co.uk)

The Language of Mathematics from the Perspective of Distributional Phraseology

It is now widely recognised and has been repeatedly shown (Hyland 2004, 2008; Gray 2015) that professional academic writing differs considerably between individual disciplines. Detailed description of the language use within a given specialisation is an invaluable source for university courses of English for specific purposes. However, mathematical texts in general, and mathematical research articles in particular, are underrepresented in research into phraseology of scientific texts, making the teaching of English for mathematicians a challenging task.

The present paper focuses on the distributional phraseology of mathematical texts. Using corpus-driven methodology, it demonstrates identification and constructional description of key elements

of mathematical research articles, which can be seen as the basic building blocks of this genre. The starting point for this description is the extraction of grammatical keywords, a method promoted by Groom (2010) or Gledhill (2000), from a corpus compiled specifically for this study.

Fifteen grammatical keywords have been extracted, namely *let, we, then, if, where*, etc. Since these do not feature in similarly obtained keyword lists for history and literature journal papers (Groom, 2007), they are likely characteristic of the mathematical texts. A careful analysis of concordance lines is carried out for these keywords. Each of the words participates in one construction at least. The word *then*, for instance, participates in seven different constructions, such as logical *then*, temporal *then*, and hypothetical conditional *then*. We give a detailed description of these constructions and their discipline-specific functions, and suggest their organisation into local networks.

2. Marie-Hélène Fries (Grenoble Alpes University, France, marie-helene.fries<at>univ-grenoble-alpes.fr)

Are professional domains soluble in certifications? A case study on CLES C1

Researchers in specialized varieties of English and ESP have been gradually broadening their scope of study, from macro-domains such as science and technology (Swales 1990), medicine (Gotti and Salager-Meyer 2006), law (Bhatia, Candlin and Engberg 2008) and economics (Resche 2013) to professional groups, for instance journalists (Peynaud 2013), mountain guides (Wozniak 2011) or think tankers (Gaillard 2019). During that time, certifications have been developed either in general English (Cambridge main suite) or in wide professional areas such as business (TOEIC) or academia (IELTS, TOEFL), which do not really match students' needs in ESP. In order to bridge this gap, efforts have been made to develop local skill validation schemes (Fries 2009, Millot 2017). However, a few “niche” specialized certifications have also been created, for example ILEC for law (until 2016), or STandem for medicine (Charpy & Carnet 2014). CLES¹ C1 (certificate for language skills at the C1 level, in French higher education) stands out as a semi-specialised certification based on scenarios, taking into account both the professional setting of expertise (the students' roles) and specific fields in large macro-domains (arts and humanities, economics and law, science and technology), as the backdrop of the scenarios. CLES C1 certification has been studied so far in terms of pragmatics and oral interactions (Rouveyrol 2012). The purpose of this presentation is to look at CLES C1 from the perspective of professional domains and evaluate the effect of its semi-specialized background on written performance, in a case study involving 13 Master's students in process engineering.

3. Walter Giordano (Università degli Studi di Napoli Federico II, Italy, Walter.giordano<at>unina.it)

Sara Corrizato (Università di Verona, Italy, Sara.corrizato<at>univr.it)

Linguistic and discursive strategies in promoting “Made in Italy” on international markets: storytelling in the spotlight

“Made in Italy” can be said to be one of the most recognized brands worldwide. The promotion of Italian products on international markets, then, implies not only the communication of commercial features but some cultural background as well. Communication strategies are therefore crucial in building Italian country-brand image on foreign markets.

¹ Certificat de compétences en langues de l'enseignement supérieur

This study investigates in the communication of “made in Italy” products, focusing in particular on storytelling techniques and on multimodality. Thus, our research questions are: what are the main linguistic strategies used in the promotion of Italian products abroad? Does storytelling help convey positive effects, like “country of origin effect”, corporate knowledge and local culture?

The literature background we have drawn on refers to (among others) promotional discourse and strategies (Bhatia 2005, Xiong & Li 2020), communication and persuasive strategies on foreign markets (Corrizzato 2018; Di Ferrante, Giordano, Pizziconi 2015), storytelling techniques (Kilic & Okan 2020) and multimodality (Kress & Van Leeuwen 2006). The corpus we have studied consists of the “About us” sections of 25 Italian companies’ websites, operating in industries of traditional and typical niche craftsmanship (fashion, accessories, food, etc.). The texts were analysed both from a (quantitative and qualitative) linguistic and discursive point of view to detect the strategies used. The multimodal analysis has also allowed to complete the picture of these companies’ strategic communication, sketching out a communication framework where storytelling is not only a very commonly used technique, but also a lean and comprehensive tool to convey local culture, corporate knowledge and brand image.

4. Sergio Pizziconi (Università per Stranieri di Siena, Italy, sergio.pizziconi@unistrasi.it)
 Laura Di Ferrante (Sapienza Università di Roma, Italy, laura.diferrante@uniroma1.it)

Manipulating climate change discourse: how airlines re-present topic and data

Discourse on environmental sustainability has been often linked to aviation whose technology and communication strategies strongly impact climate change debate (among others Goodman 2009, Gössling & Peeters 2007, Hupe 2001, Upham *et al.* 2003, Walker & Cook 2009).

The International Civil Aviation Organization (ICAO) is the United Nations’ body that aims to implement global standards in civil air transportation. After 2010’s ICAO Assembly resolution A37-19 (ICAO A37-19), airlines started to include in their documents to stakeholders discussions about their environmental impact beyond the issues of noise abatement and local air quality to encompass more global themes.

The discourse of six airlines about environmental protection has been analyzed on the basis of two subsets of features: textual-semantic features include terms of comparison, hypernyms, hyponyms, meronyms, numerical data format; pragmatic features include presuppositions, and entailments.

The results of the analysis uncover how airlines’ business and linguistic strategies are aimed to transfer responsibility and commitment onto passengers and governmental bodies, to present data in a way greener than it really is, and to water the topic down with commitment in other areas of Corporate Social Responsibility.

5. Francesca Vaccarelli (University of Teramo, Italy, fvaccarelli@unite.it)

Migration Flows and Human Rights Protection: An Insight into EU and International Glossaries

One of the central issues faced by single EU Member States, EU institutions as well as international organizations over the last decades is migration management, which is directly linked to human rights protection. This matter has several repercussions on various spheres – foremost at social, political, economic, legal level – and poses numerous terminological questions to professionals dealing with migration from different points of view: for example, how can we define ‘documented’ or ‘regular’ migrants compared to ‘undocumented’ or ‘irregular’ migrants? What is

a ‘migration flow’ or a ‘migrant stock’? What is the difference between ‘migration’, ‘emigration’ and ‘immigration’?

Some of the organizations most involved in home affairs, such as the European Migration Network¹ or the International Organization for Migration² have published useful glossaries to cope with these terminological dilemmas, to reduce the vagueness or ambiguity of definitions related to so delicate topics and, eventually, to provide translators with practical tools to refer to. The aim of this research is twofold: to carry out diachronic analysis of these online glossaries compared to previous lists of migration terms drafted by EU or international bodies and to examine, under a lexical perspective, the *Global Compact for Safe, Orderly and Regular Migration* (GCM), the first-ever UN global agreement on a common approach to international migration in all its dimensions. The latter part of research is intended to verify if potential new terms might be added to the already existing EMN and IOM glossaries, with the final purpose, in a prospective study, of drawing up an updated and expanded glossary.

S07: English for Specific Purposes: What Theoretical Frameworks for What Teaching and Research Outcomes?

Wednesday 1st September, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Shona Whyte (Université Côte d’Azur, CNRS, BCL, France, shona.whyte<at>univ-cotedazur.fr)

Cédric Sarré (Sorbonne Université, CeLiSo, France, cedric.sarre<at>sorbonne-universite.fr)

Barbora Chovancova, Masaryk University Brno, Czech Republic, barbora.chovancova<at>law.muni.cz)

Patrizia Anesa (University of Bergamo, Italy, patrizia.anesa<at>unibg.it)

English for Specific Purposes has historically been a practitioner-driven field, with its research anchored in applied linguistics. ESP thus concerns the language strand of the conference, as opposed to literature or culture. In many European universities, however, ESP courses are taught by teachers with a background in literary or cultural studies. This seminar asks those involved in research into the teaching and learning of ESP to reflect on the theories which inform their work. Such theories may relate to the ESP content discipline, to different areas of applied linguistics (e.g., corpus linguistics and specialised translation, teacher education, English Medium Instruction for internationalisation), or to other branches of education and the humanities.

Slot 1: Wednesday 1st September, 14:45-16:45

1. Barbora Chovancova (Masaryk University Language Centre, Brno, Czech Republic, barbora.chovancova<at>law.muni.cz)

Action Research in Action: Personal Research and Team Swap Shops

Even though the term action research was coined as early as the 1940s, its implementation in the teaching of languages has been gathering momentum only in the last decades and has recently become a part of the repertoire of tools used in everyday working lives of many dedicated teachers.

¹ https://ec.europa.eu/home-affairs/content/about-emn-0_en

² <https://www.iom.int/>

Action research is popular because it helps solve immediate problems through cycles of observing, reflecting and acting (McIntosh 2010). Moreover, when done in cooperation with colleagues, it promotes further reflection and teamwork and can have implications for collaborative action research involving academics (Burns 1999). When shared among different teams, action research results can inspire other teachers to implement relevant aspects in their own contexts, and so foster further professional development through informal and non-institutional means (cf. Chen 2000). This presentation seeks to illustrate how action research can combine aspects of exploratory practice (Allwright 2003) in teaching practice in the context of legal ESP, providing several practical examples of how action research can contribute towards student autonomy. The teaching intervention involves undergraduate students of law working on topics outside the classroom with the goal of preparing to role-play a mediation situation between Czech lawyers and English-speaking clients in class with their peers. In addition, the talk shows how action research sharing sessions can trigger change through forming further relevant research questions. It is suggested that it is highly effective to hold action research swap shops at staff training events in order to help promote personal professional development and crosspollination of ideas across different fields of ESP.

2. Dacia Dressen-Hammouda (Université Clermont-Auvergne, France, ACTé (Activité, connaissance, transmission, éducation), dacia.hammouda@uca.fr)

A framework for teaching about indexicality in specialized discourse

Helping students become successful communicators in English requires implementing a pedagogy that includes long-term engagement with the subject-matter, disciplinary culture and genres used in specific fields of study, in addition to register, grammar and lexis. One successful pedagogy to address such concerns is the genre-based approach. Using corpus analysis, it targets the particular genres used in specific contexts (cover letters, reports, research articles) for teaching purposes.

The approach, however, could be constructively expanded by also teaching students about the implicit cultural and contextual inferences made by community members via implicit markers — hard to discern and complicated to learn. Not recognizing them can lead to multiple forms of exclusion, including the struggle to master the expected forms of oral and written communication in undergraduate and graduate programs, or obstacles to publishing internationally. While the genre approach has allowed for significant progress in identifying salient features of academic, scientific, technical and professional genres, today we lack insight into the implicit, ‘indexical’ nature of situated communication. Indexicality is defined as the semiotic forms (verbal, visual, perceptual, gestural) that allow insiders to infer shared meaning. It gives rise to the “local knowledge” (Geertz, 1973) that anchors and organizes practice within communities (Blommaert, 2010; Bucholtz & Hall, 2005; Dressen-Hammouda, 2014; Ochs, 1992).

The paper begins by briefly reviewing relevant theory before describing a framework for indexical analysis (Dressen-Hammouda, 2019). While the framework can be used to structure research in ESP (Dressen-Hammouda, 2014), it also has interesting pedagogical applications. Its involvement in the construction of a Master’s program in technical communication, and targeted teaching outcomes, will be described.

3. Tracy Bloor (AMU Aix-Marseille Université, France, CREAD (Centre de Recherche sur l’Éducation, les Apprentissages et la Didactique), tracy.bloor@univ-amu.fr)

Joint Action Theory in Didactics notions of *jargon* and *thought style*: exploring the organic

relationship between language and practice

In ESP language can be seen to be organically linked to the practice in which it is embedded (Collins, 2011) and can usefully be examined from the theoretical perspective of the Joint Action Theory of Didactics (JATD). This approach draws on Wittgenstein's (2009) definition of word meaning as "its use in the language" within a language game, a culture or "a form of life." JATD views language as composed of language games within forms of life which produce certain *thought styles* (Sensevy, 2019; Fleck, 1935/2008) together with an associated *jargon* (Sensevy et al. 2019). Jargon can thus be understood as a system of expressions specific to a given cultural practice; it both produces and is produced by that same cultural practice and its accompanying thought style (Sensevy et al. 2019).

To explore the implications of such a conception of language for ESP didactics, this paper presents an analysis of a teaching-learning sequence based on *jargon* and *thought style*. The sequence was designed to generate a form of life in physics, based on the concept of uncertainty in measurement, where students explore the *jargon* and *thought style* intrinsic to this aspect of experimental science (Bloor & Gruson, 2019; Bloor, 2019). Analysis of classroom interactions follows the JATD clinical approach, showing language learning to be part of a process of expressing and assimilating the *thought style* of a practicing physicist.

Implications for both the analysis and design of other ESP language learning didactic environments are considered in conclusion.

4. Inesa Sahakyan (University of Grenoble Alpes, France, ILCEA4, inesa.sahakyan<at>univ-grenoble-alpes.fr)

Towards embodied learning of ESP: multimodal perspectives on ESP teaching and research

Human communication has always been multimodal by nature but it is only with recent technological developments that this multimodality has been brought to light. No doubt this is why there is a common misconception of multimodality as being synonymous with digitality. Thus, for instance, when it comes to education, multimodality is equated with technology-based learning. The present study endeavours to explore multimodality in a wider sense, referring to "communicative artefacts and processes which combine various sign systems (modes) and whose production and reception calls upon the communicators to semantically and formally interrelate all sign repertoires present" (Stöckl 2004: 9). Indeed, although multimodality theory was developed by Kress and van Leeuwen (2001), Prior (2005) argues its focus on artefacts rather than practices is rather problematic. In line with Prior's view, the present study addresses multimodality in a broader sense. Despite its key role in workplace communication, 'multimodality seems to have remained a somewhat peripheral area of ESP research' (Prior, 2013: 520).

This conceptual paper highlights the need to rethink ESP research and teaching from a multimodal perspective. Drawing on the analysis of communicative practices specific to workplace communication within the context of international trade, the paper examines learning activities which engage learners in situated meaning-making practices such as serious games.

The objective is to contribute to the development of paradigms which can help to design multimodal pedagogical resources and practices. The paper aims to support a better understanding of multimodality and the ways in which it can be integrated into ESP teaching and learning.

5. Patrizia Anesa (University of Bergamo, Italy, patrizia.anesa<at>unibg.it)

Evolving Paradigms in LSP Teacher Training: The TRAILS Project

Teacher effectiveness has rapidly become of major consideration in the education policy agenda. However, the lack of qualified LSP teachers affects vocational education and training institutions in European contexts and beyond. Theoretical works have shown concern on the issue but very limited experimental research has been conducted into the analysis of LSP teacher needs (e.g., Alexander, 2007; Campion, 2016; Basturkmen & Bocanegra-Valle, 2018).

The TRAILS (LSP Teacher Training Summer School) project was launched in 2018 with the objective of designing, testing, and assessing innovative LSP teacher-training programmes. The project takes into account Korthagen et al.'s (2006) theoretical framework, especially as regards the idea that learning about teaching involves continuously conflicting demands. Thus, the project stems from the assumption that quality teaching in LSP can be achieved by investigating not only the learner's needs but also the demands expressed by the teachers involved. This constitutes a paradigmatic shift from a one-dimensional approach (focusing almost exclusively on students) to a multidimensional perspective, which aims to respond to teacher needs as well. The TRAILS Summer School will take place in Zagreb in September 2020.

Given the nature of the project, which draws considerably on the emic view of LSP teaching offered by practitioners, the findings derive from multiple perspectives and are determined by the diversity of experiences from different local contexts. This study shows that this approach can, ultimately, contribute to the development of more appropriate teacher-training programmes which consider teachers' own needs and motivations, especially in the light of the complexity of their occupational identity.

6. Aude Labetoulle (Cnam Paris – Foap, France, aude.labetoulle<at>lecnam.net)

Tools to analyse, set up and evaluate LANSOD training courses

This talk focuses on two tools which can be useful to teachers, course designers and evaluators when setting up and evaluating language courses in higher education. The analytical framework is a synthetic table which groups questions deemed relevant to analyse a language training course. The questions are focused on the context in which the course is set (at European, national and institutional levels), on learner characteristics (e.g. autonomy and motivation, professional needs in English), on teacher characteristics (e.g. training, skills and knowledge), as well as on the objectives of the language class, to name but a few. The dashboard aims at designing and evaluating a course; the objectives of the language course are aligned with relevant means to reach those goals, as well as with assessment tools to evaluate the efficiency of the course. These two tools draw from various disciplines and sub-disciplines: English for Specific purposes, needs analysis, second language acquisition theories, as well as instructional design. The framework and dashboard were initially created to design and evaluate an English course for undergraduate musicology students in Lille (France) between 2016 and 2018 and it is argued they could be used more widely in LANSOD settings (LANGUAGES for Students of Other Disciplines) to design and evaluate language courses adapted to the learning context and the needs of the learners.

Slot 2: Wednesday 1st September, 17:00-19:00

1. Shona Whyte (Université Côte d'Azur, France, shona.whyte<at>univ-cotedazur.fr)

Rebecca Franklin-Landi (Université Côte d'Azur, France, Rebecca.FRANKLIN-LANDI<at>univ-cotedazur.fr)

Never the first time on the patient! L2 English in medical simulation training

ESP teaching relies on identifying a fruitful intersection between disciplinary content and second language (L2) learning to find ways to develop L2 competence relevant to the needs of the target professional community. One such intersection in the domain of Medical English concerns the use of simulation to train medical professionals, and task-based language teaching (TBLT) in language education. In each case learners prepare a given scenario invoking real-life contexts, role-play relevant behaviours drawing on existing competences, and then receive feedback on their performance.

The theory underpinning this approach involves *situated* cognition or learning (Brown, Collins & Duguid 1989, Lave & Wenger 1991) which suggests that conceptual knowledge cannot be successfully abstracted from contexts of use, and is instead more effectively developed *in situ*. Hence medical professionals in high-risk situations learn and practice more effectively via medical simulation, as do language learners in real-world tasks which focus on meaningful outcomes rather than linguistic accuracy (Ellis, Skehan, Li, Shintani & Lambert 2019).

The present pilot study involves third-year students at a French teaching hospital in a biomedical simulation in L2 English. Medical scenarios involved non-French speaking patients and family members played by English students, and simulations and debriefing sessions were recorded for analysis. Initial research involves a) the identification of a typical move sequence for the evaluation of L2 performance and b) recommendations for the subsequent development of ESP materials.

2. Paola Clara Leotta (University of Catania, Department of Educational Sciences, Italy, pcleotta<at>unict.it)

Giuseppina Di Gregorio (University of Catania, Department of Educational Sciences, Italy, giuseppina.digregorio<at>unict.it)

Enhancing Students' Motivation through Vocabulary Learning: from Corpora Theory to ESP Classrooms Practice

Recent ESP research has favoured vocabulary-based investigation (Fortanet-Gomez & Räisänen 2008) leading to new interest in corpus linguistics applied to language teaching. Corpora studies allow the determination of learning priorities in a specific sector, according to frequency and use (McCarten 2007). ESP also commonly reveals problems of teacher disciplinary knowledge, lack of pedagogical resources, heterogeneous classes and learner motivation. In this study, we ask whether translation can offer a useful solution. Translation is generally considered "part of more general teaching methodologies, mostly as a check on what has been acquired, sometimes as an exploration of the differences between language systems" (Pym & Malmkjaer 2013). In this study, we ask whether corpus-informed translation activities can also improve student motivation in terms of the L2 ideal self as described in Self-determination Theory (Dörnyei 2009).

In this study, we propose a multimodal corpus based on a contrastive analysis of specialised English and Italian vocabulary as the basis for ESP translation activities. In the Department of Educational Sciences of the University of Catania, we created a corpus to foster classroom translation activities in degree courses, by collecting traditional academic texts in the main sectors of educational sciences (e.g., psychology, didactics), as well as podcasts, TEDX speeches, and movies. Participants include first and third-year students in degree courses in Psychology,

Tourism, and Educational Science and data were collected via questionnaires and interviews. Preliminary findings indicate a slight improvement in students' learning even over a short timespan, accompanied by other changes in terms of motivation.

3. Kate Brantley (University of Lille, France, mary-katherine.brantley<at>univ-lille.fr)
How discourse communities do things with words: Linking ESP research with research in instructional pragmatics

The field of English for Specific Purposes does not rely on a single theoretical framework; rather, it is enriched by a variety of approaches to the study of discourse, such as genre analysis and corpus linguistics. Interestingly, although the field of pragmatics is one major field which deals with discourse, explicit links between pragmatics and ESP are relatively rare (Tarone, 2005). In this presentation we will discuss the implications of linking ESP instruction with the field of instructional pragmatics, a burgeoning domain in which pedagogists are conducting compelling research articulated around the questions: What does it mean to communicate effectively, and how can students be taught to do so (Culpeper, Mackey and Taguchi, 2018; Ifantidou, 2014; McConachy, 2017; van Compernelle, 2014)? We will argue that with its embrace of dynamic views of the notion of context (Ifantidou, 2014: 29; Kasper and Ross, 2013: 4), pragmatics offers particularly valuable perspectives in a world where professional communication is rapidly evolving. Following our theoretical introduction, we will look at a variety of pragmatics-based teaching methodologies which involve helping students associate linguistic forms with the meanings that they can be used to create, and finally we will give an example of how a pragmatics perspective has enlightened the ESP approach employed in one classroom composed of students with heterogeneous needs at the University of Lille.

4. Ana Laura Vega Umaña (Université Sorbonne-Nouvelle, Paris 3, France, vega.analaura<at>gmail.com)
Dealing with “in-class subject knowledge dilemmas” in the ESP classroom: a qualitative study into ESP teacher cognition and practice

This paper reports on a qualitative study which explores how ESP teachers incorporate discipline-specific content into their lessons and tackle “in-class subject knowledge dilemmas” (ISKD, Wu & Badger 2009). Drawing on teacher cognition research (Borg 2003, 2006), the ISKD approach investigates ESP teachers' “relative lack of familiarity with the subject knowledge” by analyzing situations perceived as destabilizing by teachers to identify face-saving strategies via both avoidance and risk-taking behaviour, both rooted in L1 (Chinese) cultural norms (Wu & Badger 2009) and perhaps also in traditional views of teacher-learner role dynamics (Hall 2013).

The present study builds on this research by identifying sources of ISKD in other ESP contexts, this time in French higher education. It involved classroom observations, stimulated recall interviews, and semi-structured interviews with three ESP teachers working with business and science students. The observation stage explored teachers' methods and classroom practices, and the place and role of subject knowledge in their lessons, while interviews elicited participants' personal cognitions about ESP teaching. Stimulated recall, using video footage from observed lessons, allowed insights into decision and meaning-making processes involved in teaching.

Analysis shows teachers using similar avoidance and risk-taking tactics to Wu and Badger (2009) but also greater willingness to voice uncertainty and to position themselves discursively as non-

experts (or as solely language experts) in classroom interactions involving disciplinary knowledge, allowing the students to play the expert role and inverting traditional teacher-learner roles. Though small in scale, the study offers insights for ESP teacher education by illustrating different strategies used to cope with ISKD situations.

5. Monica Fierro Porto (Université Paris Descartes, Paris, France, monicafierroporto<at>gmail.com)

Lily Schofield (Université Paris Descartes, Paris, France, lilycschofield<at>gmail.com)

The theoretical framework behind an online ESP Economics course based on students' informal practices and cinematic fiction

Innovative practices in ESP are often practitioner-driven and examine learners' encounters with specific genres in their everyday lives. Teachers should focus on students' informal practices and create links with more formal course contents, as both forms of language learning can nurture each other within a complex dynamic system (Sockett 2013, Larsen-Freeman and Cameron 2008). Since viewing movies and series in English is a popular activity among students, it seems pertinent to base current ESP courses on students' known informal practices and explore the use of Profession-based Fiction (series or movies set in relevant professional contexts) as an ESP teaching resource (Chapon 2015). An online format also relates to students' informal practices in English and encourages student interaction and mediation (Council of Europe 2018).

This presentation reports students' learning outcomes over three years (2017-2020) on an online English course at Université Paris Descartes, based on nine 2-hour units over one semester. The course is based on short extracts from the film "The Big Short", set during the financial crash of 2008 and involves 300 first year Economics students.

Data includes online questionnaires to students both pre- and post-intervention. Results indicate positive attitudes to teaching and learning outcomes, and appreciation of the asynchronous format, fostering both learner autonomy and collaboration. Profession-based Fiction is also deemed an appropriate and relevant resource for students' specific needs. The presentation concludes with implications for the wider field of ESP teaching and learning research which could inform practitioners regarding both acquisition and learning of languages and language education more generally.

6. Craig Hamilton (FLSH University of Haute Alsace, France, craig.hamilton<at>uha.fr)

How Theory and Practice Can Drive Scientific Writing Courses in English

We seem to be in a golden age for scientific writing instruction in English. Around the world, more and more universities are offering English writing courses to PhD students in scientific disciplines. These courses respond to demands that those PhD students must publish, or submit for publication, at least one journal article in English on their topic before graduation. Getting these students ready to publish is the main learning outcome. As I explain in my brief presentation, reaching that outcome effectively may require at least three things spelled out in *What Works in Writing Instruction* (Dean 2010). First, while the journal article is an old genre (Gross 1996), many students need explicit knowledge of the genre to write successfully. To give students that knowledge, many scientific writing teachers rely on the work of the applied linguist John Swales, whose landmark book, *Genre Analysis: English in Academic and Research Settings* (1990), was recently the subject of a special issue of *the Journal of English for Academic Purposes* (September 2015). Analyzing

steps in other papers before writing drafts that contain those steps can help students learn. Second, to improve their style in English, many students benefit from doing the types of tasks provided by Joseph Williams and Gregory Colomb in *Style: Lessons in Clarity and Grace* (2010). Diagnosing problems with English style in other papers first helps students later improve the style in their own papers. Finally, because scientific writing is often collaborative, peer-review and feedback are essential for improvements to occur after revision. In sum, this brief presentation shows how theories from applied linguistics and composition can influence learning outcomes in scientific writing courses in English.

S08: Recent Advances in the Study of the Information Structure of Discourse
Thursday 2nd September, 10:30-12:30 and 15:30-17:30

Co-convenors:

Libuše Dušková (Charles University, Czech Republic, libuse.duskova<at>ff.cuni.cz)
 Jana Chamonikolasová (Masaryk University, Czech Republic, chamonik<at>phil.muni.cz)
 Renáta Gregová (Pavol Jozef Šafárik University, Slovak Republic, renata.gregova<at>upjs.sk)

The seminar presents recent advances in the field, focusing on the relationship between the textual level and devices serving the indication of information structure, between intonation and information structure in speech, especially with respect to instances of disagreement, and on further elaboration of the distinction between presentation sentences and sentences ascribing quality. Both monolingual and contrastive treatments are included. Research material is drawn from written and spoken texts, making use of computer corpora where applicable to the treatment of the subject matter. Elaboration of other points related to information structure of discourse, as well as other approaches enlarging this field of study are welcome.

Slot 1: Thursday 2nd September, 10:30-12:30

1. Martin Adam (Masaryk University, Czech Republic, adam<at>ped.muni.cz)
 Irena Headlandová Kalischová (Masaryk University, Czech Republic, kalischova<at>mail.muni.cz)

English verbo-nominal structures *Be + Prepositional Phrase*: FSP at hand and in action

In the framework of the theory of functional sentence perspective, if something is said about a context-dependent subject, the sentence implements the Quality Scale. Under favourable conditions, however, the occurrence of a context-independent subject in the same kind of structure may lead to a presentational configuration (Presentation Scale). The proposed corpus-based paper looks at English clauses featuring verbo-nominal predications that follow the pattern *Be + Prepositional Phrase* (such as BE AT STAKE, BE ON THE MOVE, BE IN FULL SWING, BE AT HAND, BE IN ACTION, BE AT RISK, BE IN SIGHT) in terms of their presentational potential. Taking into account their syntactic, textual and information structure, the analysis strives to determine whether – and under which circumstances – the predicates employed in such sentences express existence/appearance on the scene. For the purposes of analysis, the *Be + PrepP* structures extracted from the British National Corpus (and processed by the SketchEngine corpus tool) will be classified and assessed within several categories.

2. Libuše Dušková (Charles University, Czech Republic, libuse.duskova<at>ff.cuni.cz)

A textual view of correspondence between given: theme and new: rheme

The paper investigates the degree and conditions of correspondence between givenness/theme and newness/rheme within the theoretical framework of Functional Sentence Perspective (FSP) developed by Jan Firbas and his followers. This conception is briefly compared with the theory of Topic Focus Articulation (TFA) elaborated by Hajičová and Sgall. The correspondence / non-correspondence is examined on examples drawn from texts in which the three constitutive FSP functions theme – transition – rheme are determined by the interplay of all FSP factors: context, semantics, linearity and intonation in speech. The themes and rhemes are first classified according to their complexity into simple, composed of one member, and complex, comprising two or more members. Complex themes and rhemes are further classed according to whether they have homogeneous or heterogeneous composition. In all these points the realization forms of the listed themes and rhemes are examined with a view to the presence / absence of explicit indicators of context dependence / independence, e.g. anaphoric determiners in the case of givenness and first-mention indefinite or zero articles in the case of newness. As regards the semantic factor, both lexical semantics and the dynamic semantic functions of the FSP function carriers are taken into account. The aim of the analysis is to find out to what extent givenness / newness is indicated by formal devices.

3. Jana Chamonikolasová (Masaryk University, Czech Republic, chamonik<at>phil.muni.cz)

Identifying the Rheme

According to the theory of Functional Sentence Perspective developed by Jan Firbas, the Rheme represents the most dynamic communicative unit within the communicative field of a sentence. The Rheme pushes communication further by introducing a new piece of information, which is further developed in the subsequent communication. In Firbas's theory of FSP, the analysis of different degrees of communicative dynamism of communicative units and the recognition of the Rheme is based on contextual, semantic, syntactic, and prosodic criteria.

The present paper investigates how Rheme is recognized by people unequipped with theoretical interpretation tools. It is based on the results of a set of experiments in which groups of respondents with no previous knowledge of the FSP theory analyzed short text passages. In one set of passages, the respondents were asked to predict the placement of the most prominent accent in each sentence; in another set of passages, they were asked to gradually delete communicatively non-prominent elements and to reduce each sentence to a single undeletable communicative unit, i.e. the Rheme. The study relates the degree of successfulness of the respondents' interpretation to the contextual, syntactic, and semantic relations within the analyzed sentences and to the semantic and morphological properties of the communicative units performing the function of the Rheme.

4. Jiří Lukl (Masaryk University, Czech Republic, lukl<at>mail.muni.cz)

Degrees of referential importance: Intuitive, lexicogrammatical, and text frequency approaches

A continuing interest of the author of the present contribution has been Wallace Chafe's view of referents in the flow of communication constituting a hierarchical system of importance of at least three ranks: primary, secondary, and trivial (Chafe, 1994, pp. 88–91). Chafe first attempts a

method of ranking of referents based on lexicogrammar (pp. 88–89) but ultimately suggests that the most reliable method is one where referent importance is directly proportional to their text frequency. He also points to an article by Wright & Givón (1987), where referential importance is based on intuitive evaluations of four independent judges.

All three approaches are taken up in the present study. In it, several simple assumptions are made concerning the approaches. In the text frequency approach, it is assumed that the more frequent a referent is, the more important it is. In the lexicogrammar approach, two assumptions are made, namely, that a) more important referents tend to occupy more prominent syntactic positions, such as the subject; and b) more important referents tend to be encoded with uniquely identifying referring expressions. These assumptions are then compared with intuitive judgements of 20 different people, whose task was to rank-order referents based on their perceived importance. The result of this comparison is a more refined and robust scale of referential importance, one that can be further tested and expanded by incorporating other variables, such as salience and recipients' (assumed) background knowledge. The study is based on an analysis of five corpora, each containing approximately 1,850 words.

Slot 2: Thursday 2nd September, 15:30-17:30

1. Gaiane Muradian (Yerevan State University, Armenia, g.murad<at>ysu.am)

Multimodal Devices of Information in Modern Discourse (on the materials of Armenian Velvet Revolution 2018)

Information – in its most basic sense the transmission and reception of messages between the addresser and addressee, the generation of certain meaning, and a powerful source in modern society – is a multidimensional semiotic system which today, along with traditional oral and written textual modes and discourse structures, is realized through numerous other media and devices, among them live-streaming and text messaging as well as pictures, graphic design, cartoons colors, music, scenes/actions, etc. The collection of these modes or elements, contributes to how multimodal tools and specially structured discourse forms affect different rhetorical situations increasing the audience's reception of information, idea or concept. Hence, the present paper aims at outlining the different modes of multidisciplinary information tactics with a focus on the complex nature of language/discourse/text and other multimodal information practices in terms of the aural, spatial and visual resources or modes used to compose the message of the 2018 Armenian Velvet Revolution. The case study shows how masterfully the various devices of discourse were used to convey information and impact the public at large.

2. Renata Pípalová (Charles University, Czech Republic, renata.pipalova<at>pedf.cuni.cz)

Enhancing coherence in Academic discourse: On the role of keywords in encoding themes of higher textual units

Following a recent study which examined the distribution of keyword items (tokens) across individual sections of Research Articles and subsequently scrutinized their FSP roles at several levels (viz. at main clause, subordinate clause, and phrase levels, see Pípalová 2018), the present paper focuses on the role of keywords in constructing the themes of higher text units (Hyperthemes). More specifically, it investigates the role keywords take in the thematic build-up of academic paragraphs and paragraph groups. The paper employs the methodology correlating U-

themes (i.e., utterance level themes) and P-themes (Paragraph themes), designed by Daneš (1994, 5) and elaborated on by Pípalová (2005, 2008). Established on a specialized corpus of recent linguistic Research Articles drawn from prominent peer-reviewed international journals, the paper strives to uncover the leading tendencies which assert themselves in the thematic build-up of three distinct sections of Research Articles, viz. Abstracts, Introductions and Conclusions. Firstly, the sections are scrutinized with respect to the thematic build-up of their paragraphs and paragraph groups. Secondly, attention is paid to the role of keywords in encoding these higher themes (Hyperthemes). The paper strives to balance quantitative and qualitative considerations. The results of the paper should enhance the current research into FSP and may have practical impact on Academic writing courses.

3. Leona Rohrauer (Metropolitan University, Czech Republic, leona.rohrauer<at>mup.cz)
Information structure in disinformative texts: FSP in fake news

The present paper aims at exploring the relation between information structure and disinformation. After specifying the term *fake news*, we will focus on the results of analysing information structure in such texts. The analysis will be performed within the framework of Functional Sentence Perspective (FSP), an acknowledged analytical tool for information structure description. Three items of news from the Breitbart news portal, a recognized *fake news* source, will be scrutinised as regards the rheme carriers and the theme carriers in each sentence. Thematic and rhematic tracks will be identified. The carriers of the theme and rheme as well as the thematic and rhematic tracks will serve as points of comparison with three items of news extracted from renowned serious news portal BBC.com. The same procedure of analysing will be performed in the three items of serious news featuring the same issues as those extracted from Breitbart news portal. In the next step we will look at differences and similarities between the two sets of results, i.e. the theme and rheme carriers and tracks extracted from the so-called *fake news* texts and from the serious news texts. As we purposefully target articles featuring the same subject matter (the contrast being in the ethical approach to truth-contents), we can expect hyper-themes identical in both types of texts. A more detailed FSP analysis may bring interesting results regarding the information structure in both types of texts.

4. Vladislav Smolka (University of South Bohemia, Czech Republic, smolka<at>pf.jcu.cz)
Prosodic and non-prosodic FSP characteristics of modifying adjectives and adverbs

From a syntactic point of view, adjectives and adverbs are commonly used as modifiers of nouns and verbs, respectively. It has been pointed out (e.g. Chládková, 1979, Svoboda, 1989) that the relationship between a premodifying adjective and the head of a NP is similar to that holding between a verb and a manner adjunct complementing it. Accordingly, in the theory of FSP, both modifying adjectives and adverbs are traditionally interpreted as elements exceeding their respective nouns and verbs in the degree of communicative dynamism.

S09: Contrastive Approaches to Lexis and Grammar
Tuesday 31st August, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Naděžda Kudrnáčová (Masaryk University, Czech Republic, kudrnada<at>phil.muni.cz)

Michaela Martinková (Palacký University, Czech Republic,
michaela.martinkova<at>upol.cz)

Ada Böhmerová (Comenius University, Slovakia, adela.bohmerova<at>uniba.sk)

The conference seminar offers contributions to contrastive linguistic research, involving English as one of the languages compared. The papers are empirically or cognitively oriented and address a broad range of topics covering lexicology, morphology, semantics, syntax-semantics interface, pragmatics and sociopragmatics. The papers make links between contrastive linguistic research and corpus linguistics, translation studies, cultural studies, language teaching and second language acquisition.

Slot 1: Tuesday 31st August, 14:45-16:45

1. Sara Gesuato (University of Padua, Italy, sara.gesuato<at>unipd.it)
Elisabetta Pavan (University of Padua, Italy, elisabetta.pavan.1<at>unipd.it)

Pragmatic skills across L1 and L2 writing: Student email requests to faculty

Studies on SL/FL pragmatic skills describe L2 discourse as ineffective/inappropriate against the L1 norm. Instead, L1 discourse is considered adequate because produced by competent speakers sharing expectations about interactional norms. But communicative expertise is shaped by socialisation practices and its degree of refinement cannot be taken for granted also in the L1.

We thus explored whether comparable L1 and L2 texts exhibit inadequacies, of what kind are and how frequently. We examined email discourse, which concerns native and L2 speakers alike (Murphy, Poyatos Matas 2009), and which has recently raised researchers' interest (e.g. Alcón-Soler 2015, Biesenbach-Lucas 2016, Chen 2006, Economidou-Kogetsidis 2011, Garrote & Ainciburu 2020, Codina-Espurz & Salazar Campillo 2019). 60 EFL learners, Italian university students, were involved. Through two Written Discourse Completion Tasks, we elicited from each two requestive email messages to faculty, one in English L2 and one in Italian L1, which we analysed qualitatively in terms of content, form, strategies and contextual relevance (e.g. amount of information, legitimacy, clarity, politeness).

Both the L1 and the L2 texts presented pragmalinguistic and sociopragmatic inaccuracies, partly shared. We argue that native speaker competence is not a fully reliable predictor of effective communication and that both in L1 and in L2 language education, students should be alerted to the key determinants of communicative acceptability (i.e. addressee-friendliness, face enhancement), which affect how they are perceived and responded to (Hartford, Bardovi-Harlig 1996).

2. Ljiljana Janković (University of Niš, Serbia, ljiljana.jankovic<at>filfak.ni.ac.rs)

Translating literary texts from English to Serbian: Contrastive approach

Contrastive linguistics presupposes a systematic analysis of differences and similarities between two or more languages. Translation studies constitute a field of contrastive linguistics since translation from one language to another undoubtedly involves contrasting and comparing of two languages. Some scholars believe that translated texts demonstrate linguistic patterns that systematically distinguish them from non-translated texts in the same language (Baroni & Bernardini 2006; Volansky et al. 2015; Zanettin 2013), which supports the idea that translated

language is a kind of “third code” (Frawley 2000 [1984]). However, translation has been defined as both a process and product by linguistic literature. Translation as a process transfers the meaning from one language to another, simultaneously accounting for the textual, grammatical and pragmatic features of the source text. The empirical research presented in this paper was conducted with the fourth-year students at the English Department at the Faculty of Philosophy, University of Nis, Serbia. Literary texts translated from English to Serbian were analysed in order to prove that, despite various linguistic and extra-linguistic constraints, a balance between the style and form and the achievement of accuracy may be attained in the translation process. The analysis of the students’ translations demonstrates that the best results are gained by concentrating on the aesthetic values of the source text and by considering the substance of the text, as well as its sense and the message. The paper also considers the fact that in translating into the mother tongue (Serbian), the (English) text to be translated poses a problem of analysis – the translator has to analyse the text to comprehend the implicit and explicit shades of its meaning.

3. Eleonora Fois (University of Cagliari, Italy, eleonora.fois@unica.it)
EFL for translator training: New perspectives in teaching language as a means

The growing importance of translation as an academic discipline makes research on translator training increasingly prominent. However, there seems to be a void concerning a pivotal aspect, that is, language teaching for translator training (Herrero 2015). The learning the foreign language needs to be tailored to building translator competence, which remains the ultimate goal (Oster 2008): the sole use of language coursebooks for general purposes, although possible, is not recommendable (Herrero 2015), but corpora could provide a valid integration.

In translation teaching, the two major complementary approaches involving corpora and corpus technology focus on a competent use of corpora in the translation process (Zanettin Bernardini, Stewart 2000, 2). What still needs to be fully analysed is the application of corpora in language teaching for translator training.

Corpora, which stand midway between translation and language learning, might suit the needs of language teaching for translator training for three main reasons. Firstly, corpora favour a contrastive study of languages, necessary for trainees to separate both languages in contact, improve awareness and avoid interference. Secondly, corpora help to develop competences in the foreign language while introducing the features of a wide range of real texts (e.g. specialized texts) which will become crucial for the future profession. Thirdly, corpora allow for the study of the language in use, essential when translating into the L2.

This contribution will then explore the applications of corpora in EFL classroom activities for translator training with a particular focus on grammar and lexis. The methodological framework adopted will be drawn from well-known scholarly works on translator competence (Schäffner and Adab 2000; Hurtado Albir 2017), as well as on the most contemporary approaches to foreign language teaching (Ellis 2003; Richards 2006; Ellis, et al. 2019).

4. Akiko Nagano (Tohoku University, Japan, nagano.9@u-shizuoka-ken.ac.jp)
 Masaharu Shimada (University of Tsukuba, Japan,
 shimada.masaharu.fu@u.tsukuba.ac.jp)

Contrastive approach to dvandva compounding in language contact

Contrastive linguistics and contact linguistics are closely related fields, but their connection is not explicitly spelled out in the literature. This talk presents a contrastive linguistics-based analysis of dvandva compounding in so-called Japanese English.

Dvandva is a type of coordinate compound which names an entity made up of the whole of the two entities named by the two conjunct items (Bauer 2008). This type is rare in English and other Indo-European languages, while productive in Japanese and other Asian languages (Arcodia et al. 2010). Consider the formal contrast between (Eng.) *husband and wife* and (Jp.) *fu-fu* (lit. husband-wife) ‘husband and wife.’ English uses a syndetic form to name an entity made up of two entities, while Japanese uses a dvandva, i.e. asyndetic coordination to name the same entity.

Based on this cross-linguistic difference, we pay attention to the fact that there are two types of dvandva-like formations in Japanese English. In the first type, English loanwords are coordinated asyndetically, producing dvandva formations of the same type as *fu-fu*. In the second type, the English coordinator *and* connects two native Japanese proper names as a name of the duo made up of the two persons in question. For instance, (Jp.) *Daisuke ando Hanako* (lit. D and H) is a name of a Japanese double-act group. We argue that the second type, which is more recent, mirrors the syndetic word-level coordination in English and has emerged under the increasing global influence of this language.

Slot 2: Tuesday 31st August, 17:00-19:00

5. Michaela Martinková (Palacký University, Olomouc, Czech Republic,
 michaela.martinkova@upol.cz)

Boundary-crossing events in English and Czech: The case of motion-into

Motion is a crucial concept, directly linked to pre-linguistic bodily experience. Still, languages vary in the way they code it. Since Talmy (1991), the most frequently studied difference is the coding of Path: in V-languages on the verb root, in S-languages on the Satellite (see e.g. Talmy 2000, Slobin 2004). Less attention, however, has been paid to the differences between languages from the same typological group (e.g. Hijazo-Gascón and Ibarretxe-Antuñano 2013, Kopecka 2010). Our aim is to compare the way boundary-crossing events are expressed in two S-languages, English and Czech. We present the results of two corpus studies, both of which rely on sub-corpora created within the parallel multilingual corpus InterCorp (Čermák and Rosen 2012). The first study, which compares frequencies of Czech motion verbs prefixed by the satellite *v-* [in] in original Czech texts and in translations from English, does not reveal any statistically significant difference, suggesting a high degree of similarity between the two S-languages. If, however, English and Czech correspondences with the Spanish Path verb *entrar* [move-into] are compared, differences stand out: Czech is more Manner salient than English (92 % and 15.6 % are Manner verbs, respectively), in 19 % English has deictic verbs (*come* or *bring*), while Czech has only one (*pojd'* [come in]); in addition, there are 12.6 % of verbs with the directional prefix *při-*, which not

always correspond to the English deictic verbs. The results show the importance of corpus triangulation (Malamatidou 2018) in contrastive linguistics research.

6. Naděžda Kudrnáčová (Masaryk University, Brno, Czech Republic, kudrnada<at>phil.muni.cz)

Walking in English and Czech: Degrees of manner salience and the event construal

The paper focuses on differences in manner salience between the walking verbs in English and Czech, namely, the verbs *go* and *walk* and their nearest Czech equivalents, the verbs *jít* and *kráčet*. More specifically, it focuses on consequences that the differences have for the construal of the motion event in a goal-directed situation and for the position of the event in a broader situational frame. The paper also considers ensuing implications for the narrative. In order to better contrast their semantics, the verbs are studied in comparable goal-directed situations employing the *to-* and *toward(s)-* path phrases involving the same type of goal. The analysis is based on the material retrieved from the *InterCorp*, a synchronic parallel translation corpus. The verbs *walk* and *kráčet*, encoding the physical pattern of the movement, allow for vividness of presentation (Slobin 2005). They segment the movement into discrete quanta (Kudrnáčová 2019), which, at an event level, represent distinct spatio-temporal phases. Attention is more or less equally distributed between the movement and its spatial goal. In the verb *go*, reference to the body is weakened. Segmentation into quanta is backgrounded, the goal of the movement thus receives prominence. The movement is presented as a means to an end, i.e. as forming part of a broader chain of events. In the narrative, this opens the possibility to create expectation or tension. The verb *jít* is intermediate between *go* and *walk*.

7. Vladimir Ž. Jovanović (University of Niš, Serbia, vladimirz.jovanovic<at>filfak.ni.ac.rs)
English and Serbian complex inchoative verbs: A construction morphology approach

This research aims at investigating the comparative qualities of derivative verbs in two typologically different languages such as English and Serbian. Although English as an analytic language largely expresses the non-durative ingressive aspect (Binnick, 1991; Dahl, 2006) with simple verbs and/or grammatical constructions, it has the capacity to form derived inchoative verbs, e.g. the verbs *to soften*, *to purify* or *to discolour*. The structural and semantic qualities of these verbs will be considered within the Construction Grammar framework (Fried and Ostman, 2004; Goldberg, 2006) or more specifically as word formation schemas within Construction Morphology (Booij, 2010a, 2010b, 2013). The starting assumption is that the inchoative aspect can be expressed by complex verbs in both languages (Cf. Serb. *poleteti* ‘to start flying’) but the constructional idioms would be different. Even in the few cases of derived inchoative verb formation in English, the number of morphemes involved per verb may be surpassed by other languages, irrespective of the identity of the meanings conveyed. The hypothesis to be proved is that Serbian formation patterns require a larger number and more diversified elements to account for the same verb semantics than the English ones do. Moreover, as opposed to English, Serbian inchoative aspect may be of importance to the process of prefixal-sourced inflection, rather than that of derivation. Along with the problem of which semantic features have to be encoded in the base so that ingressiveness can be marked by an affix, the research will attend to the issues of prototypical inchoative verbs.

S10: Discourse Analysis of Natural Disaster News in the Media of English-speaking Countries

Wednesday 1st September, 17:00-19:00, Thursday 2nd September, 10:30-12:30

Co-Convenors:

Jasmina Đorđević (University of Niš, Serbia, jasmina.djordjevic@filfak.ni.ac.rs)

Bledar Toska (University of Vlora, Albania, bledartoska@yahoo.co.uk)

This seminar invites scholarly driven investigations based on comparative and/or contrastive studies aimed at exploring discourse presenting natural disasters in the media of English-speaking countries. Based on linguistic evidence and analytical analysis, contributions are expected to highlight new paradigms of research and provide insights into discourse presenting natural disasters and how they are displayed or represented by the media in the USA, the UK, Canada and Australia (including linguistic devices, discursive strategies, constructions and transformations, ideological polarizations, etc.), thereby shaping ideological stances and the social, political and cultural identity of the public exposed to them.

Slot 1: Wednesday 1st September, 17:00-19:00

1. Jasmina Đorđević (University of Niš, Serbia, jasmina.djordjevic@filfak.ni.ac.rs)

Sell the story of suffering: Sociocognitive discourse structures in natural disaster news in English

The presentation of suffering as a consequence of natural disasters in the media should follow the principles of an impartial and humane approach to reporting. However, news agencies frequently violate these principles in the attempt to increase readership, especially when the news are about issues that are “out of sight”, thus “out of mind”. Based on Van Dijk’s theory of Sociocognitive Discourse Studies and Chouliaraki’s theory on the mediation of suffering, this research explores how sociocognitive discourse structures are employed to attract readers’ attention and sell the story no matter what even when the news is to orientate a Western spectator towards the suffering of ‘Others’ who belong to the same category of the economically and politically strong world. The corpus compiled for this research consists of news representations of the Australian bushfire 2019/2020 in the Canadian daily paper The Globe and Mail. By identifying sociocognitive discourse structures that clearly reflect a mediated representation of distant suffering, this research will demonstrate that news agencies will try to overcome the “out-of-sight-out-of-mind” phenomenon even in cases when economic and political power relations are equal. In other words, news agencies will resort to whatever resource possible, even violate the core principles of journalism just to sell their story.

2. Bledar Toska (University of Vlora, Albania, bledartoska@yahoo.co.uk):

Remarks about objectivity and transitivity in earthquake newspaper reports

The primary purpose of this research is to discuss issues related to objectivity representation in online UK newspaper articles reporting on the Albania earthquake in November 2019. Based on Halliday’s transitivity theory (1985), this qualitative study also seeks to tentatively investigate meaning creation and interpretation through the structural organization of text and discourse at their local and global levels in order to foreground objectivity reporting. Extracted empirical

linguistic data allow a detailed analysis of how earthquake reporting is shaped and perceived in text and discourse and how it is construed or established in material, mental, relational, verbal, behavioural and existential processes in this case study. Various illustrations instantiated in the second part of the paper, for instance, support the initial hypothesis that material processes outnumber the mental ones by far, in which case, the personal voice of the writer is more subordinate to the reader's in dialogical processes for the events' representation. In this regard, objective and factual evidence for earthquake newspaper reports is conveyed by means of linguistic means supported by real data which show commitment to objectivity in the above-mentioned case study. Some limitations and suggestions for further research are highlighted in the final part of the research.

3. Tatjana Đurović (University of Belgrade, Serbia, t.djurovic<at>sbb.rs)
Nadežda Silaški (University of Belgrade, Serbia, nadezdasilaski<at>gmail.com)

Exploring the power of the natural disaster metaphor in news discourse

Within the theoretical framework of Critical Metaphor Analysis (Charteris-Black, 2004, 2005, 2019; Musolff, 2004, 2006, 2016) our paper looks at how the natural disaster metaphor employed in various types of media discourse exhibits its remarkable capacity to not only communicate complex phenomena and their frequently extreme consequences in a more comprehensible manner but also reveal and shape ideological stances. Drawing on the data gathered from various British and American online news media (The Financial Times, The Guardian, CNN, The Economist...) and using the somewhat adapted Pragglejaz (2007) metaphor identification procedure, we explore the use of this metaphor in order to show how its meanings are constructed in news discourse and how they are conveyed to the metaphor recipients. More specifically, we analyse and discuss the examples of the natural disaster metaphor used to conceptualise different economic, social and political processes (economic crises, Brexit, immigration). Our main aim is to provide insights into how the natural disaster metaphor used in news discourse reveals its both ideological and rhetorical roles and its power to frame a certain topic in a desired way. This stems from its two main characteristics – first, its ability to highlight the allegedly uncontrollable nature of an event, and second, its power to mask the agency – the doer of the action, both serving the purpose of holding *force majeure* responsible for the severe consequences of important events.

4. Jovanka Lazarevska-Stojčevska (“Ss Cyril and Methodius” University, North Macedonia, jovanka<at>ukim.edu.mk)

A linguistic analysis of reports on natural disasters in the news

The paper is focused on the language of news in the media of English-speaking countries (UK, USA, Australia, etc.) that inform or express their stance in regard to natural disasters. A linguistic analysis has been performed of news headlines and lead paragraphs from selected media describing natural disasters with the aim to determine which linguistic tools are used, which lexical and grammatical choices are made in order to transfer certain information, how emotions are expressed and what perspective is taken in order to present the news and to influence the public. Headlines and lead paragraphs have been chosen for the linguistic analysis because journalists tend to create interesting and attractive headlines and lead paragraphs in order to be informative and to attract the attention and interests of readers. They tend to use a range of lexical items paying particular attention to a careful and deliberate choice of vocabulary especially adjectives, verbs and nouns in

order to intensify the described events. They also use linguistic tools such as metaphor and metonymy to extend the meaning of already existing words, on the one hand, and hyperboles, on the other, in order to influence or to manipulate the audience. A qualitative approach will be applied in analysing the news media language and will be based on the following strategies for linguistic analyses: lexical analysis, naming and reference, and the choice of rhetorical tropes.

Slot 2: Thursday 2nd September, 10:30-12:30

1. Irina Petrovska (University “St Kliment Ohridski”, North Macedonia, irina.petrovska<at>yahoo.com)

A comparative linguistic description of lexemes in media discourse presenting natural disasters

Climate changes and the constant emergence of disasters around the world have their own impact on the language used by the media presenting natural disasters. Media use language in their own way. For instance, the written media use language in order to project their assumed readers’ speech, advertising language applies specific linguistic devices, radio reporters use specialized language constructions – all with the final aim to construct their own images and their relationships to an unknown and unseen audience. In this paper the initiatives of cross-linguistic analyses of specific terminology formations are presented. The corpus consists of lexemes excerpted from natural disaster news in the media of English-speaking countries compared to their Macedonian translatable equivalents. The vocabularies of two languages are at the same time very diverse and very similar. On the one hand, there are important semantic differences even between cognates in relatively closely related languages; on the other hand, there are great similarities between languages at a more fundamental level even when the languages are genetically and geographically highly separated. The contrastive analysis of the language of media discourse presenting natural disasters will provide valuable conclusions as newspapers, news reports and internet sources in general have an influential role in the popularization of derived lexemes and neologisms while institutionalizing and lexicalizing nonce-formations.

2. Bisera Kostadinovska-Stojčevska (University “St Kliment Ohridski”, North Macedonia, k_bisera<at>yahoo.com)

The cognitive effect of images used in Australian media reports: The case of Australian bushfires

News shape comprehension, influence perceptions, convictions and views regarding prevailing events and matters as well as transmit knowledge and interpretation. Having in mind the fact that images are being processed at an alarming speed, it might be understandable where the saying “a picture is worth a thousand words” comes from. When we see a picture, we analyse it within a few seconds and understand the meaning and scenario immediately. The human brain is able to recognize a familiar object within 100 milliseconds. People tend to recognize familiar faces within 380 milliseconds. The Australian bushfires are the latest example of a natural disaster with an effect not just on nature itself but also on all aspects of everyday life. The media inevitably have followed this phenomenon. The aim of this paper is to explore a different approach to analysing televised news by analysing the images published together with the text. Pictures add a visual report on the devastating effect of the bushfires, their worldwide spreading and the multifold

meaning behind them. The news analysed here have been compiled from Australian outlets from the beginning of the outbreak to the culmination of the bushfires that caused the worldwide cry for help. The cognitive effect of the pictures being used in the news will be “measured” based on the number of shares and re-usage of those pictures at the brink of the donation cycle.

3. Andreea Bratu (University of Craiova, Romania, abratu@yahoo.com)

‘A very hot war’ – Discourse strategies and rhetoric devices in Australian bushfire media reports

The coverage of natural disasters in the media is bound to produce emotional responses in readers (ranging from compassion to concern), responses that are guided by means of linguistic devices and discursive strategies aiming to enhance the impact of the news. This presentation makes a contrastive analysis of the ways in which English language newspapers (the online editions of The Sydney Morning Herald and The Guardian, the international edition) elicit emotion by using strategies and rhetorical figures to report and comment on the bushfires that have recently ravaged the Antipodes. Using Halliday’s framework, the analysis of the articles will also focus on the interpersonal role of language and on the voices used to create the desired impact on the audience. In order to obtain the aimed effect, the articles use quotes from experts (local authorities, politicians, police and firefighters’ representatives, weather reporters) and local residents, thus creating a complex (objective and subjective) image of the situation and of the short- and long-term effects of the fires. The results of the analysis will show that, while generally structured so as to create dramatic tension and elicit negative emotions, at times reports on natural disasters aim to arouse the readers’ positive responses and reconsideration of their social role and cultural identity.

4. Nikola Tatar (University of Niš, Serbia, nikola.tatar@filfak.ni.ac.rs)

The strategy of legitimation in news on the earthquake in Puerto Rico

The aim of this paper is twofold. On the one hand, it seeks to answer what the purpose of the discourse strategy of legitimation (Van Leeuwen & Wodak, 1999; Van Leeuwen, 2013) is in the corpus comprised of natural disaster news about the earthquake in Puerto Rico from the international online editions of The Guardian (subcorpus UKG) and The New York Times (subcorpus USNYT). On the other hand, the paper analyses, compares and contrasts the two subcorpora to examine how frequently the strategy of legitimation is employed in disaster news articles in the above-mentioned online issues during the period of seven days, starting from the day the ruinous seismic activity was first recorded (from 7th January to 14th January, 2020). Furthermore, we will try to identify and provide instances referring to four essential categories within the strategy of legitimation: (1) authorization, (2) moral evaluation, (3) rationalization, and (4) mythopoesis (Van Leeuwen & Wodak, 1999; Van Leeuwen, 2013). Once set this way, the paper will not only be of a quantitative character as it will question the extent to which legitimation is used in the corpus, but also of a qualitative character as it will present the analysis of the recognised strategy.

5. Irena Skëndo (University of Rome, Italy, irena_skendo@yahoo.gr)

Metaphorical representation of fire in newspaper articles

Over the last years our planet has been exposed to various major catastrophic natural disasters which have had a significant effect on the social life and people themselves. In this paper, I would like to focus on the Australian fire disasters represented by the written media in English-speaking countries. The motivation for the choice of this country lies in the fact that this current phenomenon of fires rose global interest in the media due to its scale and global environmental effect. The newspapers which will be taken for consideration are The Guardian, The Age, The Daily Telegraph, The Sydney Morning Herald and The New York Times. Based on a qualitative analysis, this paper will explore the metaphoric representation of the bushfires in the compiled newspaper discourse. The main metaphoric themes discerned are BLOOD, MONSTER, ATOMIC BOMB, SEA OF FLAMES. The use of figurative language and repeated patterns of metaphorical usage is of interest for newspaper analysis since it is often used in intangible and even insidious ways in persuasive arguments. The results show that metaphors are widely used in shaping news reports about significant wildfires and that their use affects the way people reason and perceive the phenomenon and their relation to it. Just as is the case with many other features of language, metaphors bond people in a joint state of meaning creation.

S11: Stance and Identity in Discourses

Wednesday 1st September, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Juana I. Marín-Arrese (Universidad Complutense de Madrid, Spain, juana<at>filol.ucm.es)

Jolanta Šinkūnienė (Vilnius University, Lithuania, jolanta.sinkuniene<at>flf.vu.lt)

Over the past decades, stance has been conceived as the expression of attitude or evaluation, of epistemic support for a proposition, or the way we construct subject positions in the discourse (Biber & Finegan 1989; Hunston & Thompson 2000; Martin & White 2005; DuBois 2007; Marín-Arrese 2011; Gray & Biber 2012). However, few studies have investigated the link between stance and identity (Ochs 1993; Jaffe 2009). This seminar aims to focus on the ways stance contributes to identity construction in discourses. We invite papers on stance and identity in academic, newspaper, professional and political discourse. Cross-linguistic studies are also welcome.

Slot 1: Wednesday 1st September, 14:45-16:45

1. Jolanta Šinkūnienė (Vilnius University, Lithuania, jolanta.sinkuniene<at>flf.vu.lt)

I want to argue that ...': Stance, identity and personal pronouns in research writing

Over the past few decades there has been an increasing interest in writer's stance in academic discourse and the ways it influences and shapes academic rhetoric from cross-disciplinary and cross-linguistic perspectives (Fløttum *et al.* 2006, Hyland & Sancho Guida 2012, Lorés-Sanz 2011, *inter alia*). Less research, however, attempted to link explicitly stance expression and negotiation of identity in academic discourse.

The focus of this paper is on personal pronoun use as a way to express stance and identity in research writing. The study is based on research articles written by British and Lithuanian literary scholars in their native languages, as well as on literature BA papers written in English by Lithuanian students majoring in English Philology at Vilnius University. The use of personal pronouns *I* and *we* is investigated employing the typology of identities proposed by Tang and John

(1999) as well as the classification of semantic referent types of *we* suggested by Vladimirou (2007).

The results show that British literary scholars frequently resort to *I* and *we* as the means to express stance and manifest identity in research writing, whereas Lithuanian novice and experienced researchers do this to a much smaller extent. The types of identities projected are also different across the three sub-corpora. These findings suggest that there are substantial differences in personal pronoun use in research writing, and that these differences may be resulting from cultural factors, genre constraints and the level of expertise of the writer.

2. Greta Maslauskienė (Vilnius University, Vilnius, Lithuania, greta.maslauskiene@flf.vu.lt)

Stance and identity across disciplines in spoken Lithuanian academic discourse: the use of personal pronouns

A great deal of research done on academic discourse during the last few decades has revealed that the way authors/speakers project their stance is among the most critical factors determining the acceptance of one's argument in distinct disciplinary communities (Hyland 2005). The construction of academic discourse, previously regarded as impersonal and detached from the reader, is now seen as “persuasive endeavor” as speakers/authors frequently use various linguistic devices, such as personal pronouns, to project stance towards their argument and, simultaneously, construct authorial identities embedded in specific disciplinary contexts (*ibid.*).

Being the most explicit markers of stance and engagement in academic discourse, pronouns have attracted by far the most scholarly attention in the investigation of interactivity in academic discourse (Hyland 2005; Fortanet-Gómez 2006; Okamura 2009; etc.). The use of the first-person pronouns to project stance and construct authorial identities has been proven to be discipline-dependent in studies scrutinizing written academic communication (Vassileva 1998; Šinkūnienė 2010, *inter alia*). Less research, however, attempted to link stance expression and negotiation of identity in regard to the discipline in spoken academic communication.

Even though there is some research done on the way authors project their stance and interact with addressee(s) in spoken academic discourse in English, as well as across English and Spanish, there is no such study done based on Lithuanian spoken empirical data. The focus of this research is on the use of Lithuanian first-person pronouns across interactive Lithuanian university lectures on medicine, social sciences and humanities. The method employed in the study is corpus-based quantitative and qualitative analysis.

3. Giuliana Diani (University of Modena and Reggio Emilia, Italy, giuliana.diani@unimore.it)

Self-mention and authorial stance in law blogs

This paper focuses on the relatively new web genre of law blogs also called “blawgs” (Garzone 2014: 167). As research has shown (Caron 2006; Garzone 2014; Tessuto 2015; Anesa 2018), law blogs are proving an attractive vehicle among legal scholars for “expressing their position and acknowledge their readers in the presentation and discussion of research-focused issues within the scholarly discipline” (Tessuto 2015: 85). The paper combines corpus and discourse-analytic perspectives with the aim of identifying patterns of self-mention and authorial stance (Cherry 1988; Hyland 2001, 2005) in blogs commenting on legal case judgements. The analysis is carried

out on a corpus of blog posts written by legal scholars and published on American and British law websites dedicated to commentary on law court judgements. Results will be discussed in the light of the personal/existential dimension of law blogs (Garzone 2014), as a new digital tool for the dissemination of academic legal knowledge.

4. Geneviève Bordet (Université Paris Diderot Paris 7, France, gbordet@eila.univ-paris-diderot.fr)

Taking a stance to build one's voice: deixis in abstracts

In the last 30 years, the overwhelming mass of academic publications has made selecting appropriate references more and more difficult for the researcher. One of the consequences is that it is not now sufficient for the writer to prove the coherence and the relevance of his/her research. To attract the reader, the writer must also build a convincing personality so that his/her audience is persuaded of his/her authority in the field. This authority is of course built through an adequate demonstration and argumentation. It is also increasingly based on the author's ability to create a specific identity, stance and voice. Consequently these three concepts have been the focus of major interest in the fields of ESP and academic writing research. To better understand how a young researcher takes a stance so as to build a specific identity, this study will set the focus on a contrastive corpus composed of PhD theses abstracts and research articles' abstracts. We will compare publications, in English, from writers based in a Francophone and an Anglophone context, in anthropology and astrophysics. Combining discourse analysis at text level and a corpus approach at discursive level, we will investigate the part played by deixis in the identity created by the writer. More specifically, we compare the strategic choices made by beginners (PhD writers) and the more experienced authors of research articles, as to their representation of research, between two opposite and complementary poles: narration of a process and presentation of research as a product.

5. Jacqueline Aiello (Università degli Studi di Ferrara, Ferrara, Italy, jacqueline.aiello@unife.it)

(De)Constructing sociopolitical identities: an analysis of Alexandria Ocasio-Cortez's stances

Since becoming the youngest Congresswoman in American history, Alexandria Ocasio-Cortez (AOC) has become a magnetic, polarizing figure in the US political landscape. Defined by *Time* magazine as "America's lightning rod", AOC has ignited profuse discussion and even debate that may begin at her political platform but often brings into play facets of her identity, including her gender, age, race, and class. This paper delves into the discursively constructed attribution, positioning, and negotiation of AOC's multifaceted sociopolitical identity and examines the mechanisms by which she positions herself and is positioned by others (Bucholtz & Hall, 2004) in the content she has produced (her interviews, social media posts) and in opposition coverage. Drawing on Du Bois' (2007) definition of stance as "a public act [...] through which social actors simultaneously evaluate objects, position subjects (themselves and others), and align with other subjects" (p. 163), the present paper analyzes how the stances AOC has taken have been received and interpreted by her supporters and opponents, and it explores the relationship among AOC's stancetaking, her multifaceted sociopolitical identity, and her political ascent. In so doing, it aims to provide insight into the discursive realization of the modern political persona and the predominant role of agency, identity, and stance in contemporary political discourse.

Slot 2: Wednesday 1st September, 17:00-19:00

1. Juana I. Marín-Arrese (Universidad Complutense de Madrid, Spain, juana<at>filol.ucm.es)
Stance, legitimation strategies and identity construction in political discourse. A contrastive case study of epistemicity and effectivity in discourse

This paper explores the use of epistemic, effective and evaluative stance expressions as legitimation strategies and in identity construction in political discourse. The paper examines the joint deployment of epistemic and effective stance expressions, for purposes of legitimation of knowledge and of action goals in discourse (Chilton 2004; Marín-Arrese 2011, 2015). Stance resources may be said to index speaker/writers' positionings and identity in the discourse (Biber and Finegan 1989; Thompson and Hunston 2000; Englebretson 2007; Marín-Arrese, 2009, 2011; Jaffe 2009; Simaki et al. 2018; Marín-Arrese & Hidalgo 2019). Bucholtz and Hall (2005) view identity as a sociocultural phenomenon, intersubjectively produced and constituted discursively, and point out that identities may be linguistically indexed through specific stances. Similarly, Johnstone (2007) argues that recurrent stancetaking moves or patterns of moves may emerge as an interpersonal identity.

The paper addresses the role of stance expressions as legitimation and (de)legitimation strategies and their contribution to identity construction in the: (a) variation in the deployment of epistemic stance markers in relation to the variables of gender, political ideology and specific language (English vs. Spanish); (b) variation in the deployment of effective stance markers in relation to the same variables. The paper presents results of a contrastive corpus study on the discourse stance of key political actors from the Conservative and Labour parties (UK), and from the Partido Popular (PP) and PSOE parties (Spain).

2. Laura Hidalgo Downing (Universidad Autónoma de Madrid, Spain, laura.hidalgo<at>uam.es)
Stance and dialogicity in Bush and Obama's farewell addresses to the nation

It has been argued that the style of US president Barack Obama is characterized by its dialogic nature and by the ability to incorporate other voices in the discourse. The present article explores how specific choices of stance markers contribute to the dialogic nature of Barack Obama's style in his farewell address to the nation in comparison to the farewell address delivered by president George W. Bush. The relation between dialogicity and stance is analyzed on three related dimensions: (1) the choice of stance markers, (2) the stance-taking acts of positioning associated to these choices and (3) the interactional style as political persona that emerges in relation to the previous features. The analysis of the stance markers shows that Obama's farewell address is characterized by an overall higher frequency and broader variety of stance markers; a frequent use of markers of directivity within effective stance and a very high frequency of negation in contrastive and non-contrastive structures. This configuration of stance choices reveals that Obama's farewell address is characterized by a dialogic interactional style which actively involves and guides the audience, inviting them to align with the positions expressed in the discourse.

3. Elena Domínguez Romero (Universidad Complutense de Madrid, Spain, elenadominguez<at>filol.ucm.es)

Marta Carretero (Universidad Complutense de Madrid, Spain, mcarrete<at>filol.ucm.es)

Victoria Martín de la Rosa (Universidad Complutense de Madrid, Spain, mvmartin<at>filol.ucm.es)

The construction of ideological identity through the expression of epistemic stance in English and Spanish newspaper opinion articles

This paper focuses on one subtype of stance, namely the epistemic, which includes those linguistic devices used to provide justificatory support for the proposition (Marín-Arrese 2011a, 2011b, Boye 2012). Epistemic stance comprises the two categories that constitute the general domain of epistemicity: epistemic modality and evidentiality (Chafe & Nichols 1986; Willett 1988; Aikhenvald 2004; Wiemer and Stathi 2010; Boye 2012; Marín-Arrese 2013; *inter alia*).

The paper sets forth an English-Spanish contrastive analysis of epistemic stance carried out on a corpus comprising opinion articles extracted from four quality papers, two British and two Spanish, differing in language and ideological orientation: *The Guardian*, *The Daily Telegraph*, *El País* and *ABC*. The analysis will be carried out by means of an annotation system and its corresponding tagset, based on three main categories, evidentiality, epistemic modality and factivity, each divided into subtypes considering factors such as mode of access to the evidence and degree of explicitness of the conceptualizer of the justificatory support (cf. Marín-Arrese 2015, 2016, 2017).

We expect results to shed light on the contribution of expressions of epistemic stance to the construction of ideological identity in English and Spanish newspaper opinion articles, based on linguistic and ideological similarities and/or differences.

4. Maria Freddi (University of Pavia, Italy, maria.freddi<at>unipv.it)

Corpus study of stance and identity in science blogs

The paper reports on research conducted on interaction in science blogs written by scientists. In particular, it explores how the expression of writer's stance is involved in defining blogs as personal discourse, spaces for self-expression as well as relationship building (among others, Hoffman 2012) and to be perceived as "real and un-mediated" (Miller and Shepherd 2004). Drawing from Hyland 2005 and Myers' 2010 qualitative analysis of stance in blogs, a quantitative study is presented here based on a small corpus (ca. 400500 words between posts and comments) consisting of four different blogs written by individual researchers and/or professional scientists working in a variety of fields ranging from medicine and genomics to physics and geology. Stance-marking devices are analysed, such as clauses of thinking, speaking or wishing in the first person (*I think*) and adverbials (*As far as I'm concerned, in my view*), and results compared to another small corpus (ca. 400,900 words) of so-called 'institutional' science blogs, i.e. blogs representative of official institutions or popular magazines such as PLOS-Public Library of Science (<https://blogs.plos.org/plos/>). The comparison shows that while in individual blogs stance-marking devices directly contribute to constructing the blogger's identity and own voice, in institutional blogs this function is less present and overridden by the informative nature of their discourse.

The author wishes to acknowledge the support of PRIN 2015TJ8ZAS, a national research project on "*Knowledge Dissemination across media in English: continuity and change in discourse strategies, ideologies, and epistemologies*".

5. Jana Pelclová (Masaryk University/Masarykova univerzita, Czech Republic, pelclova<at>phil.muni.cz)

Sometimes, life can be a little...overwhelming. Stance-taking markers indexing maternal identity in the advertising discourse

Mothers in advertising represent ideal parental figures who can handle any type of problem that can threaten their impeccable households. They often feature in a problem-solution pattern adverts (Simpson 2001) in which they can eliminate or solve the problem thanks to the product promoted. Not only have these perfect advertising mothers become a normative in the advertising discourse, but they have also established the concept of maternal identity that is seen as an imperative when targeting at mothers in any stage of motherhood – from new mothers to elderly ones. Even though there are sociological and psychological studies that analyse the impact these mothers have on the real ones in the real world (e.g. Lee 2008 or Sheehan and Bowcher 2017), there is no linguistic research that would focus on how the perfect mothers' stance is communicated. Therefore, the objective of this paper is to study how the maternal identity in a selected audiovisual commercials for a whole range of family-related products is indexed by stance-taking markers. The paper considers doubt, affect and evaluation as key stance aspects in a problem-solution adverts and assumes that these three aspects can be expressed by various semiotic modes that help to construct a perfect mother. The paper thus uses Kress and van Leeuwen's (1996) social semiotic framework to investigate how doubt, affect and evaluation are conveyed in verbal and non-verbal units to communicate the maternal identity in a problem-solution adverts.

S12: Dictionaries: Ideologies and Norm

Wednesday 1st September 2021, 14:45-16:45

Co-Convenors:

Charlotte Brewer (University of Oxford, UK, charlotte.brewer<at>hertford.ox.ac.uk)

Linda Pillière (Aix-Marseille Université, France, linda.pilliere<at>univ-amu.fr)

Wilfrid Andrieu (Aix-Marseille Université, France, wilfrid.andrieu<at>univ-amu.fr)

Long considered by language-users to be factual authorities on usage, dictionaries have been influential in establishing the standard variety of a language. This seminar will explore the norms that have influenced dictionary-writing of all kinds (monolingual, bilingual, in book and online) and investigate the covert ideology underlying many dictionary entries.

1. Stephen Turton (Gonville and Caius College, University of Cambridge, United Kingdom, stephen.turton<at>ell.ox.ac.uk)

The sex talk: defining the outer limits of intercourse in English dictionaries

This paper contributes to a growing body of research investigating the discursive construction of gender and sexuality in dictionaries through the lens of queer theory. The paper helps to elucidate the ways in which dictionaries, vested as they are with linguistic authority by everyday users as well as state institutions, codify particular sets of linguistic ideologies as the objective 'facts' of a language, even when alternative facts are available. Taking as its starting point two seemingly unconnected incidents — an unpublished letter from the British sexologist Marie Stopes to the editors of the *Oxford English Dictionary* in 1926, and an American criminal trial that hinged on

the gendered meaning of *sexual intercourse* in 2017 — this paper explores how heteronormativity and phallogentrism continue to shape contemporary dictionary definitions of *sex* and *sexual intercourse*. Combining Eve Kosofsky Sedgwick's queer theorizing of ignorance with Phil Benson's anticolonial model of the centre/periphery in lexicography, the paper analyses the anxieties that motivate the privileging of heteronormative intercourse over all other forms of sexual activity in standard dictionaries. It concludes by highlighting the sociolinguistic limitations inherent to descriptivist, corpus-based lexicography when it comes to representing speakers whose sexual identities and practices — and thus their linguistic usage — diverge from the dominant discourses encoded by dictionaries.

2. Jean-Louis Duchet (Université de Poitiers, France, jean-louis.duchet<at>univ-poitiers.fr)
Nicolas Trapateau (Université de Nice Sophia Antipolis, France, nicolas.trapateau<at>univ-cotedazur.fr)

Orthoepic dictionaries of the 18th c.: ideologies, rules and norms

In the 18th c. treatises, dictionary introductions, prosodial grammars and observations added to dictionary entries offer a rich corpus of descriptive and prescriptive discourse on English pronunciation. There are formal rules based on an implicit or explicit theory of syllable structure (Buchanan and Walker disagree as to whether a lax or tense [i] should be used in open syllables like the third syllable of *infinity*), or on the analogy drawn from morphological classes or stress patterns ('odorous is stressed on the first syllable, like most other adjectives in -ous, in spite of the Latin rule which some would prefer to place stress on the second syllable with its long *ō*).

There are also sociolinguistic norms based on social values attached to vowel qualities or stress patterns and to the authority enjoyed by words in French, Italian or Latin known to learned and influential people.

Both these norms and formal rules reflect several ideologies as to how 'rational' or 'decent' the language should be, which this paper means to identify.

One of the ideologies is the undisputed principle that usage should prevail, but it raises further dispute as to which usage should be preferred, a situation familiar in the 20th c. when empirical descriptions, either qualitative (J. Windsor Lewis) or quantitative (J. C. Wells), have counterbalanced the Jones-Gimson norm.

3. Adam Wilson (Université de Lorraine/IDEA, France, adam.wilson<at>univ-lorraine.fr),
Language Ideologies and Sociolinguistic Norms in Tourist Phrasebooks and Glossaries

Though perhaps rarely considered as such, tourist phrasebooks and glossaries constitute a specific form of dictionary. They are reference books in which words (and phrases) are listed with their corresponding definitions or translations and accompanied by notes referring to pronunciation and/or usage. However, while dictionaries may often be considered by speakers as factual authorities on language, tourist glossaries are usually seen, and used, by the layperson as explicitly prescriptive directives as to how language should be employed.

It could be argued then that such texts constitute a particularly interesting case for studying the role of ideologies and norms in linguistic reference works. This communication aims to explore these dynamics through the analysis of a selection of phrasebooks and glossaries aimed at both tourists and tourism professionals.

The studied texts are shown to be influenced by, and play a key role in elaborating, certain sociocultural and sociolinguistic norms, ideologies and practices of global tourism in two main ways.

Firstly, phrasebooks and glossaries contribute to the elaboration of social identities in the context of tourism. The language prescribed in these works not only consolidates the roles of the “tourist” and the “local” in tourist interactions, it also ensures that such exchanges remain limited and superficial (Thurlow & Jaworski, 2010).

Secondly, the books are shown to be a vehicle for language ideologies that position English as the uncontested global lingua franca of tourism. Furthermore, most of the phrasebooks studied frame (standard) British or American English as the only legitimate varieties, thereby reinforcing standard language norms and ideologies (Lippi-Green, 1997).

In conclusion, the concrete knock-on effects of these ideological and normative dynamics are explored.

4. Milica Mihaljević (Institute of Croatian Language and Linguistics, Croatia, mmihalj<at>ihjj.hr)

Lana Hudeček (Institute of Croatian Language and Linguistics, Croatia, lhudecek<at>ihjj.hr)

Normative and Pragmatic Notes in the *Croatian Web Dictionary – Mrežnik*

Croatian Web Dictionary – Mrežnik is a four-year project. The project began on 1st March 2017 and ended on 28th February 2021. The *Mrežnik* project aims at creating a free, monolingual, easily searchable, hypertext, online dictionary of the Croatian standard language. It consists of three modules: the module for school children, the module for non-native speakers of Croatian, and the module for adult native speakers. The normative nature of *Mrežnik* is apparent in the following: 1. The selection of entry words, 2. The accentuation of entry words, 3. The selection of forms in the grammatical block, 4. The selection of examples, 5. Giving linguistic advice, 6. the use of stylistic labels for non-standard entries. This presentation will focus on normative and pragmatic information given in all three modules. In the module for adult native speakers normative and pragmatic notes have special fields while in the modules for school children and non-native speakers this information is given in the same field. Normative notes appear when language advice can be given to the user, e.g. how to avoid frequent mistakes, how to differentiate between the meaning of paronyms, how to avoid using pleonasms. Pragmatic information is given to inform the user when to use a certain word or phrase; e.g. when and where to use one of the greetings *bog* and *bok*, when to use *vi* and when to use *ti* and when to write *vi* and *ti* with the capital letter.

S13: Intralingual Translation: Rewriting for New Contexts and Readers

Monday 30th August, 16:30-18:30, Tuesday 31st August, 10:30-12:30 and 14:45-16:45

Co-Convenors:

Özlem Berk Albachten (Boğaziçi University, Turkey, ozlem.berk<at>boun.edu.tr)

Linda Pillière (Aix-Marseille Université, France, linda.pilliere<at>univ-amu.fr)

This interdisciplinary seminar on intralingual translation (Jakobson 1959) explores the ways in which texts are rewritten and adapted for new contexts and readers from a variety of perspectives. The role of ideological norms in intralingual translation and theoretical and methodological issues will be investigated, while other papers focus on the sociohistorical context that requires

modernizing a text, such as religious or classical texts (diachronic intralingual translation), on the rewriting for a new readership, such as adapting scientific texts for the lay reader (diaphasic intralingual translation) or on the translation of different varieties of English (dialectal intralingual translation).

Slot 1: Monday 30th August, 16:30-18:30

1. Aleksandra Ożarowska (University of Warsaw, Poland, ozarowska.aleksandra<at>gmail.com)

The Old, the New and the Modernised – Intralingual Translation in Operatic Surtitles

Translation has been a significant element of opera performances since the beginning of this genre and nowadays surtitles are an important part of all modern opera houses as well. Recently surtitles have also started assuming another role: in the biggest opera houses the trend of staging operatic productions in a modernised fashion is becoming more and more popular, and such productions usually need a modern translation, which would preserve their coherence and lend new meaning. Surtitles accompanying modernised opera productions are, in fact, often examples of intralingual translation, as they are rewritten and adjusted versions of earlier interlingual translations prepared for traditional productions. According to André Lefevre, both intra- and interlingual translations are instances of rewriting, which frequently leads to manipulation; moreover, translators create specific images of specific texts, and, subsequently, very often manipulate them. Thus, operatic surtitles also create certain images of libretti and audiences read texts rewritten by surtitlers. The level of adjusting translations to particular productions varies, and sometimes the original version of the translation does not have much in common with the rewritten version.

In my research I focused on surtitles presented to the audiences in the major opera houses, i.e. Metropolitan Opera House, Royal Opera House and Bayerische Staatsoper. Comparing the original libretti with the surtitles, I noticed that the surtitles accompanying their non-standard productions are often manipulated, and skilful choice of words or sentences affect the interpretation of both individual operas and whole operatic industry.

2. Monica Katiboğlu (Bilgi University, Turkey, monica.katiboglu<at>bilgi.edu.tr)

Intralingual Translation and Linguistic Hospitality: The Case of Halit Ziya Uşaklıgil's *Mai ve Siyah* ('Blue and Black')

This paper examines Halit Ziya Uşaklıgil's 1938 intralingual translation of his seminal novel *Mai ve Siyah* ("Blue and Black," 1896-97), which was occasioned by the Turkish script and language reforms that intentionally caused a linguistic schism in order to divorce the Turkish nation from its Ottoman past and forge a "purified" national language. Through a comparative analysis of the Ottoman Turkish and the modern Turkish versions, I demonstrate that, in defiance of enforced national forgetting, Halit Ziya's intralingual translation is a project, above all, of preserving the trace of a radical heterogeneity that constitutes the original novel's language (itself part and parcel of the history of linguistic modernization). His project of remembering gestures toward a kind of "linguistic hospitality," not between discrete languages as Paul Ricoeur posits, but between the historical layers within the same language. It is in this way that intralingual translation can

understood as an instrument of resistance to epistemological violence that takes place on the terrain of language.

3. Vitana Kostadinova (University of Plovdiv, Bulgaria, vitana.kostadinova<at>gmail.com)
Post-Romantic Translations of Frankenstein

Drawing upon Jakobson's understanding of intralingual translation with reference to signs in the same language (1959: 233), this paper recalls Schleirmacher's observation that we often translate for ourselves from our own language when the speaker "possesses a different frame of mind or feeling" (Lefevere 1992: 142), and incorporates Iser's interdisciplinary broadening of horizons when he discusses the translation of culture (Iser 1994, 1996), in order to propose that interpretations are translations of the original text.

The rise of the Frankenstein myth in the nineteenth century is an interpretive variation on Mary Shelley's novel and I would like to argue that the use of the Frankenstein metaphor in the English-language press is a form of intralingual translation. In 1837 the **Morning Post** reporter in Liverpool wrote about "the school of Frankenstein" with reference to an academic conference: the incentive was a rumour about the artificial creation of people in a lab (**Morning Post** 1837: 3). In 1838 two different publications made use of the "political Frankenstein" phrase (**Devizes and Wiltshire Gazette** 1838; **London Dispatch** 1838: 5). The latter was a column on Parliamentary life, which elaborated on a ministerial appointment that did not have the desired effect – the commentator labelled this "the creation of a political Frankenstein", uncontrolled and threatening. The **London Dispatch** usage is an early example of the interpretation of Mary Shelley's Creature as a monster named after his maker. The diverging meanings of the metaphor in the two examples illustrate two different intralingual translations of the myth.

4. Ida Klitgård (Roskilde University, Denmark, idak<at>ruc.dk)
"Critical parents against plaster": The MMR vaccination drama as satirical pastiche

Health communication aims at promoting health information in order to enhance the level of health in society. But this vision was seriously challenged in 1998 when Dr Andrew Wakefield published findings that linked the childhood MMR vaccination with the development of autism (1998). His results have later been retracted, but some parents still distrust childhood vaccinations (DeStefano and Shimabukuro 2019).

If scientific evidence to the contrary is not convincing enough, other means of communication may be called for. And this is where satire comes in. The purpose of satire is to expose, by way of ridicule, the ailments of society and to confront the public misconceptions (Ermida 2012: 191). Thus, satirical takes on this scandal may serve as knowledge education of the public. My paper addresses this issue with special attention to the discourse of satire: As a kind of intralingual translation of science results into a new kind of discourse where fact and fiction are blended and blurred, satire might cure readers of their sick apprehensions as it were.

This paper will perform discourse analyses of a spoof article of this case in the Danish news satirical website *Rokokoposten* where the hysteria is presented as politically correct parents' absurd fear of exposing their children to plaster in case of bone fracture (2015). The analytical method is based on Jakobson's communication model (1960), Raskin's ground-breaking linguistic model of humour (1985; Attardo and Raskin 1991) together with Ermida's (2012) and Simpson's (2003) analyses of the discourse of satire.

In conclusion, this project sheds new light on the little recognized issue of the news satirist as a health “knowledge broker” in the vast spectrum of open science (Nisbet and Fahy 2017: 3).

Slot 2: Tuesday 31st August, 10:30-12:30

1. Marina Kulinich (Samara State University of Social Sciences and Education, Russia, marina-kulinich<at>yandex.ru)

Intralingual translation in various types of discourse

The paper will briefly outline the following types of intra-lingual translation.

1. Diachronic intralingual translation is discussed by comparing modern prosaic versions of *Beowulf* and *Canterbury Tales* with their prototype texts; analyzing *Classics compressed*, where some of the most complicated and wordy works of English literature are being compressed into the speedwriting of text messages, to help students get acquainted with classics.

2. Intra-lingual translation across registers is demonstrated on the basis of expert texts made accessible to the public. The examples are popular scientific texts, including books like *A Short History of Nearly Everything* by Bill Bryson, sites like *Complicated Scientific Ideas Explained Simply* by means of 1,000 most commonly used words; *For Dummies* series (reference books for readers new to the various topics covered).
3. Intralingual translation across styles and tonality includes parodies, humorous reworkings of history such as *English History Made Brief, Irreverent, and Pleasurable*.

Methods and means in these translations will be more closely examined following the ideas of Umberto Eco who extended Jakobson’s intralingual translation to continuum of synonyms, definitions, paraphrasing, rendering, commentaries, etc. Cultural aspects and social demands on the above-mentioned types of translation/interpretation are also touched upon.

2. Deniz Malaymar (PhD candidate, Boğaziçi University, Turkey, denizmalaymar<at>hotmail.com)

Intralingual translation for the sake of comprehensibility: The ‘doctored’ patient information leaflets (PILs) in Turkish

The present study focuses on the production process of patient information leaflets (PILs) in Turkish and the application of intralingual translation as the ‘easily comprehensible’ rewordings of Turkish PILs. This study sets out to explore the legal and regulatory framework governing medicinal products for human use in Turkey, which makes the production of Turkish PILs an obligation. In this study, both the interviews conducted with the directors of various pharmaceutical companies and the comparative analysis between Turkish and English PILs demonstrate that translated Turkish PILs are intralingually rendered by healthcare professionals in an easily understandable manner to the lay audience. This study, therefore, suggests that these ‘doctored’ PILs, produced for the purpose of being ‘easily comprehensible’, can be defined as intralingual translations. Last but not least, this study explores the way Turkish PILs have been (re-)presented and (re-)contextualized in/by the Turkish media through a problematization of the discourse(s) formed by the reviewers in order to shed light on the general approach towards intra- and interlingual translation in Turkey.

3. Yekaterina Yakovenko (Institute of Linguistics of the Russian Academy of Sciences, Russia, yakovenko_k<at>rambler.ru)

Forwards... to Old English (Intralingual Translation from Modern English into Old English and Revitalizing Old English Vocabulary)

In spite of the fact that Anglo-Saxon culture was destroyed nearly a thousand years ago, its elements – as well as Old English – still remain very attractive, hence numerous attempts to restore it at least in a restricted usage. The present paper focuses on cases of intralingual translation and attempts of revitalizing Old English vocabulary observed in 1) William Barnes' grammar (1854) (his coinages, built in accordance with Old English word-formation patterns and, partly, Ælfric's terms, include such words as *speech-craft* "grammar", *truth-mood* "the Indicative Mood", *deed-word* "verb", etc.); 2) occasional word-formation on the basis of Germanic roots carried out by the society "The English Mood" calling for adversary word-formation on the basis of native stems and affixes (*tung* for "language", *lifelore* for "biology", *sourstuff* for "oxygen", etc.); 3) poetic translations from Modern English into Old English undertaken by 'The English Companions' – a non-commercial organization promoting interest for the Anglo-Saxon England, its culture, historical events, and Old English. Such manifestations of both language purism and restoration of an extinct language are not seldom, but they are certainly unable to affect Modern English.

4. Manuel Moreno Tova (University of Tartu, Estonia, manuel.moreno.tovar<at>ut.ee)

Integrating Intralingual Translation for Language Learners: A Functionalist Description

Intralingual translation has been conceptualized in the disciplinary matrix of Translation Studies by means of a number of different models that go well beyond Jakobson's classic tripartite division of translation (1959/2012). Often-cited examples of these definitional and typological efforts can be found in the works of Toury (1986), Eco (2001), Petrilli (2003) and Zethsen (2009). While some of these models are certainly more inclusive than others (such as Zethsen's description, where intralingual phenomena can be instigated by several parameters at the same time), none of them seem to accommodate each and every type of intralingual translation. For instance, classic literary works abridged for language learners, most commonly known as graded readers, prove to be difficult to categorize.

In this paper, I will adopt a functionalist approach informed by skopos theory (Vermeer 1996) and the concept of user-centered translation (Suojanen, Koskinen and Tuominen, 2015). This will allow me to describe the abovementioned abridgements and to integrate them into Translation Studies as a form of intralingual translation for language learners. Then, I will discuss how accounting for aspects related to language learning impacts the discipline as a whole. Here, the notion of "language proficiency" will be problematized as a framework and set against that of "accessibility". Finally, I will posit that, compared with interlingual translations, intralingual translations seem to be more flexible in terms of their *skopoi* (with a greater tendency to produce heterofunctional and intergeneric translations) and their users (which may include learners and non-learners).

Slot 3: Tuesday 31st August, 14:45-16:45

1. Paola Baseotto (Insubria University, Italy, paola.baseotto@uninsubria.it)

The Political, Ideological and Cultural Impact of Retranslations of the Bible in Early Stuart England

Translations, retranslations and adaptations of the Bible in vernacular languages are central to studies of the cultural, political and social impact of translation. The new version of the biblical text and the adaptation of the paratextual apparatus to new theological and political circumstances in early seventeenth-century England is a very interesting case study.

My paper focuses on the King James Bible of 1611. I discuss how the paratextual apparatus (especially prologues, prefaces, dedications, marginal notes) of successive translations of the Bible in the Elizabethan and Stuart periods is expressive of the specific orientation of highly self-conscious translators such as Coverdale or Cranmer. The rich paratext of the King James Bible, the new translation of the Bible promoted by King James who disliked the Calvinistic theological, political and social orientation of the lengthy notes in the margins of the immensely popular and widely circulated Geneva Bible, is worth close analysis. King James' fifteen rules for this retranslation of the Bible with precise indications regarding the translation of theologically and politically sensitive terms and references to the necessity to keep marginal notes to a minimum evoke the discourse of translation as a powerful ideological weapon. The eleven-page preface ("The Translators to the Reader") shows the translators' awareness of their crucial role in shaping linguistic and more broadly cultural systems.

2. Marta Gómez Martínez (University of Cantabria, Spain, marta.gomez@unican.es)
Carmen Quijada Díaz (University of Oviedo, Spain, quijadacarmen@uniovi.es)

Rewriting a British medical dictionary for the North American audience in the 19th century

Little did Richard D. Hoblyn know about the extent of his work when he wrote his medical dictionary in the 19th century. A few years after it was first published in London in 1835, a second edition of *A Dictionary of Terms used in Medicine and the Collateral Sciences* was released in 1844; this is the one which, one year later, became the source for the first American Edition (1845), printed in Philadelphia and revised by Isaac Hays, Editor of the *American Journal of the Medical Sciences*.

When comparing the 2nd London edition and the 1st American edition, we need to bear in mind that the latter is, by no means, an adaptation of a scientific text for the lay reader, but a revision of the British text to suit the needs of the American practitioners. Hence, the American edition includes more than seven hundred additions, being them of different sorts: firstly, more than five hundred new headwords; around a hundred sub-lemmas which are, in some occasions, the result of derivational processes; a few cross references; and, last but not least, some definitions have been adapted to reflect the American reality, for instance, names of plants or types of measurements in prescriptions or pills.

Thus, this paper will focus on analyzing both, the microstructure and the macrostructure, to determine the ways in which this dictionary was rewritten and adapted for the new context and readers across the pond.

3. Linda Pillière (Aix-Marseille Université, France, linda.pilliere@univ-amu.fr)

Özlem Berk Albachten (Bogazici University, Turkey, ozlem.berk<at>boun.edu.tr)

Intralingual Translation: The Story so Far

In his seminal essay, “On Linguistic Aspects of Translation”, Jakobson defines three types of translation: interlingual, intralingual and intersemiotic. However, in so far as he refers to interlingual translation as *translation proper* Jakobson seems to give undue weight to that particular variety and translation studies have tended to continue this focus on interlingual translation to the detriment of the other two varieties (Mossop 1998; Schubert 2005), with some scholars considering that intralingual translation has no place in translation studies: “the qualitative difference between ‘interlingual’ and ‘intralingual’ translation is so great that it makes a nonsense of the concept of translation” (Newmark 1991:561). However, as Baker (1998) remarks, in the preface to the *Routledge Encyclopaedia of Translation Studies*, “intralingual translation is not such a minor issue as the existing literature on translation might suggest”.

Since Baker wrote these words, there has been a growing interest in intralingual translation, with the publication of articles on adapting medical texts for a lay reader (Hill-Madsen 2014; Zethsen 2007), on modernising the language of an original text such as the Bible (Zethsen 2007) or Shakespeare (Delabastita 2016) , on investigating the discrepancies between audio dialogue and corresponding subtitles for the deaf and hard-of-hearing (McIntyre and Lugea 2015) and on intralingual translation as revealing translational and ideological norms (Berk Albachten 2012; Pillière 2018).

This paper will investigate some of the more recent developments in intralingual translation and consider the implications for translation studies.

S14: English as a Foreign Language for Students with Special Educational Needs – Strategies and Challenges

Monday 30th August, 16:30-18:30, Tuesday 31st August, 10:30-12:30 and 14:45-16:45

Co-convenors:

Ewa Domagała-Zyśk (John Paul II Catholic University of Lublin, Poland, Centre for Education of Deaf and Hard of Hearing, ewadom<at>kul.pl)

Jitka Sedláčková (Masaryk University, Brno, Czech Republic, Department of English and American Studies, jitkasedlackova<at>mail.muni.cz)

A space for sharing of linguists interested in teaching English as a foreign language (EFL) to learners with special educational needs (SEN). Today in our inclusive communities these persons participate in mainstream education on a par with their peers. This creates significant chances and new scientific problems and methodological challenges. The purpose of the seminar is to share research results and ideas about the following: 1. Conceptual representations for words in English in individuals with sensory or cognitive challenges; 2. Teaching and learning strategies to enhance motivation and language performance; 3. Teacher training for EFL in inclusive classrooms; 4. Role of oral communication and sign languages in EFL classes for the D/deaf.

Slot 1: Monday 30th August, 16:30-18:30

1. Ewa Domagała-Zyśk (Centre for Education of Deaf and Hard of Hearing, John Paul II Catholic University of Lublin, Poland, ewadom<at>kul.pl)

Teacher training for EFL for deaf and hard of hearing students

Deaf and hard of hearing students have been learning EFL in some countries regularly for at least two decades. Starting from disbelief and methodological mistakes we have come through more and more sophisticated programs to the present day (cf. https://www.kul.pl/english-for-deaf-and-hard-of-hearing,art_74431.html).

It becomes clear that we have reached the point of the necessity to involve not only a narrow group of specialists – but majority of mainstream teachers to be able to teach DHH students. The presentation aims at scaffolding the aims, objectives and methods for teacher training initiatives for involving regular English teachers into surrogolotodidactics. Results of reflexive narratives of 30 English teacher training program students are analysed to show possible challenges and expectations.

2. Edit H. Kontra (Department of English Language and Literature, J. Selye University, Komarno, ehkontra<at>gmail.com)

The English language learning experiences and beliefs of Austrian Deaf students in higher education

This presentation reports on the individual characteristics and the English language learning experiences of four higher education students in Austria. The data were collected via individual interviews as part of a wider international project involving four participants from Austria, the Czech Republic and Hungary each. Although the interviews primarily focused on language learning experiences, beliefs, strategies, and motivation, the students were also asked about what role they attributed to the use of sign languages in the teaching and learning of English. Data collection took place on the premises of the students' university in November 2018. The interviews were made completely barrier-free and followed a semi-structured interview guide, which ensured that each participant expressed their opinion about issues of central importance for the research, but that they also had a chance to discuss individual challenges and topics that they considered important. By taking a close look at the four individual cases we can get an insider's perspective and a deep understanding of what it entails to learn a foreign language one does not hear or does not hear well in an Austrian context, and come up with implications for teachers of English, their trainers, ELT methodologists and policy makers. The research results highlight the importance of learning experiences gained in primary and secondary education as well as the need for strategy training and for well trained teachers who are capable of catering for the needs of this very special group.

3. Jitka Sedláčková (Department of English and American Studies, Masaryk University, Brno, Czech Republic, jitkasedlackova@mail.muni.cz)

Lenka Tóthová (Support Centre for Students with Special Needs, Masaryk University, Brno, Czech Republic, tothova@teiresias.muni.cz)

Surveying Learning Styles of English Language Learners with Hearing Loss: A Case of Four Students

Due to their sensory dispositions, deaf and hard of hearing (HOH) learners are often simply assumed to be visual learners. However, individual differences in learning foreign languages apply to all learners regardless of their hearing status. In the present paper, we discuss the possibility of testing differences in learning styles in language learning of HOH learners. A group of four university students with various degrees of hearing loss had their learning styles tested with a specially modified version of Learning Style Survey (Cohen, Oxford & Chi, 2006). The first part of the presentation discusses the modifications to the test required for HOH learners. These include not only the obvious questions related to physical senses but also those discussing learning situations and processing information. In the second part, the test results for a particular case study are introduced. The survey results of four HOH university students in many areas contradict conventional expectations. Interestingly it has been found that the differences in learning styles in the group of respondents do not follow the distinction of the level of hearing loss and/or language preferences.

4. María Castelló Fabregat (Universitat Jaume I, Castellon, Spain, castellofabregatmaria@gmail.com)

A lexicographic approach to understanding functional diversity terms

One of the most important aspects of student inclusion in the area of special educational needs (SEN) is to ensure that teacher training students are aware not only of different educational needs, but also of the perception that society and other students have of SEN students and their abilities. This study presents an innovative approach to teacher beliefs and attitudes towards functional diversity (FD) since it uses an applied linguistics area of research (lexicography) to work on important FD concepts. Teacher training students will develop a critical reflection on FD terminology that will empower them as linguists making them aware of the importance of defining and understanding terms and ideas.

The report of our findings will show how students develop their lexicographic and conceptual competence regarding FD terms. Our methodology is task-based and sequenced in the following steps that students will perform: 1) define keywords in FD, 2) critically analyse the content of FD terms in a number of lexicographical resources, 3) elaborate their own definition for FD terms with the experience gained from the first two steps and the reading of selected excerpts dealing with these FD keywords, 4) work with metaphoric phrases related to the words 'blind' and 'deaf' as everyday expressions focussing on connotation, and 5) answer a short questionnaire to reflect on and analyse what students learnt in this task. This study will thus present student's perception on functional diversity and how their understanding changed throughout the practice developed in the study.

Slot 2: Tuesday 31st August, 10:30-12:30

1. Anna Podlewska (Medical University, Lublin, Poland, Centre for Education of Deaf and Hard of Hearing, John Paul II Catholic University of Lublin, Poland, podla<at>autograf.pl)

Ewa Domagała-Zyśk (Centre for Education of Deaf and Hard of Hearing, John Paul II Catholic University of Lublin, Poland, ewadom<at>kul.pl)

Strategies of oral communication of deaf and hard-of-hearing (D/HH) non-native English users

The purpose of the presentation is to analyse and recognise the value of oral communication strategies in English as a foreign language (EFL) of deaf and hard of hard-of-hearing (D/HH) students. The presentation is based on an action research case study concerning oral communication strategies of this group of students. The results demonstrate that when they communicate orally in the target foreign language, D/HH students use the same verbal, nonverbal, linguistic, and non-linguistic stimuli as their hearing peers, alongside certain characteristic communication strategies. The presentation relates these students' employment of various communication strategies to their greater autonomy, and emphasizes the need to identify and promote effective communication strategies during EFL classes for the D/HH.

2. Dr. Katharina Urbann (Faculty of Human Sciences, Department of Special Education and Rehabilitation, University of Cologne, Cologne, Germany, katharina.urbann<at>uni-koeln.de)

Kristin Schlenzig (Faculty of Human Sciences, Department of Special Education and Rehabilitation, University of Cologne, Cologne, Germany, k.schlenzig<at>uni-koeln.de)

Melanie Kellner (Secondary School for the Deaf and Hard of Hearing, Essen, Germany, kellner<at>rwb-essen.de)

Inga Gintzel (Secondary School for the Deaf and Hard of Hearing, Essen, Germany, i.bauer<at>rwb-essen.de)

German research group Sign Language in the Foreign Language Classroom - Aims and research projects included in the newly founded research group "SiLC"

What is necessary for bimodal-bilingual students to learn a foreign language successfully? Existing reports from the field indicate a great diversity in the implementation of foreign language teaching to signing students in Germany. There is a lack of comprehensive research providing an empirical basis for teaching methodology in the bimodal-bilingual foreign language classroom. Furthermore, well-founded guidelines for the training of teachers in this field need to be developed and implemented. The presentation introduces the SiLC research group and the focal points it addresses. These include codeswitching in the foreign language classroom of signing students, using contact signs in the d/Deaf classroom and surveying the connection between written English and its German, German sign or American sign translations.

3. Anna Nabiałek (Adam Mickiewicz University in Poznań, Poland, annanab<at>amu.edu.pl)

Marta Rudnicka (Adam Mickiewicz University in Poznań, Poland, martar<at>amu.edu.pl)

Supportive attitude and human factor

Teaching English to students of special needs is associated with facing various challenges and requires incorporating innovative strategies to deal with them.

The aim of this presentation is to demonstrate the problems that are present in teaching English to students with special educational needs with a particular reference to assessment of individual student's performance and motivation that is one of the most important factors which influence the outcome of learning as well as the whole process of learning. This presentation aims to offer possible solutions to these problems focusing on the use of formative assessment and some innovative strategies based on FRIS model referring to students' Thinking Styles that are believed to provide help to solve some of the problems that appear in the learning / teaching process.

FRIS methodology is based on the knowledge of how we perceive, process and react to information and thus it describes the way we solve problems. The term Thinking Styles refers to our mind's habits – it has an influence on the way we communicate, make decisions and react in a variety of situations. Moreover, the authors of the paper would like to pay attention to how crucial is raising motivation of the students, providing them with a supportive attitude and incorporating a human factor while working with them.

4. Beata Gulati (Siedlce University of Natural Sciences and Humanities, Poland, beatagulati<at>gmail.com)

The role of technology in teaching English to Deaf and Hard of Hearing Students at university level.

The author of this article has been teaching English to Deaf and Hard of Hearing Students for the past 15 years. Visualising methods play the most important role in her work. Among them the PPTs are one of the most successful ways of sharing students' knowledge. Presentations help the students put forward their interests and hence help them socialise with others. There is a peer support and peer correction mode involved. Teaching through presentations covers all four skills; listening by watching and “listening” to hand shapes and finger spelling, speaking in English or signing, writing and reading. The present study examines the effects of PowerPoint presentations on students' writing and reading skills. The author analyses 50 PPT presentations prepared by her students through the method of Interactive Writing. Students are involved in an experience expanding their language competence through media while at the same time focusing their attention on the details of writing and reading in a foreign language.

Slot 3: Tuesday 31st August, 14:45-16:45

1. Kata Csizér (Department of English Applied Linguistics, Eötvös University, Budapest, Hungary, weinkata<at>yahoo.com)

Foreign language learning motivation of D/deaf and hard-of-hearing (DHH) students in higher education: Lessons from a cluster analytical study

The aim of this presentation is to map the foreign language learning motivation of D/deaf and hard-of-hearing (DHH) students in higher education. The rationale of this research stems from the fact that special needs students are increasingly prone to demotivational influences (Csizér, Kontra & Piniel, 2015) and, therefore, it is highly important to understand their unique motivational dispositions. The theoretical background comes from contemporary motivational theories (Dörnyei & Ryan, 2015) as well as from earlier studies with DHH learners (Kontra, 2012; Kontráné Hegybíró, Csizér & Piniel, 2015). In order to achieve the aim of the study, a standardized and barrier-free questionnaire was developed and administered in Austria, Hungary and the Czech

Republic (N=50). Based on cluster analysis, three groups of learners could be identified with the majority of DHH students having high motivation with some incongruence: their instrumental motivation obtaining lower results than their general motivation. In addition, only three scales proved to be significantly different across the motivational groups: intercultural contact, milieu and the use of the internet. Hence, we can conclude that even the highly motivated DHH students might have lower instrumental motivation and less support from their milieu. Moreover, they might have difficulties using language learning strategies to enhance the efficiency of the learning process. Consequently, teachers working with DHH foreign language learners should put more emphasis on not only teaching the language but also teaching how to learn it. By strengthening instrumental motivation, teachers can help Deaf students to establish long term engagement and motivation.

2. Claudney Maria de Oliveira e Silva (Universidade Federal de Goiás, Brazil, claudneyoliveira<at>ufg.br)

Teaching strategies and collaborative principles for deaf students learning English for Specific Purposes (ESP)

This research is a qualitative case study with ethnographic principles. It focuses on investigate and analyse what strategies taken by the English for Specific Purposes (ESP) teacher in an inclusive classroom with deaf and hearing students turned out to be favorable to the deaf teaching process and it also aims to present the collaborative principles that subsidized the learning process of these students. The research took place in one discipline in a major English Course at Universidade Federal de Goiás – Brazil. The data were collected through video and audio recording, field notes, teacher's diary, teacher's explanatory notes and interviews and were analyzed according to the tenets of sociocultural theory and collaborative learning. Data analysis shows that some teaching strategies that are very effective for hearing students prove to be not so efficient for the deaf students and, likewise, effective strategies for deaf students are unnecessary for hearing students. The results also show that deaf students have very little interaction with hearing students since most listeners do not know libras. Among the deaf, however, the interaction was intense and provided them with strategies to overcome, in a collaborative way and through the use of scaffoldings, the difficulties they faced in the process of learning ESP.

3. Michaela Sojková Šamalová (Department of English Language and Literature, Faculty of Education, Masaryk University, Brno, Czech Republic, michaela.samalova<at>seznam.cz)

Ailsa Marion Randall (Department of English Language and Literature, Faculty of Education, Masaryk University, Brno, Czech Republic, ailsamarionrandall<at>gmail.com)

Online materials for the support of pupils with special educational needs in the English classroom

Studying a foreign language always represents a certain challenge for learners, but for pupils suffering from dyslexia, the challenge is immeasurably higher. Dyslexic students learn best in inclusive classrooms where their special educational needs are catered for, and in most European countries, dyslexic learners are educated in integrated classes with learners with no special or different learning needs. Unfortunately, they frequently do not get the aid and assistance they require. Despite teachers' efforts to cater for learners' specific needs, many educators lack training

and awareness of how to work with this particular group of pupils and they frequently also face lack of teaching materials.

This session will present a bank of materials aimed at dyslexic learners, which can however be used by all pupils aged 10 to 15 who are learning English or German. To support not only dyslexic learners but also their teachers, the project ENGaGE aims to provide an engaging and inclusive approach to learning with an English and German digital task bank which contains grammar and vocabulary that have been specifically designed for learners' special needs. The ENGaGE task bank is a flexible supplementary language teaching resource which can be used alongside regular teaching materials.

4. Nuzha Moritz (University of Strasbourg, France, moritz<at>unistra.fr)

Prosodic variability in Deaf and hard of hearing students' speech production

Deaf and hard of hearing speech deviate from normal speech in both segmental and suprasegmental aspects. Prosodic or suprasegmental features involve stress, intonation, rhythm and voice quality. Prosody is said to be the most difficult part in learning a foreign language. For instance, incorrect stress placement is considered as a significant issue encountered by deaf and hard of hearing (D/HH) students learning English as a foreign. Poor rhythm and inappropriate intonation contours could also be detrimental to speech intelligibility. This qualitative study is a modest contribution to highlight some prosodic errors in the production of hearing-impaired students. We will first show through acoustic analysis the shifting of word stress and the inappropriate intonation contour in the production of D/HH, then we will suggest some class *remedial exercises* based on the verbo-tonal method using *musical cards*, nursery rhyme, songs...to improve D/HH students' speech intelligibility on the prosodic level.

S15: Phraseology and Business Terminology: the Points of Crossing

Thursday 2nd September, 10:30-12:30 and 15:30- 17:30

Co-Convenors:

Tatiana Fedulenkova (Vladimir State University, Russia, fedulenkova<at>list.ru)

Ludmila Liashchova (Minsk State Linguistic University, Republic of Belarus, lescheva09<at>gmail.com)

We often come across such phraseological units (PUs) as '*Ocham's razor*', '*nest egg*', '*sleeping beauty*', '*small dragons*' which appear to function as units of business terminology. Papers on business terminology of idiomatic character are welcome to the Seminar. Items for discussion:

- structural, semantic and contextual approaches to business PU-terms;
- types, classifications, and LSP applications of terms of idiomatic character;
- metaphor and metonymy as basic mechanisms of meaning transformation of the PU prototypical word combination;
- characteristics of dictionary entries and definitions of PU-terms and their pragmatic value;
- traditions and innovations in teaching business phraseology at universities.

Slot 1: Thursday 2nd September, 10:30-12:30

1. Hanna Zhukava (Minsk State Linguistic University, Minsk, Republic of Belarus, anna.lyumi<at>mail.ru)

Idiomatization of constructions with the preposition *in*

One of the most frequent English spatial prepositions is the preposition *in* denoting the relations of inclusion, i.e. the relations of insertion of the localized object within the localizing one. As a rule, a larger object plays the role of the localizing one, while a smaller object tends to be the one which is localized. In a sentence the localized object is placed to the left of the preposition filling in its left valency, and the localizing object is put to the right of it: *I've got the keys in my pocket*. Semantic studies of the nominal parts that make up the left and the right context of the preposition *in* show that in some cases a smaller object happens to be in the right position: *There were boys in baseball caps*. The interrelation of the objects in such expressions is usually described as spatial. However, we argue that the preposition here does not denote the location of the localized object: the meaning of the prepositional construction is quasi-spatial. It was proved that such kind of relation arises due to the idiomatization of the prepositional construction when encoding its inner form: the position to the right of the preposition is occupied by the object which is paid special attention to, which is more communicatively important.

Business English phraseology with the preposition needs particular specifying: *be in communication with*, *be in the red*, *in the black*, etc.

2. Aleksandra Malysheva (Humanitarian Institute of Vladimir State University, Russia, sasha.malysheva<at>list.ru)

Sofia Volkova (Humanitarian Institute of Vladimir State University, Russia, sv.sofi12<at>gmail.com)

Definitions in specifying domains in English business phraseology

Analysis of domains is the urgent issue in business phraseology. To find out the PU-term domains, the method of definitions was used. The study of *Oxford Business English Dictionary for learners of English* (Parkinson, Noble 2005) reveals a number of domains embracing business terms of phraseological nature under their umbrella. In the course of structural and semantic analysis we found out the following domains: Accounting, Banking, Commerce, Economics, Finance, Insurance, Law, Marketing, Property, Stock Exchange, Trade, Technology, Transport, etc. Among them the most representative are the following ones:

a) *Finance*: **cheap money** – money easily available on loan and at low rate of interest; **angel investor** – a private person who invests their own money in a project <...>;

b) *Commerce*: **dump bin** – a large box placed in a shop to hold goods, especially those at a reduced price; **to be under the hammer** – to be sold at an auction;

c) *Insurance*: **blanket cover** – a form of insurance that covers all items insured against all losses or accidents; **act of God** – an unexpected or unavoidable event <...> mentioned in some insurance contracts as a cause of loss or damage;

d) *Marketing*: **business gift** – a small item that a company gives free to people in order to advertise itself; **WOW factor** – the ability of a product to make people feel surprised and impressed when they see/ use it for the first time;

The analysis shows that 4% of the set phrases given in the dictionary under study belong to the sphere of phraseology.

3. Alexandra Ivanova (Vladimir State University, Russia, sandralikeis54<at>gmail.com)

Semantic transference in phraseological terms

The problem of componential meaning transference is of special importance in the research of business terms of phraseological character as they play a great role in the professional competence. For our research, A.V. Kunin's ideas on differentiation of phraseology and phraseomatics appeared to be of particular importance. Relying upon those, we managed to find out two groups of PU-terms in the bulk of the terminology of phraseological character. They are as follows:

- 1) full componential meaning transference: *third party* – someone other than the maker of a machine and the end user; *white hat* – someone who is in favor of computer security and has some expertise in the field; *back door* – an alternate way of entering a computer system; *back end* – the part of a computer system not directly interacting with the user; *boat anchor* (slang) – obsolete, useless machine; *thin client* – a computer terminal with some computational power built in; etc.
- 2) partial componential meaning transference: *rich text* – text that contains codes identifying italics, boldface, and other special effects; *root directory* – the main directory of a disk, containing files and/or subdirectories; *active color* – the color currently selected (in a painting or drawing program); *active window* – the window currently in use, the one in which the user is typing, drawing, or making menu choices; *alpha channel* – a channel that defines a selection; etc.

The research reveals different mechanisms of the PU-term semantic transformations, such as metaphor, metonymy, hyperbole, litotes, etc.

4. Lilya Udalova (Vladimir State University, Russia, lilya.udalova<at>gmail.com)

Semantic analysis of phraseology in J. Downes' Dictionary of Finance and Investment Terms

The study of finance and investment phraseology as well as other kinds of business phraseology is of great importance both in different spheres of business communication and with modern linguo-didactics and teaching ESP. To study the structure of the extracted PU-Terms, we appeal to the works of modern paternal and foreign linguists T. Fedulenkova, R. Gläser).

The paper is targeted at analysis of finance and investment terms of phraseological character fixed in J. Downes' Dictionary of Finance and Investment Terms (2010). The analyzed dictionary appears to be one of largest and the most substantial and reliable dictionaries of its kind. It embraces more than 5000 terms defined and explained on its pages.

The main body of the dictionary consists of two-component terms of phraseological nature, i.e. of set combination of words which have undergone a kind of semantic transference of components and function as terms in the fields of finance and investment.

By means of the semantic analysis, we are enabled to single out the two-component PU-terms which may be subdivided into two large groups:

- 1) those with full shift of component meaning, e.g.: *cook the books* – to falsify the financial statements of a company intentionally; *dogs of the dow* – strategy of buying the 10 high-yielding stocks in the dowjones industrial average; etc.
- 2) those with partial shift of component meaning, e.g.: *dirty stock* – stock that fails to meet the requirements for good delivery; *cash cow* – business that generates a continuing flow of cash; etc.

Slot 2: Thursday 2nd September, 15:30-17:30

1. Marina Guseva (Vladimir State University, Russia, marina-guseva-2002<at>mail.ru)
Sofia Lytkina (Vladimir State University, Russia, other0world0op<at>gmail.com):

Basic structural patterns in phraseology of Business English terms

The subject of our research is the componential structure of frequent syntactic patterns of PU-terms fixed in John C. Rigdon's *Dictionary of Computer and Internet Terms*. The structural analysis of the Dictionary entries results in the following frequent syntactic patterns of PU-terms:

- 1) **N + N: *image sequence*** ~ a consecutive series of images created from consecutive video frames, ***job object*** ~ a system-level structure that allows processes to be grouped together and managed as a single unit, etc.;
- 2) **Adj + N + N: *acceptable use policy*** ~ a statement issued by an online service that indicates what activities users may or may not engage in while logged into the service (p. 19), ***absolute pointing device*** (n) ~ a mechanical or physical pointing device whose location is associated with the position of the on-screen cursor, etc.;
- 3) **Ptc + N: *federated table*** ~ a table that contains data that is distributed by the federation; ***captured traffic*** ~ the network traffic that is saved to be later examined and analyzed, etc.;
- 4) **Ptc + N + N: *exploded pie chart*** ~ a pie chart that displays the contribution of each value to a total while emphasizing individual values, by showing each slice of the pie as pulled out, ***mirrored media set*** ~ a media set that contains two to four identical copies (mirrors) of each media family, etc.;

The nearest prospect of the research is seen in the study of the mechanisms of semantic transfer in the PU-terms prototypes.

2. Anastasiya Valueva (Humanitarian Institute of Vladimir State University, Russia, valueva.nastya231<at>mail.ru)

Alisa Skotnikova (Humanitarian Institute of Vladimir State University, Russia, alisa.skotnikova<at>gmail.com):

BE-terms in banking phraseology of English

The paper is aimed at the study and analysis of two-component banking English phraseology fixed in the *Barron's Dictionary of Banking Terms* (2006). The extraction of the language units from the Dictionary was made on the basis of the method of phraseological identification that was proposed by Alexander V. Kunin and developed by his disciples (Fedulenkova 2012). In fact, componential analysis is one of the main trends in the study of phraseology today as well as lingual-didactic approach to terms of phraseological character.

The analysis shows that the main body of the dictionary includes two-component terms of phraseological character that are usually employed in substantive functions. The phraseological terms under study may be subdivided into two groups:

- a) phraseological terms characterized by partial meaning transference of components:

balloon payment, exotic currency, hot card, gold certificate, sinking fund, shell branch, sheriff's sale, blanket lien, junk bond, loan shark, phantom income, reward card, samurai bond, seed money, warm card, wash sale, worn currency, etc.

- b) phraseological terms characterized by full meaning transference of components:

camels rating, safe harbor, sight draft, Wednesday scramble, window dressing, big bang, bear squeeze, mezzanine bracket, nest egg, long hedge, net worth, dirty float, butterfly spread, lift a leg, lock box, reverse swap, red herring, boiler plate, etc.

The nearest prospect of the research consists in the analysis of dictionary definitions that serve to differentiate the types of meaning transference in the components of the phraseological terms under study.

3. Liudmila Liashchova (Minsk State Linguistic University, Republic of Belarus, lescheva09@gmail.com)

Phraseology in Business English

Business English two-word phraseological units (PhUs) refer mostly to professional sociolects of management, commerce and finance. Like other PhUs in everyday conversational English, they are marked as colloquial and are used to amplify the message and its influence upon the partner, to alive the conversation, and to create a friendly atmosphere.

The PhUs under study designate specific features of business (*red tape*) or people in business (*a clock watcher*). Most of them are metaphorical and non-motivated (phraseological fusions, in terms of V.V. Vinogradov's terminology): *awalking paper* 'a notice of being fired'. The meaning of many of them may be calculated on the basis of common sense and general knowledge because they are metaphorical but partially motivated (phraseological unities): *bottom line* 'the total profit or losses'.

Etymologically Business English PhUs are traced back to free word groups that underwent through semantic processes of narrowing and specialization and became lexicalized: *a sleeping partner* 'someone who is involved with a business, typically through financial investment, shares in its risks and rewards but does not participate in its day-to-day management'. Some special human activities like sport are also important sources for them: *ball-park pricing* 'a rough numerical approximation of the value of something' from *ballpark* 'a baseball stadium or field'.

Functionally Business English PhUs are mostly noun equivalents. Structurally they are either nominal with two nominal bases or adjectival nominal. Yet verbal equivalent PhUs based on the verbal-nominal pattern may also take place there: *to cut corners* 'to finish the report on time'.

4. Tatiana Fedulenkova (Vladimir State University, Russia, fedulenkova@list.ru)

Teaching Types of Semantic Transference in Business English Terms

Business English vocabulary is abundant in phraseological units, i.e. word combinations that are ambiguous in meaning and, consequently, not at all easy for primary comprehension. That is because their meaning does not lie on the surface, it is not evident. The students see the words of the combination as well as the meaning of its every separate word, but they do not see the meaning of the whole word combination because it has undergone semantic transference:

a) full, or complete, semantic transference: *nest egg* – an amount of money that you save to use later, especially when you have stopped working; *marketing myopia* – a failure to define an organization's purpose in terms of its function from the consumer's point of view, etc.

b) partial semantic transference: *fancy goods* – small attractive objects that are sold as gifts or souvenirs; *perishable goods* – goods, such as food products that must be used within a short period of time, etc.

Partial semantic transference is characteristic of patterned collocations that usually have a two-element componential structure, and many of them appear to be economic terms, e.g.: *red goods* – (economics) goods, such as food, that consumers use quickly after buying them and that produce

a low profit; *wet goods* – (economics) goods that are in liquid form; *hard goods* – (economics) goods bought by people for their own use that they expect to last for a long time).

The paper deals with description of effective methods of teaching BE-terms having phraseological nature to L2 students.

S16: Seminar cancelled

S17: Cross-linguistic and Cross-cultural Approaches to Biblical Phraseology

Tuesday 31st August, 10:30-12:30, Wednesday 1st September, 17:00-19:00

Co-Convenors:

Zoia Adamia (Tshum-Abkhazian Academy of Science, Tbilisi, Georgia, a.zoia777<at>gmail.com)

Tatiana Fedulenkova (Vladimir State University, Russia, fedulenkova<at>list.ru)

The seminar will focus on new theoretical perspectives and the latest developments in Biblical phraseology, including:

- a) the studies of stylistic or instantial usage of biblical phraseological units in fiction,
 - b) the issues of tradition vs creativity in the use of biblicisms in media discourse,
 - b) cross-linguistic and cross-cultural research of biblical proverbs (*Man shall not leave by bread alone – Der Mensch lebt nich vom Brot allein – Människan skall inte bara leva av bröd – etc.*).
- Discussions of paradigmatic relations of biblical phraseology (synonymical, antonymical, hypero-hyponymical) in the system of the language, as well as a cross-linguistic approach, are welcome.

Slot 1: Tuesday 31st August, 10:30-12:30

1. Olga Abakumova (Orel State University named after I.S. Turgenev, Russia, abakumova-ob<at>mail.ru)

Maria Gordievskaya (Moscow State University named after M.V. Lomonosov, margord<at>mail.ru)

Biblical Proverbs and their analogues in English and Russian: cross-cultural approach and translation

The paper deals with problems of semantics and pragmatics of proverbs that have Biblical origin. Though taken from the same source they possess both universal and national specific features that reveal themselves in context. Proverbs are defined here as phraseological units with the structure of a sentence possessing deductive function and expressing norms of social behavior according to the ‘naïve logic’, that are usually used in speech as tactical means to achieve the communicative aim of the speaker. Borrowings are gradually adopted into the phraseological fund of the language and serve to express cultural norms of behavior and some peculiar traits of the national character. Proverbs represent the ethnic culture and history in short, clear and figurative form, help to penetrate into the worldview of the nation and the mentality of the people. In translation interpreters should try to preserve their national colour: image, emotional and evaluative shades of meaning. The analysis of contexts shows different deontic norms fixed in the semantics of proverbs of the Bible origin: Eng.: *Live by the sword, die by the sword*; Rus.: *Взявшие меч – мечомпогибнут*; Lat.: *Quigladioferit, gladioperit*. In Russian culture the variant: *«Ктосмечомкнампридѣт, отмечаипогибнет»* is used, that means a warning to the enemies. In

English culture the proverb encourages rational evaluation and utilitarian approach to peaceful way of life.

2. Vladimir Karasik (Pushkin State Russian Language Institute, Russia, vkarasik@yandex.ru):

Enigmatic proverbial phraseology

Proverbs are used to express some important observation of life in order to advise somebody what should be done in a particular situation. However, in course of time some situations turn to be obscure or proverbs lose certain elements due to phonetic (rhythmic) reasons, and thus turn to be enigmatic: *A miss is as good as a mile*, originally – *a miss in an inch is as good as a miss in a mile*. A list of enigmatic proverbs was compiled and presented to university students studying English as L2 and were asked for interpretations of such texts. The interpretations were usually wrong in different ways, i.e.: 1) ideological stencils, or stereotypes build on preliminary provisions: *Wealth makes wit waver*, meaning ‘when people have many advantageous offers they are at a loss which to take’; wrong interpretations were critical assessments of wealth in general which makes people avoid any risk; 2) subjective allusions or explanations ignoring the given keys for interpretation: *Pride feels no cold*, spoken about young women, who went with their shoulders bare in compliance with the fashion; wrong interpretations vary, e.g. proud people lose their human qualities, they behave as if they have hearts made of stone; 3) interpreting the sentence as a joke or ironical statement: *They that burn you for a witch loses all the coals*, which is explained in the dictionary as ‘Nobody will take you for a conjuror’, while students take it for a specific jocular compliment for a lady.

3. Elena Ryzhkina (Moscow State Linguistic University, Russia, phraseologinya@mail.ru)
On biblical heritage in English and Russian phraseology: dynamism VS conservatism

The study proceeds from the assumption that phraseology is as liable to variation and historical change as any other subsystem of language. In all times, idioms and proverbs have displayed much creativity in their functioning—ranging from minor modifications of their structure or/and meaning to the creation of nonce-phrases. However, the dynamism of phraseology is finely balanced against a certain degree of conservatism that prevents the system from self-destruction. Biblical phraseology is no exception: Biblicisms, too, appear to be subject to variability within the limits set by the language norm. For example, English biblical idioms and proverbs engage in typically English forms of structural modification and derivation: *green pastures* → *greener pastures*; *Can the leopard change its spots?* → *The leopard cannot/can't/doesn't change its spots.* → [*not*]*to change one's spots*; *flesh and blood* → *It's more than flesh and blood can stand, flesh and blood under the skin* etc; *road to Damascus* → *a sort of road-to-Damascus conversion*).

The study looks into the structural and semantic patterns of modification common in English and Russian biblical phraseology respectively.

In terms of methodology, the paper rests on the phraseology concepts elaborated by A. V. Kunin and V. N. Teliya.

The study shows that creativity in phraseology has a systematic quality. Its overall dynamism and particular forms are regimented by the language norm and comply with the patterns that are specific to the given linguistic culture.

4. Victoria Kleimenova (The Herzen State Pedagogical University of Russia, St-Petersburg, Russia, victoria.kleimenova<at>yandex.ru)

Idiomatic productivity in modern communication: metaphor and conceptual blending

Idioms are a part of the lexicon and they enjoy both semantic and structural stability in ways similar to words (vocabulary units) and consequently they are used in communication as readymade chunks of the language. However, idiomatic meaning is often figurative and thus the speaker is often tempted to substitute one element of the phraseological unit by a different word to coin a new image.

I believe there is an interesting correlation between the stability of the idiom and the pragmatic result of its metaphorical decomposition. The proposed hypothesis is that metaphorical substitution of individual components in frozen non-transparent idioms gives birth to a brighter, more eye-compelling and semantically enriched image than the same operation with flexible semi-transparent expressions. The reader is able to decipher the transformed idiom because their mind completes the process of conceptual integration. The traditional language chunk and the new element are both perceived as input spaces and the interpreter becomes aware of the blend.

The theoretical background of the paper is conceptual blending theory by Fauconnier and Turner, and Gibbs's ideas about semantic and structural peculiarities of phraseological units.

The paper provides semantic analysis of phraseological blends (decomposed idioms) used in modern English texts and focuses on their pragmatic effect.

Slot 2: Wednesday 1st September, 17:00-19:00

1. Anna Bakina (Orel State University, Russia, heart-anna<at>yandex.ru)

Variability in the English phraseological units of biblical origin

The theoretical basis of the research is the phraseological concept initiated by Alexander V. Kunin. A number of methods are employed in the study of biblical phraseology, namely: the method of the phraseological identification of phraseology, the method of the structural, componential and variability analysis of phraseology, the method of the quantitative analysis and the method of the phraseological description.

The selection of the language material for the research was made out of the reliable explanatory phraseological dictionaries: 1) the bilingual "English-Russian phraseological dictionary" by Alexander V. Kunin, 2) the monolingual explanatory dictionary of phrasal verbs by R. Courtney 'Longman Dictionary of Phrasal Verbs', 3) the monolingual explanatory dictionary of idioms by A. P. Cowie, R. Mackin and I. R. McCaig 'Oxford Dictionary of Current Idiomatic English. Vol. 2: Oxford Dictionary of English Idioms'.

As a result of the research, a set of main types of variants in the analyzed phraseological units come to light: pure variants, i.e. verbal variants of phraseological units, mixed variants, i.e. substantive-quantitative variants, adjectival-quantitative variants, and a number of verbal-quantitative variants of phraseological units. The conclusion consists in that both simple, and complex variability of component structure of the studied phraseology has no noticeable impact on the meaning of a phraseological unit, keeping up its identity.

2. Zoia Adamia Tshum-Abkhazian (Academy of Science, Georgia, a.zoia777<at>gmail.com)

Similarities and Differences in Biblical Phrases and Expressions (on the example of “Russian-Slavonic Dictionary of Biblical Winged Expressions and Aphorisms with Correspondences in German, Roman, Armenian and Georgian”)

The paper refers to experiences in compiling a multi-lingual comparative phraseological dictionary. The dictionary was compiled with the participation of 20 phraseologists from 18 countries: “Russian-Slavic Dictionary of Biblical Winged Expressions and Aphorisms with Correlations in German, Romanesque, Armenian and Georgian” under the general editorship of Prof. V. M. Mokienko.

The 130 most famous in modern Russian winged expressions and aphorisms from, or derived on the basis of the Bible, and their correspondences in the following languages have been studied and described in this work: Belarusian, Bulgarian, Macedonian, Polish, Serbian, Slovak, Slovenian, Ukrainian, Croatian, Croatian, English, French, German, Swedish, Italian, Spanish, Armenian, and Georgian, e.g.:

In Russian: глас вопиющего в пустыне.

In English: a voice [crying] in the wilderness; a [lone] voice in the wilderness.

In Georgian: ხმაძლავდაცხელისაუკვანძოსაში.

In Polish: głos wołającego na pustyni.

In Czech: hlas volajícího na poušti.

The correspondences are also found in other languages.

The purpose of this dictionary is linguistic description of Russian-language bibliographies, comparison with similar units in different languages. The objective is to show their similarities and differences. The comparative, stylistic and historical-etymological analysis of biblical phrases was done. The result: Students who have worked with this dictionary already know the etymology, meanings and competently use the Bible both in written and oral speech, which is confirmed by our social and linguistic survey of students.

3. Tatiana Basova (Vladimir State University, Russia, tanyatako<at>gmail.com)

The comparative analysis of English-Japanese idioms with the component ‘guts’/‘harawata’

Somatic components that belong to the anthropomorphic code of culture are some of the most widespread kinds of components in the phraseological fund of any language. They include names of the body parts (eyes, hands, mouth, etc.) as well as of the internal organs (heart, liver, brain, etc.). English and Japanese contain a wide range of such phraseological units, however, due to entirely different cultural and extralinguistic specificities, the PUs with these components differ in a number of respects. The article analyzes the role of the somatic component ‘guts’/‘harawata’ and its meaning in Japanese and English nominative and communicative phraseological units. Its linguocultural and semantic aspects are investigated in the paper. The main methods applied in the research are the method of phraseological identification created by A. V. Kunin; variational method developed by V. L. Arkhangelskiy based on studying both constant and varying PU components; linguocultural approach created by M. L. Kovshova; comparative-typological method by V. D. Arakin. Commentary is widely used to describe the linguocultural aspects of the PUs and analyze them within the codes of culture that are the key elements of the linguocultural theory. Finally, the article provides an overview of the isomorphic and allomorphic features of the phraseological units with the chosen somatic component in English and Japanese.

S18: Developing Genre- and Discipline-Specific Standards in Academic Writing?
Thursday 2nd September, 15:30-17:30, Friday 3rd September, 10:30-12:30

Co-Convenors:

Josef Schmied (Chemnitz University of Technology, Germany, josef.schmied<at>phil.tu-chemnitz.de)

Marina Bondi (Università di Modena e Reggio Emilia, Italy, marina.bondi<at>unimore.it)

Olga Dontcheva Navratilova (Masaryk University, Czech Republic, navratilova<at>ped.muni.cz)

María Carmen Pérez-Llantada Auria (Universidad Zaragoza, Spain, llantada<at>unizar.es)

Many young scholars complain that Academic Writing conventions are getting “harder and harder”. This seminar tries to follow the development of conventions over the last 30 years in all genres (like conference presentations, journal articles, BA/MA/PhD theses, etc. and related reviews or reports) in as many different European (English) departments and universities as possible. Empirical studies may include corpus- or discourse analyses of metalanguage usage (hedging/boosting, modality, reader/listener address, etc.), argumentative structures, research questions/hypotheses, cohesion/coherence, referencing, evidence in the form of examples, tables, figures, etc. The convenors welcome contributions from all sub-disciplines (linguistics, literature, methodology, cultural/area studies, digital humanities, etc.) and hope to establish a comparative state-of-the-art evaluation, which can also provide guidelines for postgraduate seminars, summer schools or on-line teaching.

Slot 1: Thursday 2nd September, 15:30-17:30

1. Josef Schmied (Chemnitz University of Technology, Germany, josef.schmied<at>phil.tu-chemnitz.de)

Marina Ivanova (Chemnitz University of Technology, Germany, marina.ivanova<at>phil.tu-chemnitz.de)

Academic Writing Conventions in English MA Theses before and after Bologna: Global Rhetorical Structures and Stance in Sub-Disciplines at a German University

This presentation discusses the principles of academic writing with special reference to MA theses. It sees theses as the central genre that introduces students to independent academic writing and thinking and the first step towards an academic writing career in research journals, for instance. It argues that scientific writing conventions are spreading from natural and social sciences into English studies and its sub-disciplines linguistics, literature, (teaching) methodology, cultural/area studies, etc. A small empirical case study compares 20 MA theses written at our university after the introduction of the Bologna structure (2011-19) with 20 Magister theses written before (2000-10). Major variables are global rhetorical structures adopted (from issue/research problem and literature review to conclusions, limitations, and suggestions for further studies; (cf. Bondi, Diani, Nocella below), and the expression of personal evaluation through metalanguage in these sections (cf. Dontcheva-Navratilova below). The focus is on an underresearched variable: *that*-complement clauses (e.g., *argue that*, *claim that*) and their functions indicating authorial stance. A corpus-linguistic analysis reveals interesting differences between the English sub-disciplines. The findings of the study suggest that they follow similar trends, but to a different degree. Recent changes are largely teaching-induced and show the increasing dominance of Anglo-American

models in teaching and publishing. A final empirical comparison with other universities suggests that these trends do not only apply to Germany, but also to African and Chinese universities, for instance.

2. Radmila Palinkašević (Preschool Teacher Training College, Vrsac, Serbia, palinkasevic<at>gmail.com)

Jelena Prtljaga (Preschool Teacher Training College, Vrsac, Teacher Education Faculty, University of Belgrade, Serbia, jpivan<at>sezampro.rs)

Analysis of lexical bundles of non-native writers in academic English: examples from educational sciences

It is easy to notice a well written academic text in the English language. However, to write one is extremely difficult for a non-native writer, striving for fluency, socio-culturally appropriate language and confidence, leading to acceptance into the academic community. Formulaic language contributes to demonstrating membership in a specific discourse community. This paper focuses on lexical bundles which are multi word sequences that recur frequently and are distributed widely across different texts. Linguistic bundles vary in academic disciplines and registers, they vary in the writing of native and non-native speakers and are a key way of shaping text meaning and contributing to our sense of distinctiveness. The analysis of lexical bundles contributes to the understanding of certain academic registers. This article explores the usage of lexical bundles used by non-native speakers in academic English in the field of education. Two corpora of about half a million words (approximately 100 texts in English) are compiled for the purpose of the current study, the first consisting of scholarly articles, in the field of education, written by education professionals who are native speakers of English and the second one consisting of scholarly articles written by education professionals who are native speakers of Serbian. Having identified four-word lexical bundles occurring in the corpus, functional and structural classification was carried out. This paper aims to explore the following questions: Are there any differences in the amount of four-word lexical bundles used by native speakers of English and native speakers of Serbian writing in English in the field of education? Which lexical bundles are shared by these two groups and which occur only in one of the respective groups? Are there any structural and functional differences between the use of four-word lexical bundles by native speakers of English and native speakers of Serbian writing in English? Based on the results of previous studies in this area it is hypothesized that in the same structural and functional categories different examples of lexical bundles are used by native and non-native speakers.

3. Olga Dontcheva-Navratilova (Masaryk University, Brno, Czech Republic, navratilova<at>ped.muni.cz)

Czech English-medium linguistics journals' academic writing conventions: Continuity and change over the last 30 years

This paper studies the development of academic writing conventions as represented by research articles written by Czech linguists published in two national English-medium journals (*Brno Studies in English*, published by Masaryk University, and *Linguistica Pragensia*, published by Charles University) over the time span of the last 30 years. The investigation is carried out on a small corpus of 20 single-authored research articles – ten representing the period 1990-1995 and ten representing the period 2014-2019. The corpus-based analysis draws of the genre analysis

framework to explore the possible changes in rhetorical structure, citations use and personal structures for writer and reader reference. The purpose of this comparative diachronic analysis is not only to identify the markers of continuity and change, but also to consider the factors influencing the development of the academic writing conventions reflected by the journals. The findings of the study suggest that among the possible reasons for the changes observed may be the topics under research and methods used, the spectrum of authors publishing in the journals, the adoption of an open-access policy and the dominance of the English academic writing conventions in modern academia.

4. Marina Bondi (Università di Modena e Reggio Emilia, Italy, mbondi@unimore.it)
 Jessica Jane Nocella (Università di Modena e Reggio Emilia, Italy, jessicajane.nocella@unimore.it)

Italian English-medium linguistics journals' academic writing conventions: Continuity and change over the last 30 years

This paper is a parallel study to Dontcheva-Navratilova and studies the development of academic writing conventions as represented by research articles written by Italian scholars in English linguistics published in the official journal of the Italian association of Anglicists (*Textus*) over the time span of the last 30 years. The study is based on a small corpus of 20 single-authored research articles – ten representing the period 1990-1995 and ten representing the period 2014-2019. The corpus-based analysis draws on genre analysis to explore the possible changes in the wording of titles, rhetorical structure, statement of purpose, research questions or hypothesis formulation, citations use and personal structures for writer and reader reference. The purpose of this comparative diachronic analysis is not only to identify the markers of continuity and change, but also to consider the factors influencing the development of the academic writing conventions reflected by the journals. Special attention is paid to methodology and the dominance of the English academic writing conventions in modern academia. Comparison with Dontcheva-Navratilova's study will also highlight convergences and divergences that may help explore these factors.

Slot 2: Friday 3rd September, 10:30-12:30

1. Željka Babić (University of Banja Luka, Bosnia and Herzegovina, zeljka.babic@flf.unibl.org)

In pursuit for novel practices in academic thesis writing: Does changing the language call for changing the approach?

The change from the traditional to Bologna system has brought an important novelty in the academic practices in Bosnia and Herzegovina. Namely, previously all the theses, BA, MPhil/MSc and PhD ones, had to be written in the official language of the country, which inevitably lead to the instruction in academic writing which followed the norms of Serbo-Croatian/Serbian. The new system nowadays allows for the use of a foreign language as the thesis language, thus enabling students to choose the means of presentation.

This presentation aims at offering an analysis of MA theses defended at the Faculty of Philology's English Department (University of Banja Luka, Bosnia and Herzegovina). The corpus consists of twelve theses (4 from linguistics, 4 from literature, 4 from ELT) whose authors, native Serbian

speakers who did not have any previous formal training in academic English and/or thesis writing, opted for using English as a writing medium. The aim is to research on the communicative strategies used for increasing or reducing the force of statements whose occurrence in texts is regarded as a direct influence/transfer from L1, whether they are the overt use of boosting/hedging or topicalisation/movement. The L1 writing guidelines prescribe very specific use of both of these, so it is viable to hypothesise that the texts in L2 will follow them disregarding the requirements of the academic writing in English, thus generating cohesive or coherent deficits.

2. Krystyna Warchał (University of Silesia, Poland, krystyna.warchal<at>us.edu.pl)

Concluding sections over 30 years of research writing: A case study

Part of a larger project focused on the development of academic identity, this paper proposes an individual perspective on the evolution of genre standards by looking into a collection of academic texts published throughout 30 years of an active research career by a scholar whose main field is applied psycholinguistics, and whose main language of publication is English, her second language in terms of the order of acquisition. The material for this study is limited to monograph chapters and journal articles (to the exclusion of monographs and the unpublished PhD thesis; approximately 122,000 running words); it comprises 28 texts published in the years 1990–2019, all of them in English and single-authored, beginning with early, pre-doctoral publications, through post-doctoral degree texts, to full professorship contributions. For the purpose of the analysis, the corpus is divided into three time-frames corresponding to stages in the academic career of the author: the novice stage (NS; PhD degree 1993), the mature stage (MS; post-doctoral degree 2005), and the expert stage (ES; full professorship 2013), with the last two, much more prolific than the NS, additionally subdivided. The analysis focuses on the concluding sections (about 14,000 running words). More specifically, it looks into the relative prominence of concluding moves (the restatement of the research problem, the summary of the main results, the significance of the results, and further implications) across the three time-frames and the possible changes in the use of first-person pronouns and epistemic markers in texts representing the three stages of academic career. It is hypothesised that texts originating in the later stages will give more prominence to the significance of the results and their further implications in the concluding sections than the early publications, thus engaging with the field, the readers, and the results obtained by other researchers to a greater extent. It is also expected that they will contain more references to the author and more epistemic markers than the early texts. Apart from documenting the development of genre competence, the results may be indicative of an evolution of expectations the readers have of the final text section.

3. Olga Oparina (Lomonosov Moscow State University, The Russian Presidential Academy of National Economy and Public Administration, Russia, oloparina<at>yandex.ru)

Peculiarities of Academic Articles in Internet: Leaving Strict Conventions or Striving to Adapt to Modern Challenges

Academic discourse deals with knowledge acquisition and relates to logical way of presenting information, formality and impersonality. There are certain conventions and academic discourse genres with strictly specified settings. However, an author tries to make the material easier for comprehension to involve an addressee in the sphere of the research and to stimulate for its further study. Some tendency of knowledge presentation can be observed in modern Internet journals

proclaiming the slogan: "Academic rigor, journalistic flair". Nowadays Internet has become the space for academic communication and knowledge mediation connecting people with various background(s), degree of research involvement and academic proficiency. The key research questions being explored now are how the genre of newsletter article adjusts to the new circumstances, whether the structure and material organization is changing, what the principles of knowledge organization are. The results of the research are based on the articles on Philosophy from newsletters, total amount of articles is 52: 25 in Russian/English (the newsletter published in Russian Federation and has Internet version) and 27 in English (Internet version of International newsletter). The analyzed newsletters published the materials written only by the authors being "currently employed as a researcher or academic with a university or research institution". The focus of the research is on the structure of the text (whether it corresponds to the stated standards) and the principles of information selection and organization, i.e. mechanisms of knowledge presentation (creating "cross-zones" consisting of key elements from various disciplines and fields of life). The peculiarities of such publications within the framework of the stated conception and conventional standards are considered. The results seem to be unexpected concerning the common principles of knowledge shaping in academic discourse. Such peculiarity of modern articles can be explained by editing policy and the desire to make high science and humanities close to life.

S19: The Discursive Management of Conflict in Interpersonal Interactions

Tuesday 31st August, 17:00-19:00, Wednesday 1st September, 10:30-12:30

Co-Convenors:

Jan Chovanec (Masaryk University, Brno, Czech Republic, chovanec<at>phil.muni.cz)

Roberta Facchinetti (University of Verona, Italy, roberta.facchinetti<at>univr.it)

The panel seeks to address diverse conflict-related phenomena such as disagreements, arguments, quarrels and other kinds of communicative disunities and antagonistic interactions including bullying, trolling and hate speech. We look for contributions preferably addressing these aspects in various kinds of technology-mediated communication, with data coming from public media (such as talk shows, online reader comments, discussion forums) as well as social media (e.g. Facebook, Instagram) and, possibly, also other domains. The papers are expected to engage the issues from the perspectives of (media) discourse analysis, sociolinguistics and interactional pragmatics, discussing synchronic and potentially also diachronic aspects of conflict-based and conflict-related interactions in relation to such concepts as face, impoliteness, aggression, categorization, etc.

Slot 1: Tuesday 31st August, 17:00-19:00

1. Valeria Franceschi (University of Verona, Italy, valeria.franceschi<at>univr.it)

Alignment and disalignment in the EU: (dis)agreement in international European Committee debates

European Union (EU) institutions are highly multilingual environments where international communication is often high stakes and goal-oriented, as they produce and define policies and regulations applied to all member states. Members of the European Parliament (MEPs) "have the possibility to speak, listen, read and write in their own language and, in fact, in any of the EU's official languages" (European Parliament website), and indeed, codeswitching is common in EU

interactions (Wodak et al. 2012); however, the dominant language appears to be English, used in this case in its lingua franca role. This paper aims at exploring how agreements and disagreements are conveyed in such international institutional contexts through the qualitative analysis of debates in publicly available recorded meetings of the European Parliament Committee on the Environment, Public Health and Food Safety. Two meetings from two different parliamentary terms (2019-2024 and 2014-2019) will be analyzed. The study will adopt a political discourse analysis approach, focusing especially on the use of politeness and management of Face Threatening Acts (Brown and Levinson 1987) in English turns, and drawing on studies on politeness in interaction (Sifianou 2019) and conversation analysis techniques (Markee 2000; Ten Have 1999). Special attention will also be paid to the international use of English and language choice, following Wodak et al.'s suggestion that English is often employed in conflictual episodes (Wodak et al. 2012).

2. Viviana Gaballo (University of Macerata, Italy, viviana.gaballo@unimc.it)

One country, two systems: A corpus-based, critical discourse analysis of Hong Kong protests

This paper rests on a definition of conflict as a struggle between two or more interdependent parties, who have or perceive incompatible goals (Putnam, 2006). The reference to both actual and perceived goal incompatibility suggests that conflict is not strictly about objective circumstances so much as subjective definitions and desires. Most often, authors distinguish instrumental, relational, and identity goals, which refer respectively to concern over a specific problem, the nature of the relationship, and self-presentation or “face” (Canary & Lakey, 2006).

In order to explore this concept further, discourse analysis is applied to a specific corpus of texts: Quora, a platform (with 200 million monthly users) where users can pose questions and others can answer. It is neither a blog nor a forum, but simply a website where questions are asked and answered by Internet users, either factually, or in the form of opinions. The exchange of opinions about debated issues – in this case Hong Kong anti-extradition protests (2019) – provides useful content for the thorough analysis of competing views about the conflict between Hong Kong protesters and mainland China supporters.

In addition to discussing the synchronic aspects of the conflict-related interactions above in terms of face, aggression, (de)legitimation among other concepts, also a diachronic perspective is introduced with the comparison between interactions about the recent Hong Kong anti-extradition protests (Summer 2019) and the previous Hong Kong Protests and Umbrella Movement (Fall 2014).

3. Roberta Facchinetti (University of Verona, Italy, roberta.facchinetti@univr.it)

Sara Corrizzato (University of Verona, Italy, sara.corrizzato@univr.it)

Silvia Cavalieri (University of Verona, Italy, silvia.cavalieri@univr.it)

The language of diplomacy in media interviews: building a cross-cultural corpus

The language of diplomacy is generally dealt with in the official documents that result from bilateral/multilateral meetings, particularly with reference to the difficulties posed by textual interpretation. Yet the training of diplomats involves first and foremost the development of competence in spoken discourse and on aspects of diplomatic language including nuance, extra-linguistic signalling, and understatement.

Bearing this in mind, the present paper will illustrate a project currently under way at the University of Verona which is aimed at the compilation of a corpus of interviews whereby diplomats from different geographical areas of the world are interviewed by journalists.

The interviews focus on a variety of topics: Politics, Law and International Affairs, Economy/finance, Education, Environment, Culture/society/life, Sports, Health/medicare, and Other.

The paper will illustrate the state of the art in corpus development along with the issues involved in its compilation, like the selection of interviews and their tagging in order to identify interpersonal/intercultural communicative patterns. Special attention will be dedicated to identifying possible conflict-related situations occurring during turn-taking, such as disagreements, arguments, quarrels and other kinds of communicative disunities and antagonistic interactions emerging in the interviews.

4. Anna Rewiś-Łętkowska (Krosno State College, Poland, a.letkowska<at>gmail.com)
From the conceptual to the communicative - the case of the CRYSTAL metaphor in Polish political commentaries and online comments

The paper proposes to apply Steen's (2008, 2010, 2011) three-dimensional model of metaphor, i.e. metaphor in language, thought, and communication, to the analysis of the CRYSTAL metaphor, which was recurrent in the Polish political discourse between September and December 2019. Used in an interview by a representative of the ruling party as the highly entrenched metaphorical expression *kryształowy człowiek* ('a crystal person'), it was supposed to emphasise the moral excellence of a controversial nominee for President of the Supreme Chamber of Control, who was a member of the same party and who was strongly criticised by the opposition. The study contrasts this non-deliberate use of *kryształowy człowiek* ('a crystal person') with the deliberate metaphors used in political commentaries and online comments, which exploit the available possibilities of the same conceptual structure of MORAL PURITY IS CLEANLINESS (Lakoff and Johnson 1999: 307). They invite the addressee to look at the subject from a different angle, which often brings about a humorous effect. The first aim of the research is to examine the metaphors as tools for accomplishing specific communicative goals and to identify the functions they perform in given contexts. The methodology applied also draws on the concept of activated metaphoricity (Müller 2008), discusses the ways in which activation of the 'dormant' conceptual structure is achieved in particular metaphorical expressions.

Slot 2: Wednesday 1st September, 10:30-12:30

1. Władysław Chłopicki (Jagiellonian University, Krakow, Poland, chlopicki<at>gmail.com)
Hate speech in Polish social media among social polarization and political conflict

This talk will deal with the entire range of negative commentary on Polish social media in the year 2020 – the year of growing political conflict, ahead of Presidential elections of May 2020. The study includes comments left on news websites of both left-wing and conservative media referring to particular news as well as comments to political news left by users of Facebook. In the analysis it is postulated that the negativity involved runs from rare polite disagreements to much more common flaming with all kind of stages in between. The claim is that hate speech, also referred to as Socially Unacceptable Discourse (SUD), must involve negative (hostile) comments (putdowns)

referring to the target belonging to a negatively perceived social, ethnic or demographic group or possessing a negatively perceived social characteristic. The call for violence or discrimination is a feature that is often present but not essential as are inappropriate comments including vulgarity or obscenity. The colloquial speech, non-standard spelling, emojis etc used in the comments are not necessarily essential or defining features of SUD (although they are common). The reasonably politely expressed disagreement (rare as it is) cannot be classified as hate speech or SUD.

2. Jan Chovanec (Masaryk University, Brno, Czech Republic, chovanec<at>phil.muni.cz)
Negotiating hate speech in online comments: Between affirmation and dissent

The presentation addresses the interactional construction of hate speech in internet discussion forums, with the aim of uncovering some of the strategies whereby users negotiate verbally offensive behaviour. While there has been substantial research into the forms of hate speech and offensive behaviour in the context of political and media discourse, where the negative language targets various groups of ‘others’ (e.g. ethnic minorities, immigrants and other ‘outgroups’), much less attention has been paid to the interactional dynamics of the debate between the users themselves, particularly where some conflict of opinions arises.

Based on data from English and Czech online news forums, the talk maps the users’ interactions between different levels of comments, i.e. the first-order comments (which react to news articles and tend to contain some elements of hate speech and negatively opinionated commentary) and second-order comments (which react to the previous comments as follow-ups).

The data indicate that while first-order commenters, due to setting the tone of the discussion, could be seen as opinion leaders within the micro-community of the online users, the second-order commenters need to negotiate the interpersonal space along a cline ranging from affirmation to difference. The presentation suggests that contrary to the general perception of online commenting as a ‘social bubble’, there is a surprising amount of conflict and dissent taking many different forms.

3. Giulia Adriana Pennisi (University of Palermo and University of London, Italy and United Kingdom, pennisi giulia<at>gmail.com)
Mediating potentially ‘inflammatory’ circumstances: re-framing the discourse surrounding conflict situations

Recent theoretical developments in postmodern social theory and social constructionist movement in the social sciences and humanities have provided the field of alternative dispute resolution and the mediation process with a new approach to managing and mediating conflicts. These developments are organized around the ‘narrative approach’ which helps to see how the language we use to describe and understand our conflicts are operative in constructing an image in our minds of the conflict itself.

Generally speaking, words are slippery and they need to be used with extreme care when carrying messages, ideas and proposals between parties. This is all the more evident in mediation process as language has to be neutral and mediators should avoid expressions directing parties. The narrator and the audience assign praise and blame to the actors for the actions involved. The ways in which this is done include the use of linguistic devices of mood, factivity and causativity, evaluative lexicon, the insertion/omission of events and the ideological framework within which events are viewed. In this respect, events that have entered into the speaker's biography are

emotionally and socially evaluated, and so transformed from raw experience. By re-framing the discourses surrounding the conflict situation in a corpus of transcribed texts of narrative mediation conversations (Family Mediation, Employment Mediation, and Conflict Resolution in Health Care), the analysis looks at the possible alternative narratives that might be opened up or closed off by the position(s) established in the storylines that are privileged in each person's accounts.

S20: *Man utanbordes wisdom ondlarehieder on londshte* – Relations between England and the Continent in the Middle Ages

Thursday 2nd September, 15:30-17:30 and Friday 3rd September, 10:30-12:30

Co-Convenors:

Judith Kaup (Independent scholar, Germany, judithkaup<at>yahoo.com)

Elise Louviot (Université de Reims Champagne-Ardenne, France, elise.louviot<at>univ-reims.fr)

Annina Seiler (Universität Zürich, Switzerland, annina.seiler<at>es.uzh.ch)

This seminar brings together papers exploring various aspects of contact and interchange between England and the Continent. The first part examines the circulation of saintly legends and pilgrims into and out of England across the whole medieval period until the time of the Reformation. The second part of the session focuses on the transfer of learning and social practices across various domains, including the exercise of royal power, the ideals of chivalry, natural science and literature. The seminar shows a relationship marked by interchanges on personal, religious, political, and cultural levels, belying notions of insular isolation.

Slot 1: Thursday 2nd September, 15:30-17:30

1. Christine Rauer (University of St Andrews, United Kingdom, cr30<at>st-andrews.ac.uk)

Spatial Deixis in Insular and Continental Martyrologies

Martyrologies conventionally cover a very wide geographical range in their references to saints' cults. The furthest ranges of Christendom are mapped in terms of saintly travel, and martyrdom is invariably assigned to named places and specified burial locations. One aspect which has not received much attention in the study of this genre is how the authors of martyrologies position themselves in this hagiographical universe. Where do they see the centre of their activities, and to what extent is this centering made explicit? Particularly the author of the ninth-century Old English *Martyrology* seems to emphasise in a number of instances the contrast between England and the Continent in his saintly universe by using deictic demonstratives. This paper will attempt to contextualise this and other martyrological authors in their spatial deixis.

2. Simon Thomson (Heinrich-Heine-Universität Düsseldorf, Germany, thomson<at>hhu.de)

An unbounded saint? The persistence of Saint Christopher's border crossings in early medieval western Europe

The early medieval Saint Christopher was a giant cynocephalus: a dog-headed man with burning eyes who spoke no language and ate only humans. Coming originally from modern Syria, his story was popular across western Europe, with dozens of local variations. And such a wide-ranging, constantly changing existence is entirely appropriate to the saint's nature: Cynocephali are the

marginal figures of medieval Europe par excellence. In Christopher's *Passio*, this liminal role is emphasised, with the saint seen by a woman outside the city gates, shouting through windows, and enveloped by a cloud from God. His final prayer seeks to break the boundaries of embodiment and time, reaching into the reader's own world. He is the stranger at the gate, the Other that threatens to cross into our space and to transform it.

The spread and development of Christopher's story makes it clear that relations between England and the Continent in the early medieval period were too tight to study one tradition without the other. The only certainly English copy of the Latin text is now in Paris, and English influence is clearly visible in the Bavarian, western German, and Flemish recensions. The background to the text in England is Irish, most closely parallel to the Spanish recension and probably descended directly from a lost Greek text; but also Italian via northern France. Studying Christopher's story thus requires scholarship that crosses borders and reveals the interconnected, networked nature of early medieval western Europe.

3. Wiesje Emons-Nijenhuis (Independent scholar, Netherlands, emons<at>box.nl)

From *vita* to *exemplum*, the *South English Legendary* adaptation of the *Legenda Aurea* 'Petronilla'

There was no vernacular prose version of Jacobus de Voragine's *Legenda Aurea* (*LgA*) in England until the 15th century, which saw the appearance of the *GilteLegende*, an adaptation of Jean de Vignay's 14th-century *La Légende Dorée*, followed by Caxton's *Golden Legend* in 1483. Instead, a few decades after its introduction on the Continent, a substantial number of *LgA* legends were incorporated into the collections of saints' lives that came to be known as the *South English Legendary* (*SEL*) (first manuscript late 13th/early 14th century) and the *Scottish Legendary* (late 14th century). Of these two the *SEL* was by far the most popular.

The *LgA* legends in the *SEL* are adaptations rather than translations. This is caused firstly by *SEL*'s form, septenary couplets, but also because the author(s) often felt free to use the *LgA* material to suit their own, often didactic, purposes. A good example of this is the legend of Petronilla, turned into an exemplum as part of a moralising sermon. This paper will concentrate on how this conversion, unique to *SEL*, was effectuated.

4. Monica Oanca (University of Bucharest, Romania, monica.oanca<at>lls.unibuc.ro)

Margery Kempe's pilgrimages on the continent: a quest for approval or a formative experience

Medieval conventions restricted women's movement and behaviour and idealised feminine immovability and unobtrusiveness. Contrary to these well-established principles, Margery Kempe was both peripatetic and loud, while constantly trying to gain acceptance of her manner of living. Aware of the peculiarity of her conduct, Margery asked for validation from local clerics and recognised holy persons, like Julian of Norwich, but also expanded her search for the confirmation of her vocation on the continent, trying to become part of the tradition of continental saints like Bridget of Sweden or Marie of Oignies.

The author intends to assess whether Margery's convictions were strengthened when she found out more about these female saints, or if they were altered. Traveling in general and pilgrimage in particular has always had formative qualities; in so much that they defined and even changed a pilgrim's identity. While living in Rome, Margery Kempe developed a deeper understanding of

human sufferance, and her behaviour towards the poor was different than in Lynn. The aim of this paper is to give a broader context to Margery Kempe's exploits and also to analyse to what extent her travels brought about a change in her attitude.

5. Anja Müller-Wood (Johannes Gutenberg-Universität Mainz, Germany, wood<at>uni-mainz.de)

Reformed Englishmen and -women on the Continent: How not to seek wisdom abroad

The Reformation presented an important contact zone between England and continental Europe. Reformation ideas entered England virtually, in print, and concretely, through the influential continental reformers teaching at the country's universities in the early sixteenth century; in turn, Englishmen and -women encountered these ideas when living or travelling on the continent – voluntarily or when forced into exile during the reign of the Catholic Queen Mary. One account of the history of the English Reformation has it that the experience of exile radicalised the English church. Exiles returning to England brought with them a much more pronounced Protestantism than the one they had taken abroad. More recently, religious historians have drawn attention to exiles' confessional self-identity before the experience of exile and their concomitant resistance to the influences to which they were exposed on the continent.

The community of Protestant exiles living in Frankfurt/Main from 1554-59 presents a case in point. Surviving documents by members of that group reveal the efforts of these exiles to dissociate themselves from the German Protestant context. Rather than a formative influence, that context presented a battlefield on which specifically English intraconfessional disputes were fought. The example of the Marian exiles in Frankfurt not only reveals a recognisable lack of interest in external input in spiritual matters, it also indicates that for many exiles the idea of a national, English religion that needed to be defended against outside influences was already in place.

Slot 2: Friday 3rd September, 10:30-12:30

1. Olivier Simonin (Université de Perpignan Via Domitia, France, osimonin<at>gmail.com)
References to the Company of the Star and other continental orders of chivalry in *Sir Gawain and the Green Knight*

This paper will explore references to continental orders of chivalry in *Sir Gawain and the Green Knight*, linking story and history. Critics have highlighted allusions to the Order of the Garter, including the significant last line, Gawain's green belt worn as a baldric which is taken up as an insigne by the Round Table knights, and the figure of Henry of Lancaster (/Grosmont), a founder member of the Order, who wrote a penitential treatise used as a source in some passages.

Although Boulton (and Cook) noted that The Castilian Order of the Band served as an inspiration for the Order of the Garter, which is presumably acknowledged by the adoption of a band of bright green by Arthur's knights, other references to orders of chivalry have not yet been brought to light. As a rival order to the Garter, Jean II of France founded the Company of the Star in 1352, under the patronage of the Blessed Virgin Mary. It is its badge that Gawain first appears to wear on his shield as he sets off for his adventure, although the five-pointed-star device itself or the lady's lace may also be meant to evoke the Southern Italian Company of the Knot, or the Order of the Buckle with its five-pointed collar symbol.

All those orders were founded between 1330 and 1355 and it is not unlikely that the Gawain poet plays with their symbols to extoll English chivalry and its insular order at the expense of French and Capetian rivals.

2. Olga Timofeeva (Universität Zürich, Switzerland, [olga.timofeeva<at>es.uzh.ch](mailto:olga.timofeeva@es.uzh.ch))
Royal chancery on the move, or what the Norman scribes learnt in England

Traditionally, we look at the Norman Conquest and its aftermath in such terms as ‘influence’ and ‘borrowing’. These terms describe both the sociopolitical change and cultural dominance of the new regime that were brought about by the events of 1066. In language, this turning point is regarded as most devastating in the domain of lexis and orthography. The extent and dimensions of this influence have been re-examined on many occasions (Benskin 1982, Clark 1992, Kornexl & Lenker 2012, Lenker 2014, etc.), and it seems evident today that collaborating in various linguistics practices was far more common than previously thought (Crick 2011, 2018). Moreover, one domain where the influence appears to have spread in the opposite direction is that of royal bureaucracy in land administration (Bates 1995, Sharpe 2003, Hagger 2009). In this paper, I explore linguistic practices associated with this field, i.e. the sustainability of Anglo-Saxon bureaucratic conventions after the Norman Conquest. While it is known that the concept of a centralised writing office was imported from England to Normandy, I look at the more minute details of its peregrinations on the Continent, as reflected in the templates and terminology employed in Norman-Latin writs and writ-charters (edited by Bates 1995). It emerges that the Norman scribes not only learnt vernacular terminology from their English colleagues, but that together they lay a foundation for the royal chancery that would go on using Anglo-Saxon templates into the modern period.

3. Annina Seiler (Universität Zürich, Switzerland, [annina.seiler<at>es.uzh.ch](mailto:annina.seiler@es.uzh.ch))
***Ad pittatia glosularum recurrens*, or, Did Walahfrid Strabo understand Old English?”**

In the first half of the ninth century, the Carolingian monk and scholar Walahfrid Strabo compiled a commentary on the biblical book of Leviticus. In his preface, Walahfrid claims to rely heavily on the teachings of his master Hrabanus Maurus with whom he studied when he was in Fulda from 827 to 829. However, a close look at Walahfrid’s commentary reveals that general information on the animals under discussion is based on Pliny’s *Natural History* as well as on other sources. Furthermore, Walahfrid includes vernacular translations of some of the birds and animals from Leviticus in his commentary, which display unmistakably Old English traits. The source of these vernacular forms is a small Anglo-Saxon glossary of names of animals from Leviticus. This glossary can be traced back to the school of Theodore and Hadrian in Canterbury in the late seventh century; it must have crossed the Channel in the course of the Anglo-Saxon mission on the Continent at some point during the eighth century. The paper explores the background of this linguistic encounter and analyses how a glossary facilitated cultural exchange between Anglo-Saxon England and East Francia. In particular, it investigates in how far Walahfrid, a native speaker of Old High German, would have understood written Old English.

4. Omar Khalaf (University of Insubria, Como, Italy, [omar.hashem<at>uninsubria.it](mailto:omar.hashem@uninsubria.it))
Anthony Woodville, Earl Rivers, and the English Relationship with the Continent in the Late Middle Ages

This paper aims at investigating the European cultural networks that shaped the intellectual life of Anthony Woodville, second Earl Rivers (1440ca.-1483). A learned man, a prolific translator and the first patron of William Caxton in England, Rivers's whole existence was marked by continuous exchanges with the Continent which forged his literary activity. His mother, Jacquetta of Luxemburg, was the widow of the Duke of Bedford, governor of France at the end of the Hundred Years war. She owned the Harley manuscript containing the autograph works by Christine de Pisan, from which Rivers got the source for his *Moral Proverbs*. After the Yorkist breakout in 1461 he followed his brother-in-law Edward IV in Bruges, where he first met Caxton. Some years later, he challenged one of the most famous jousts of those times, the Bastard of Burgundy, addressing him in a letter expressing chivalric ideals of those times. In 1473, while on a pilgrimage to Santiago, one of his companions handed him a copy of the *Ditz moraulx des philosophes*, the French translation of a text that enjoyed huge success in medieval Europe, and which the Earl resolved to turn into English and make available through Caxton's press.

These are just few examples of the literary outcomes Rivers was able to reach thanks to his foreign connections and which, as I shall try to demonstrate, proved to be extremely fruitful not only for Rivers as a man of letters, but also for the whole late-medieval English cultural context.

S21: From Cottonopolis to the Ville Lumière of Silk: Factories, Fibres and Frameworks of Victorian Textiles

Wednesday 1st September, 10:30-12:30

Co-Convenors:

Fabienne Moine (Université Paris Est Créteil, France, fabienne.moine<at>u-pec.fr)

Michael Sanders (Manchester University, United Kingdom,
Michael.Sanders<at>manchester.ac.uk)

A follow-up to the “The Finer Threads” session at the 2016 Galway ESSE conference, this session seeks to extend ongoing research by mapping the many channels through which textile and textual exchanges circulated in Europe in the nineteenth century. Our session aims to explore the tensions between the textile industry as a site of modernisation, technological innovation and economic opportunity, and a site of working-class resistance against exploitation or “white slavery”. It also examines the impact of textile production beyond the factory by providing narratives and subject matter (objects, machines and artefacts) for the literary and visual arts. Historical, literary or aesthetic approaches are welcome and interdisciplinary approaches to the subject are strongly encouraged.

1. Rachel Dickinson (Manchester Metropolitan University, United Kingdom,
R.Dickinson<at>mmu.ac.uk)

Laurence Roussillon-Constanty (Université de Pau et des Pays de l'Adour, France,
laurence.roussillon-constanty<at>univ-pau.fr)

Of Ruskin, Cottonopolis and Silk: A Cosmopolitan Vision?

Victorian Polymath John Ruskin (1819-1900) travelled through Lyons on a number of occasions. He first encountered the city as a boy in 1833, when his father's diary recorded ‘The Museum has some good pictures & antiques. The Work on Silk & Gold in the Looms at Lyons is very fine – rich strong elegant & beyond Beauvais or Gobelins in splendid effect.’ This had a lasting impact

on Ruskin; the beauty of the silk patterns of Lyons crops up later as he offers an idealised vision of labour and aesthetics, which uses Lyons and Paris juxtaposed with Manchester/Cottonopolis and Spitalfields to consider both national taste and aesthetic appreciation. Moreover, national taste expands to include and celebrate national character, but simultaneously offers a vision where the local – whether individual resident, village, town, city or nation – must coexist with and learn from its neighbours. For Ruskin, this has implications for the workers and the purchasers. The ideas he puts across offer an early model of ethical consumerism which flows from the individual – both as producer and consumer – to the global. This paper traces Ruskin’s ideas with particular focus on industrialised textile production in Britain and France which are contrasted in Ruskin’s oeuvre to offer a textured vision, offering apparently antagonistic yet complementary representations.

2. Jane Weiss (Kingsborough Community College, City University of New York, United States, weissj@bway.net)

‘Earned by My Own Exertions’: Interwoven Ideals among Lowell Mill Girls and Lyon’s Canuses

In 1845, a *Lowell Offering* contributor composed a reminiscence on scraps in a patchwork quilt: “Here is a piece of the first dress which was ever earned by my own exertions! What a feeling of exultation, of self-dependence, of self-reliance, was created by this effort. What expansion of mind! – what awakening of dormant powers! [...] I might now select the richest silk without that honest heart-felt joy.” The trope of imported silk as a signifier of idle luxury appeared frequently in narratives casting New England’s textile mills as icons of American exceptionalism, yet the narrator of “The Patchwork Quilt” might have recognized the values and aspirations of her contemporaries engaged in producing the “richest silk” in Lyon, France. The author may even have encountered an 1835 novel, *La Révolte de Lyon en 1834, ou la Fille du Prolétaire*, dramatizing the Canuses, the women silk workers of Croix-Rousse. Historians have not fully reckoned with the contribution of the women to Lyon’s proud Canut history, which has typically been gendered male. In fact, the canuses constituted nearly half of the workforce in the 1830s and 1840s, performing nearly all tasks in producing silk. Although they did not typically live away from their families, as the Lowell system “mill girls” did, they evinced similar pride in their earning ability and self-determination. My presentation will explore the intersections between the Lowell mill girls and the Canuses, including the parallels among the Canut uprising and the Lowell turn-out of 1834.

3. Fabienne Moine (Université Paris Est Créteil, France, fabienne.moine@u-pec.fr)

Deference or resistance? Paternalism, cultural practices and poetry in British textile mills (1840-1860)

The growth of textile manufactures in the 1840s and 1850s led to the emergence of new forms of factory-based cultural events, contributing to mitigating the harsh effects of industrialisation and aiming at smoothing the industrial relations. While recent studies have explored what Victorian workers did outside work, they have neglected the celebrations of social events on the workplace and overlooked the importance of these events to reinforce social cohesion. These bonding events are useful to explore the practices and meanings of paternalism in large textile mills. The first part will contribute to the historiography of paternalism “from below” and will analyse the workers’ deference to the social order of the factory. The second part will be about the large social events

organised in some large textile mills in the hands of some captains of industry turned philanthropists, Titus Salt and Samuel Courtauld among others; but the focus will be on workers' productions with an artistic character performed during special occasions such as celebrations of a paternalist employer, factory outings or festivals. The last part will be dedicated to the study of women's poems. For some of them the manufactures provided them with the visibility, respectability and public acknowledgement they were deprived of. Besides these poems may also be read as forms of renegotiation of, and sometimes resistance to, the male-centred forms of paternalism. The encomiastic poetry of Ellen Johnston is a case in point when one wonders whether poem recitations mean deference or resistance to industrial capitalism.

4. Michael Sanders (University of Manchester, United Kingdom, Michael.Sanders<at>manchester.ac.uk)
'Fine' Art in the Factory: Piecing Pictures and Words together in the cartoons of Sam Fitton.

Sam Fitton (1868-1923) started work in the spinning-rooms aged 10. He worked as a doffer, a piecer, and a weaver until ill-health forced him out of the factory in 1903. He then embarked on a career as a cartoonist, writer and entertainer. This paper explores a number of cartoons produced by Fitton for the *Cotton Factory Times* between 1907 and 1911. It focuses on those cartoons which depict various aspects of the textile production process or which interpret the lives of textile workers in the light of those same processes. The paper explores the various ways in which textile production is both literally and metaphorically figured in Fitton's cartoons as a site of complex and variegated emotional, social and political interactions. In particular, it argues that Fitton's cartoons articulate the 'practical consciousness' (Raymond Williams) of the Lancashire factory proletariat during the late Victorian/early Edwardian period. Gareth Steadman Jones argued that working-class culture of this period is best understood as offering a 'culture of consolation'. This paper argues that Fitton's cartoons reveal a more complicated culture – one which is decidedly non-deferential and anti-paternalist but not necessarily hostile to the factory owner, a culture which offers and celebrates 'resistance' as well as consolation.

5. Laurence Petit (Université de Montpellier 3, France, laurence.petit<at>univ-montp3.fr)
Weaving the Pattern of Life: Texts, Textile, and Social Fabric in A.S. Byatt's *Peacock & Vine*

In her latest 2016 book *Peacock & Vine: Fortuny and Morris in life and at work*, contemporary British novelist A.S. Byatt brings together, in essay form, the lives and crafts of two artists "of genius and extraordinary energy" (6): fashion designer Mariano Fortuny, who was born in Spain in 1871 and died in Venice in 1949; and 19th-century Pre-Raphaelite textile designer William Morris, leading figure of the Arts and Crafts movement. Byatt explores and extolls the versatility of both men, who were respectively "couturier", painter, photographer, and engraver for the one; and wall-paper and textile designer, poet, painter, publisher, and socialist activist for the other. While musing on their professional and personal lives, Byatt insists on both artists' engagement with the notions of "craft" and "labour", to be understood in the dual sense of "hand labour" and "social, or even socialist, labour". Drawing from Emilie Walezak's inspiring article "*Peacock and Vine* by A. S. Byatt: An Auctorbiography" (*Ebc*, 58, 2020), as well as from Byatt's fictional and non-fictional work, this paper will account for the fascinating way in which the author, in typical Byattian – or, should we say, Arachnean – fashion, uses the central motif of textile to weave into her text not just the actual patterns elaborated by both artists in their respective crafts, but also, at

a larger level, and through a clever display of texts and images – verbal quotations, paintings, photographs, drawings, and printing types – the patterns of their respective lives as well as her own. Textile and textual exchanges are thus craftily spun together in a book that highlights A.S. Byatt’s both aesthetic and political concerns for the pattern of life as much as for its social fabric.

S22: Sounds Victorian: Acoustic Experience in Nineteenth-Century Britain

Tuesday 31st August, 17:00-19:00, Wednesday 1st September, 10:30-12:30 and 14:45-16:45

Co-convenors:

Dr Béatrice Laurent (Université Bordeaux Montaigne, France, beatrice.laurent@unibordeaux-montaigne.fr)

Dr habil Anna Kérchy (University of Szeged, Hungary, akerchy@ieas-szeged.hu)

As a sequel to the successful 2018 ESSE panels on Victorian Voices and Noises, which examined the production of sound in nineteenth-century Britain, this seminar purposes to explore the field of auditory sensations. Victorian literature of fiction and non-fiction helps readers, scholars, and film-directors of period movies recreate historicised soundscapes. But how were environmental acoustics processed in the nineteenth century? And how were soundscapes designed, both individually and collectively, as perceptual constructs? Can the analysis of literary/ artistic representations of sounds and silences help us understand how Victorians were hearing things ?

Slot 1: Tuesday 31st August, 17:00-19:00: Gothic Sounds

1. Lucie Ratail (Université Lyon 3, France, lucie.ratail@univ-lyon3.fr)

Gothic Sounds and the Foreshadowing of Victorian Soundscapes

Pre-Victorian Britain, as a transitory period from the Enlightenment to the Age of Industrialisation, is emblematic of the shift in sound patterns which occurred previous to the Victorian Age. Gothic novelists’ focus not only on natural sounds, but also on human rhythmic and sound patterns is undeniable and testifies to a growing interest in auditory elements in the evolution of society and artistic concerns. Traditionally ending in 1820 with the publication of *Melmoth the Wanderer*, the main period of the gothic novel precedes the Victorian Era, while foreshadowing its concerns, notably through the questioning of sounds’ impact on people’s movements and mental health, as well as through the re-definition of such ideas as “noise” and “sound”. Manipulating the reader’s emotions and interpretation through the evocation of gothic horror, novelists used sound as one of the key features in the creation of a gothic atmosphere. This atmosphere tends to be associated with the Victorian period, despite its being embedded in another time span, showing the impact of industrial sounds (among others) as a key element of the nineteenth century as a whole. The aim of this paper will therefore be to study to what extent pre-Victorian gothic novels’ sound patterns may be considered as early manifestations of the later Victorian soundscape. A first part will be devoted to the analysis of sound patterns in key gothic novels of the period, showing the importance of sound, noise and silence in the evocation of a gothic atmosphere. The second part will comment on the influence of such sound patterns on people’s understanding and “picturing” of the Victorian soundscape.

2. Maria Parrino (Ca’Foscari University Venice, Italy, Maria.parrino@unive.it)

**“His voice trembled along every nerve in my body and turned me hot and cold alternately.”
Auditory sensations in Wilkie Collins’s *The Woman in White***

In Wilkie Collins’s *The Woman in White*, Count Fosco is a man with a number of outstanding traits: obese, eloquent, and – contrary to expectations – a foreigner very much in command of the English language. As Marian admits, “I had never supposed it possible that any foreigner could have spoken English as he speaks it.” To her surprise, there are even times when Fosco’s accent is so British that it sounds authentic. The Italian count is the foreigner who “passes” for a native. Yet, the foreigner who speaks the language like a native is disconcerting, it is as if he has trespassed and needs to be put back in his place. Fosco, the conjuror, the juggler who plays with his mice, the man who chirrup with his birds and sings opera songs, camouflages and distinguishes himself by means of the “secret gentleness” of his voice. On the other hand, the English spoken by Pesca – the professor from the University of Padua who teaches Italian to an English family – sounds like a “shrill foreign parody” of the standard language. Although Pesca struggles to turn himself into an Englishman by grotesquely adopting native colloquial expressions and sounds, he is the character who (by speaking Italian) offers Walter Hartright the important clue which proves Fosco’s criminal plotting. The aim of this paper is to investigate how the foreign characters’ oral/aural features have agency in the narrative either by seducing the listener or revealing authentic and artificial identity.

3. Elena Glotova (Umeå University, Sweden, elena.glotova<at>gmail.com)
Sonic Ambiguity in Edith Nesbit’s “From the Dead”: Identity and Transgression

Soundscapes of rooms differ according to the sonic composition of neighboring spaces, the time of day and season, the behavior of their owners and visitors, and their permeability. Victorian Gothic dangerous rooms contain an eerie sense of connectivity that simultaneously attracts the subject to the privacy of the place and instigates fear with an imminent presence of “otherness”. There is a continuity between the place and the rhythms of the body, aligned with the permeability of the place and the body by acoustic influence.

This paper discusses a short story “From the Dead” (1893) by a Victorian writer Edith Nesbit and inquires into the relationship between sound, space and identity. Drawing on soundscape theory (M. Schafer) and gender studies, I examine the way sonic ambiguity within the setting of a room reflects the destabilization of identity in crisis. A brief presentation of Nesbit as a writer of Gothic fiction is followed by a discussion of the patterns of correspondence with a short story by Edgar Allan Poe “The Tell-Tale Heart” (1843). Nesbit’s appropriation of certain elements from Poe presents sound as a shared intertext, and is insightful in terms of the acoustic composition in the text. The study moves on to the discussion of voice as representing the protagonists’ identity in crisis. The sonic qualities of abjection and the vocal response pertain to the renegotiation of power relations and the reconfiguration of the place.

4. Anna Kérchy (University of Szeged, Hungary, akerchy<at>ieas-szeged.hu)
Vera Kérchy (University of Szeged, Hungary, kerchyv<at>gmail.com)
Snarls, Moans, and Cackles. The Sound of Mad Laughter in Victorian Literature and its Contemporary Cinematic Adaptations

We tend to associate Victorian Britain with “stiff upper lips,” however, the corporeal, psychic, affective experience of *laughter* preoccupied Victorian literary imagination and scientific investigations; it served as an instrument of socio-political commentaries, a ground of aesthetic programmes, and a fundamental formative force of contemporaneous subjectivities. As Louise Lee put it, “never before had laughter been so interrogated, measured, weighed up, and probed: monkeys tickled, smiles electrified, babies watched and annotated; and practical jokes recorded, between dogs, children and philosophers. Laughter theorizing had become a new national obsession to rival fern-collecting and fossil-hunting.” Darwin’s, Bergson’s and Freud’s research on laughter scrutinized the evolutionary, psychological, and philosophical complexity of this apparently simple physical reaction, highlighting that very often laughter has little to do with comic humour. Our presentation analyses literary representations of ambiguous, uncanny, terrifying laughs including Mr Hyde’s “snarling aloud into a savage laugh,” Bertha Mason’s “tragic, preternatural, and mirthless,” “moaning” “demonic laughter,” and the Cheshire Cat’s nonsensical grin that devours his physical form along with rational logic. We shall argue that the laughter bursting out of bodies and narratives embodies anxieties related to gender/sexual, racial, class, species differences. These acoustic eruptions of radical otherness terrify by disrupting stable structures of self, sanity, and signification. Yet they also provoke a sublime pleasure (pleasurable thrills) of the text, and eventually prove to be therapeutical by staging the collective trauma of the era’s epistemological crisis rooted in social, scientific, artistic transformations. We also explore how posterity reinterprets these strange laughs, and how the complex implications of their sounds are enhanced by cinematic technology’s implementation of the acoustic uncanny.

Slot 2: Wednesday 1st September, 10:30-12:30: Sounds in Mid-Victorian Literature

1. Francesca Orestano (University of Milan, Italy, francesca.orestano<at>unimi.it)
The isle is full of noises: sound as signifier in Dickens’s fiction

My proposal dwells on the acoustic experience when implemented within the verbal context, not only from the viewpoint of effect theory, which implies a dialogic relationship between the source of sound and its reception, but also from the viewpoint of its performative use within Victorian fiction, and beyond. Dickens used sounds and the acoustic environment to heighten the effect of narration, at a time when London cries were part of popular culture and were described and illustrated. Sounds in Dickens, moreover, are not ancillary but they often warn, anticipate and precede what the text is going to narrate. I shall describe sounds according to their sources, quality, effect. Dickens’s representation of London noises, music and cries, suggests at once order and convulsion, a kind of baroque experience, in which a thousand instruments and voices are heard. This effect of *discordia concors* is expertly used in several Dickensian novels. The early XXth c. avant-garde artist Luigi Russolo would consecrate the use of noise-making machines in his manifesto *The Art of Noises* (1913); cacophony, including a Victorian soundscape in which noises and voices compete to fill the aural space, would be used by Virginia Woolf in her novels set in Victorian times.

2. Huber Irmtraud (Ludwig-Maximilians-Universität München, Germany, Irmtraud.Huber<at>anglistik.uni-muenchen.de)
Inhuman Sounds: Machines in Victorian Poetry

One of the key changes to Victorian soundscapes was the increasing presence of machine sounds and rhythms. With the growth of the railway system in particular, machine sounds left the confines of factory walls to intrude on ever more remote parts of British life. They quickly became a readily available auditory symbol of a process of modernisation and radical change. It is not surprising that a heated contemporary debate about the ability of poetry to address the present coalesced particularly on the question whether steam engines could and should be the stuff of poetry. Representations of steam powered machines in Victorian poetry were thus always to some degree programmatic.

In this paper, however, I suggest that the representation of machines like railways poses a formal challenge to metrical language which goes beyond the question of whether they are an appropriate topic for poetry. Machines themselves are eminently metrical; they impose a steady monotonous beat on the humans who engage with them. Representations of machines in verse therefore almost inevitably suggest a double mimesis, on a semantic as well as on a formal level. As I demonstrate with reference to poetry by Elizabeth Barrett Browning, Augusta Webster, Dante Gabriel Rossetti and other, less familiar poets, machine rhythms proved alluring, but also challenged poets to resist their monotonous steady beat.

3. Björn Sundmark (University of Malmö, Sweden, bjorn.sundmark@mah.se)
Street Cries and Mad Calculations: Sound and Sense in Lewis Carroll's *A Tangled Tale*

In the tenth “Knot” of Lewis Carroll’s *A Tangled Tale* (serialized 1880-1885) two ladies – Clara and her “eccentric” aunt, “Mad Mathesis” – encounter a large number of war invalids. Clara is saddened by their situation, while her aunt only sees them as arithmetically “curious” and asks: “what percentage do you suppose must have lost all four—a leg, an arm, an eye, and an ear?” But before Mad Mathesis has provided the necessary data to make a calculation possible, a street vendor interrupts the two ladies and offers to sell them “Chelsea Buns”. More efficiently than the pitiful sight of mutilated invalids, the nonsensical intrusion of food and sound re-humanizes the situation for the reader. In terms of the lesson in logical thinking, the Knot is supposed to deliver, the street cries of “Chelsea buns!” could be seen as ephemeral and descriptive. Yet the cry has given its name to the Knot although it has nothing to do with the calculation, and the text provides a unique musical transcription of the cry. Hence, the “Chelsea Buns” are charged with significance. My reading of Carroll’s fiction, exemplified by this short story – but referencing many other instances of his work as well – draws on the theoretical work by Walter Ong (on orality) and Julia Kristeva (on voice). I suggest, tentatively, that Carroll’s use of music and nonsense anchors and embodies his writing/storytelling in human, lived, resounding experience.

4. Manuela D’Amore (University of Catania, Italy, m.damore@unict.it)
Being “excluded from the world of sound”: Deafness, Invalidism and Resilience in Harriet Martineau’s “Hybrid” Prose (1834-1855)

Centred on the Victorian intellectual Harriet Martineau (1802-1876), this paper will show how she lived her condition as a deaf person and an “invalid”. Detailed information about her memories of the “world of sound” – also her love for music – can be found in her “hybrid” prose. Blending different genres and text forms, *Letter to the Deaf* (1834) and her two-volume *Autobiography* (1855-1877) are clear on her determination to use her personal experience to promote social change (D’Amore 2020 in press). In fact, she never wanted to be explicit about audiometric test sessions

or painful treatments, and even claimed that she was happy because her “trumpet” “[made] the sound anything but disagreeable” (Martineau 1834: 266): despite her traditional positions in the pedagogical debate between signers and oralists (Esmail 2013: 75-80), her intellectual and civic engagement finally lead to a complete re-discussion of the Victorian cult of invalidism. An eclectic and prolific writer, Harriet Martineau still deserves our attention. Most of her writings are rooted in the opposition between “sound” and “silence”, “quiet” and “noise” (Martineau 1834: 266), which shows why she always fought for a social recognition of deafness. From this point of view, *Letter to the Deaf* in particular can be considered a symbol of her “hunger and thirst after all sounds that [she could] obtain” (268), as well as a powerful challenge to social prejudice and traditional medical practices.

Slot 3: Wednesday 1st September, 14:45-16:45: Traces and Resonances of Victorian Soundscapes

1. Larisa Kocic-Zambo (University of Szeged, Hungary, larisa@ieas-szeged.hu)
The Wedding of Sound and Sense: The Victorian Reception of Milton’s Melodious Noise

The Romantics’ preoccupation with Milton is a well-documented literary phenomenon which serves to highlight the lack of similar engagement among the Victorians. But as Erik Gray argues in *Milton and the Victorians*, by mid-19th century, Milton’s *Paradise Lost* has become “inherently so familiar as to escape mention” (2009, 25). Relying on Picker’s notions of Victorian England as an *auscultative age*, I wish to further Grey’s argument by amplifying the Victorian penchant for aural reading and, hence, their fine-tuned attention to the sonority of Milton’s verse (Raleigh, Todd, Himes). Unlike the Romantics, the Victorians were not smitten by the character of Satan or the theme of rebellion. What caught their ears was Milton’s skill to wed sound and sense, and what they struggled with – a struggle I will no doubt participate in – was their own inability to voice and explain “this marvel of beauty.”

2. Michelle Witen (University of Flensburg, Germany, michelle.witen@uni-flensburg.de)
The Soundscape of Absolute Music in Du Maurier’s *Trilby*

This paper examines the musical soundscape depicted in Du Maurier’s *Trilby*, demonstrating that an exploration of La Svengali’s choice of repertoire and the resulting fictionalized musical reviews of her performance, reveals a nuanced portrait that epitomizes fin-de-siècle literary engagement with the wider cultural discourse surrounding the changing attitudes towards musical form. This paper will outline the constructs of musical form and the responses of composers and critics alike in 19th-century reviews that were published concurrently with La Svengali’s fictionalized performance. It will also examine the progression of Trilby’s musical repertoire — from unaccompanied folk song, to art song, to absolute music (pure, instrumental music) — to show Du Maurier’s satirical twist on the rising conflict between non-referential (“absolute music”) and referential music (“program music”) that was currently being waged in musical reviews of the time. Similarly, though the critical responses to Trilby’s singing are largely fictional, Du Maurier references and satirizes actual composers and reviewers, such as Théophile Gautier, Hector Berlioz, and Richard Wagner, each of whom are aesthetically important in the on-going debate about the value of pure music. By examining *Trilby* from the underexplored musicological and

musicohistorical lenses of absolute and program music, one can see the perceptual construct that informs Du Maurier's 1894 Victorian retrospective of the soundscape of Paris in the 1860s.

3. Anne Harley (Scripps College, CA, United States, aharley<at>scrippscollege.edu)
 Andrea Zittlau (University of Rostock, Germany, andrea.zittlau<at>uni-rostock.de)

Jenny Lind. The Vocal Traces of a Nineteenth-Century Super Star

In September 1850, the celebrated Swedish soprano Jenny Lind, better known as the Swedish Nightingale, arrived in the United States for what would become her last major engagement and musical tour. Born in 1820, Lind became a major celebrity in the 1840s, touring international concert halls. Critics focused on her celebrity status instead of describing her vocal performances. Her success was clearly built on an advertising machine that climaxed with Phineas Taylor Barnum who managed her American tour. Musical scholar Francisca Vella tried to understand Lind's voice through images and the media description of it in the context of the celebrity craze – a concept she calls mediatization.

In our presentation, we will consider the music written for Lind, as well as 19th-century methods of voice training, and hope to gain an understanding of the sound she produced. It is not an attempt to recreate Lind's voice but to mark its absence by “audiolizing” the genres it produced. The issue here is not only the exceptionalism of her voice (if that was the case indeed), but more so the musical genres and vocal methods that grew around it. Her voice then becomes just as much the voice of the masses, a model for sing-along sessions, as much as it is unreachable. We will try to trace this phenomenon and hope to be able to use her example to illustrate the popular soundscapes of the 19th century that indeed produced the desire to record them.

4. Rosario Arias (University of Málaga, Spain, rarias<at>uma.es)
Soundscapes and Affective Resonance in (Neo-)Victorianism

According to Yannis Hamilakis, sound “was seen as a bodily faculty imbued with materiality...and it had a direct material impact on the bodies of the receivers” (27) in the past. This has been amply demonstrated by critics performing a kind of “acoustic archaeology” on the silent voices and records of the distant past, to explore the “sound effects and the acoustic properties of sites and objects, or architectural complexes” (Hamilakis 93). If we pay attention to sensorial modalities in Victorian culture, this approach allows us to investigate the social effects of sensorial engagements, and to establish an ongoing dialogue between past and present. In turn, in adopting a sensorial approach to re-visit the Victorian past (in neo-Victorianism), we strive to understand better “the formal diversity of the material world, and connect it to sensorial experience and to memory” (Hamilakis 200). As a result, this is not merely the representation of the (Victorian) past, but “an evocation of its presence, its palpable, living materiality, its flesh” (Hamilakis 199). Sound and voice have been invoked in neo-Victorian criticism since its beginning, and we have utilised the notion of the author as medium: for example, the medium's ability to communicate with the dead has been used as metaphor for the dialogue between past and present, and the author functioning as a medium partaking of the world of the dead and world of the living, thus connecting and embodying the disembodied voices of the dead. However, my interest here lies not only in the voices of the dead, but also in other sound-related phenomena that feature in neo-Victorian novels so as to illustrate that neo-Victorianism impinges on the Victorian duality materiality/immateriality, embodiment/disembodiment, including acoustics. Moreover, I would

like to argue that the paradoxical nature of the movement is predicated upon the ambivalent nature of the notion of *noise*, and that, in a way, neo-Victorianism functions as a noise in that it interrupts our present, and acquires a productive value, following Michel Serres. Therefore, in this paper I will consider neo-Victorianism as a noise, and I will discuss soundscapes and affective sensoriality in a selection of texts. Lastly, I will argue that a framework of sensoriality, through the evocation of sound, voice and noise, helps us interrogate our interaction with the non-human, and makes us think what it is like to be human today.

S23: Brexit and National Identities in the United Kingdom

Monday 30th August, 16:30-18:30, Tuesday 31st August, 10:30-12:30 and 14:45-16:45

Co-Convenors:

Dr. Stéphanie Bory, Université Lyon 3, France, stephanie.bory@univ-lyon3.fr

Pr. Gilles Leydier, Université de Toulon, France, leydier@univ-tln.fr

The 2016 Brexit referendum has put in evidence the divisions within the British multinational state: Scotland and Northern Ireland voted “Remain”, while England and Wales chose to “leave” Europe. And the following negotiations between the UK government and the EU have contributed to revive the problematics of the territorial governance of the UK, by addressing issues like the Irish border, the future of devolution or the prospect of Scottish independence. This seminar will focus on the differences of perceptions of the European issue within the national components of the UK, and discuss how the Brexit process is also challenging the idea of Britishness, undermining the British union and reshaping territorial politics in the UK.

Slot 1: Monday 30th August, 16:30-18:30: Brexit and the British Union

1. Gilles Leydier (Université de Toulon, France, leydier@univ-tln.fr)

Brexit and national identities in the United Kingdom

The 2016 Brexit referendum has put in evidence the divisions within the British multinational and asymmetric state: Scotland and Northern Ireland voted “Remain”, while England and Wales chose to “leave” Europe. And the following negotiations between the UK government and the EU have contributed to revive the problematics of the territorial governance of the UK, by addressing issues like the Irish border, the future of devolution or the prospect of Scottish independence. The last UK general elections have confirmed the growing Scottish divergence and the potential emancipation from the British framework in some parts of the ‘celtic’ periphery as well as the role played by the Brexit issue in the process. This seminar will focus on the differences of perceptions of the European issue within the national components of the UK, and discuss how the Brexit process is also challenging the idea of Britishness, undermining the British union and reshaping territorial politics in the UK.

Keywords: Brexit, Britishness, British Union, European integration, identity nationalisms, territorial politics

2. Niaz Pernon (Université Montpellier 3, France, niaz.pernon@univ-montp3.fr)

British identities and the 2016 Brexit referendum

The 2016 referendum on the United Kingdom's membership of the European Union has not only become an academic research field¹. It has also revealed British historians' and political scientists' involvement as social actors taking a proactive part in the debates about their country's status in Europe². In this context, Brexiters have been said to convey a certain type of British identity revolving around English values. This paper supports the claim that referendum campaigning leaflets being intended for wide distribution to persuade the electorate about a message, several types of national identity were highlighted in order to maintain or cut off the British relationship to the European Union. Furthermore, the arguments used generated international identities that did not resonate with the phrase "Brexiters' Little England VS Remainers' Global Britain".

Based on a variety of campaigning leaflets produced by professional, political or economic organisations in 2016, the paper will address three interrelated points assessing identity markers cropping up in the discourses, values given to the nations making up the United Kingdom and images promoting a new place for these national components.

Keywords: Brexit, 2016 referendum, leaflets, organisations, British identities

3. Alma-Pierre Bonnet (Sciences Po Lyon, France, almapierre.bonnet@sciencespo-lyon.fr)
Theresa May and the question of the British union in the run-up to the first meaningful vote

On 13 November 2018, following 20 months of intense negotiations, a Brexit deal (the Brexit withdrawal agreement) was finally reached between the United Kingdom (UK) and the European Union. The next step for Theresa May was to persuade Parliament to ratify the deal. This was the so-called "meaningful vote" that Parliament managed to secure in December 2017³. Initially scheduled to be held on 11 December 2018, May postponed the vote until 15 January to have more time to convince wavering MPs. When the vote finally took place, the government was heavily defeated.

As the Brexit result revealed deep political fractures between the different parts of the United Kingdom, one of Theresa May's first tasks was to maintain the unity of her country. The safeguard of the union was indeed high on May's agenda, as she made very clear during her first speech as prime minister when she reminded people that the actual name of her party was the Conservative and Unionist Party. This is what this paper will examine. Through an analysis of her political declarations from 14 November 2018 to 14 January 2019, we will see how she tackled the issue of union. This paper therefore aims to study May's idea of Britishness and to analyze just how detrimental Brexit has been to the very notion of union within the UK.

4. Youssef Ferdjani (Université de Toulon, France, youssef.ferdjani@univ-tln.fr)
Brexit and the emergence of a new English identity

National identities change slowly but because of Brexit they are undergoing dramatic changes in the United Kingdom. This is particularly true for the English national identity. The report "Brexit and public opinion 2019" by the UK in a Changing Europe shows how Brexit is viewed by British

¹ See, for instance, Danny Dorling and Sally Tomlinson, *Rule Britannia, Brexit and the End of Empire* (London: Biteback Publishing, 2019) or Pauline Schnapper and Emmanuelle Avril, *Où va le Royaume-Uni? Le Brexit et après* (Paris: Odile Jacob, 2019).

² Andrew Knapp, "Historians for Britain in Europe: A Personal History," *Histoire@Politique*, no. 31 (janvier-avril 2017).

³ <https://www.theguardian.com/politics/2017/dec/13/tory-brexit-rebels-inflict-major-defeat-on-theresa-may>

citizens. Among those who describe themselves as English, not British, there is strong support, not only for Brexit, but for “hard” Brexit. As a matter of fact, one of the consequences of the referendum result is that it has reinforced a feeling of national belonging among English citizens. They have the impression that their identity is threatened by several factors: inequalities linked to devolution, the cost and terms of EU membership and above all the scale and impact of immigration. As a matter of fact, the leave campaign and the pro-Brexit press were focused on immigration and one of their main arguments was that the country had to tighten border controls. This reshaping of the English national identity is also linked to a context in which the elites and the media are not trusted any more, a context favourable to populist leaders. The impact of Brexit on national identities in the United Kingdom is tremendous: since it reveals the vacuity of British identity, it may hasten Irish unification and Scottish separation. The final resolution of an identity crisis is the emergence of a new identity. With Brexit, we see the formation of a new English identity which is nationalist, anti-EU and which regards foreigners as a threat.

5. Didier Revest (Université de Nice, France, revest@unice.fr)

The more things change, the more they stay the same – The struggle for independence on the British periphery in a post-Brexit context

Recent polling suggests that the electoral ground has shifted in Scotland: Brexit seems to be having an impact on the political behaviour of some who voted to remain in the Union in September 2014, so much so that SNP members and supporters now believe independence is at last within touching distance. Even number-cruncher John Curtice, who, up until recently, cautioned against reading too much into a possible link between the two issues, agrees.

As for Wales, though a leave-nation by a margin of some 5 percent, it has also seen a pro-independence surge if, that is, Plaid Cymru, the Welsh Nationalist party, are to be believed.

However, isn't it a fact that the SNP were talking about holding a second independence referendum as early as late 2014 and again in the wake of the Brexit vote, in mid-2016, when by definition few pro-Union Scots had already changed their mind? Not only this, but as evidenced by the Brexit ‘saga’, it may well be that referendums – although they are fundamentally democratic exercises – raise more (thorny) questions than they answer. Besides, there is the small problem of what to say to Scottish voters about (to take but one example) the future (post-independence) relationship with the EU and what the cost of it might be.

Finally, Welsh Nationalists are probably in a quandary about what to say to their own fellow-citizens should a referendum on independence be organized in Wales: how could membership of the EU, a central plank of their agenda, possibly be a vote-winner in a rather pro-leave Principality?

Slot 2: Tuesday 31st August, 10:30-12:30: Brexit and the Celtic Fringe

Subtheme 1: Welsh politics

1. Carys Lewis (Université de Bretagne Occidentale, France, carys.lewis@univ-brest.fr)

Wales, Europe, the World – In That Order: The Role of Social Media in the Movement for Welsh Independence

Ever since the result of the 2016 Brexit Referendum and the majority vote to leave the EU registered in Wales, commentators have been keen to offer an analysis of the result. One of the aftermaths, in the form of a loosely-structured, youth-driven movement in support of Welsh

independence, caught many off their guard. Closer inspection, however, might suggest that satisfaction levels with devolution in Wales could well explain both events: that the Welsh ‘Leave’ vote was an expression of anger at the inability of the Welsh Assembly government to offset the worst effects of Tory-imposed austerity; and that, for those in favour of breaking away from Westminster, this very fact is proof that the devolution settlement is no longer in the best interests of the people of Wales.

The present paper seeks to focus on the role of social media in the structuring of the Welsh independence movement. A brief overview of the main online sites and Twitter accounts will be given as well as the salient events that have taken place in Wales since 2016 in support of the independence movement. The paper will endeavour to examine questions of identity in a digital age, by investigating whether the nascent Welsh independence movement is reflective of an ‘imagined community’ or whether, in the words of Charles Taylor, the ‘expressive individualism’ inherent to the culture of social media can be seen as a way to find and live out a new Welsh identity that leaving the EU will inevitably trigger.

Subtheme 2: Scottish politics

2. Fiona Simpkins (Université Lyon 2, France, [fionasimpkins<at>gmail.com](mailto:fionasimpkins@gmail.com))

Brexit and territorial governance in Scotland

The results of the 1997 referendum on devolution to Scotland left no doubts as to why Donald Dewar, one of the leading architects of the Scottish Parliament and later First Minister of Scotland, declared it « the settled will of the Scottish people ». The large majority of Scottish voters favourable to the creation of a Scottish Parliament and the record turnout to the referendum were perhaps not only the result of a now widespread belief in Scotland that the British constitution was in need of reform but also of more profound political and societal changes affecting the governance of Scotland. The increasingly centralized British state now sat uncomfortably with Scotland’s tradition of shared and divided sovereignty.

Since its creation in 1999, the Scottish Parliament has fully functioned as Scotland’s national political arena with a considerable legislative output better suited to the economic and social needs of the country, at times diverging considerably from the legislative agenda of the UK Government. Although the devolution settlement established by the Scotland Act 1998 gave considerable powers to the Scottish Parliament, there have been consistent calls to extend these during the last twenty years and the institution was gradually able to acquire more powers, notably fiscal powers, with the Scotland Acts of 2012 and 2016.

However, the current Brexit process presents a certain number of challenges to the devolution settlement in Scotland.

3. Mariia Mayer (Université de Haute Alsace, France, [mariia.mayer<at>uha.fr](mailto:mariia.mayer@uha.fr))

Unionism in the context of Brexit: the case of the Scottish Conservative Party

What appears from the 2019 general election results is that the Brexit issue seems closer to be sorted out than ever before. However, the Scottish population sees Britain’s membership of the European Union differently from the rest of the UK as the SNP won a landslide majority in December, the party whose main political promise was to hold a second independence referendum in case of Brexit. It is quite often assumed that those who vote for the SNP would vote in favour of Scottish independence. With relatively few exceptions, existing research on Scottish politics

today focuses on Scottish nationalism and the SNP's attempts to break the Union. By contrast, researchers tend to neglect the Unionist cause in Scotland as embodied by the Scottish Conservative Party. This paper aims to fill this gap by analysing the political discourse of this party as expressed in its 2019 general election manifesto to demonstrate how Britishness and Scottishness are made to match and how British state identity takes precedence over the collective identity of the European Union. It will consider recent opinion polls on Scottish independence by YouGov, Ipsos Mori, Panelbase and Survation. This will help to assess the way public opinion on Scottish independence has changed since the 2016 Brexit referendum and explain the results of the 2019 general election in Scotland where the Scottish Conservative Party lost many of its seats, presumably as a result of protest voting.

Subtheme 3: Irish politics

4. Nolwenn Rousvoal (Université Paris 3 Sorbonne Nouvelle, France, nolwenn.rousvoal@laposte.net)

Saving the Union, the rise of a “connected Britishness”?

Identifying as “British” in 21st-century Britain might take on a wide range of meanings depending on where one was born or lives, or depending on which minority one belongs to. Past studies have shown that, for instance, Unionism and Britishness tend to overlap in Northern Ireland and Scotland. Being British in Scotland implicitly implies being a unionist, committed or not. This is even more potent in Northern Ireland, where citizens still vote along ethnical lines. However in England, “Unionism” as such has been largely missing in the discourse on Britishness since the partition of Ireland which put an end to the “Irish Question”. However, this state of affairs might be challenged by the current political and constitutional crisis that the United Kingdom has been experiencing since the Brexit referendum.

The erosion of “Britishness” was predicted as soon as the 1970s when nationalist movements became more vocal in Wales and Scotland, coinciding with the loss of Britain's imperial status, deindustrialisation, the Cold War and the creation of what would become the European Union, sparking a discussion on the new role of the UK on the international stage. From that point of view, and given that Northern Ireland and Scotland voted to Remain in the EU, the Brexit referendum might be seen as the ultimate crisis of Britishness, threatening the territorial integrity of the Union. However, if one is to define national identities as constructs, then Britishness has been characterized by its adaptability and flexibility. Different attempts at redefining Britishness have emerged following devolution. It remains to be seen however if these different attempts at redefining Britishness are connected, and whether or not a discourse on what could be called a pan-Unionism or a definition of Britishness common to all regions of the UK could eventually be discerned.

Slot 3: Tuesday 31st August, 14:45-16:45: Brexit and culture
Subtheme 1: Brexit and national identity in speech

1. Denis Jamet (Université Lyon 3, France, denis.jamet<at>univ-lyon3.fr)
 Pauline Rodet (Université Lyon 3, France, pauline.rodet<at>univ-lyon3.fr)

How is Brexit linguistically constructed by Cameron, May and Johnson?

The relationship between the United Kingdom and the European Union has never been an easy ride. The EU membership has been the source of many disagreements within the United Kingdom; it unveiled fractures between the various member states as well as deep political divisions, especially amongst the Conservative Party. Brexit did nothing but add salt on these open wounds. These divisions are still visible today when looking at the last three Prime Ministers, David Cameron, Theresa May and Boris Johnson. Political ideologies are mainly expressed through the use of language and rhetoric, and discourse tells a lot about the way speakers conceptualise the world they live in. Hence, divergent points of view can be perceived through divergent rhetorical styles depending on the audience that is addressed to. Accordingly, by resorting to a cognitive, discourse-based approach, our talk will aim to uncover the perception of Brexit by the last three Prime Ministers by analysing 45 speeches delivered from 2012 to 2019. We will carry out linguistic analyses, and more specifically lexicometric analyses in order to study the lexical frequencies in the speeches delivered by each Prime Minister to highlight their differences depending on whether the speech is targeted at a British audience or at members of the EU. In addition, we will analyse the way Brexit is linguistically conceived by focusing on the semantic / notional domains the three Prime Ministers mostly resort to. This will allow us to shed light on the linguistic differences between the three Prime Ministers according to the targeted audience, and the way Brexit is undermining the union of the Conservative Party and dividing the British political sphere.

2. Mariana S. Sargsyan (Yerevan State University, Armenia, mariana.sargsyan80<at>gmail.com)

Evgenina V. Zimina (Kostroma State University, Russia, ezimina<at>rambler.ru)

Redefinitions of Britain and Britishness in Media Texts

The years of 2014 – 2019 have become a turbulent period in British political life. The 2014 Scottish Independence and the 2016 United Kingdom European Union Membership Referendums were the two major events that have shaped the current political landscape of the UK. The mainstream newspapers of England and Scotland have been inundated with headlines on the two events resulting in significant shifts in the language and the culture of media discourse. Both politicians and common newspaper readers have become more aggressive – the former in public and parliamentary speeches, the latter – in comments in social media and newspapers. The political uncertainty shifted the tone from neutral or sarcastic towards the political opponent to openly threatening and violent. The techniques used by newspapers and politicians as well as the choice of vocabulary have turned the media discourse into a battlefield. The political processes along with the qualitative change of the media discourse have significantly contributed to the redefinition of the notions of Britishness, identity and independence.

By drawing parallels between the English and Scottish press coverage, the paper seeks to study the effects of the political processes on the language and culture of media discourse. Based on the

achieved results, we aim to gauge to what extent the notions of Britishness, identity and independence have been central amid the heated political processes and in what ways these notions have been manipulated by media and politicians. The analysis enables to draw conclusions about the transformations the notions have undergone in recent years.

3. Anita Naciscione (Latvian Academy of Culture, Riga, Latvia, naciscione.anita@gmail.com)

Make Britain Great Again, Past & Present

This paper is an attempt to examine how Brexit started and how the idea of greatness emerged. Actually, Brexit did not start, it was always there. Churchill wrote in 1930, “We are with Europe, but not of it. We are linked but not comprised”. This idea seems to have settled in the British minds. It finally came to the fore in the UK Referendum 2016: leavers won it by 51.9% to 48.15 in favour of Brexit. The idea of supremacy over other nations is deep rooted in British subconsciousness, also called British exceptionalism (Tilford 2017). The idea of Britain’s greatness has been upheld by political leaders, e.g. Thatcher’s agenda of 1950, Farage’s campaign since 2016, May’s vision of global Britain (2016), and Johnson’s pledge “to make our great United Kingdom” the greatest place in the world (2019).

Each aspect of Britain has its own history, leaving footprints in identity, language and way of thinking. I will highlight changes in official English terms as a reflection of the dwindling historical greatness: *the British Empire* > *The British Commonwealth* (1931); *The British Commonwealth* > *The Commonwealth* (1953); *Great Britain* > *Britain* (as the short name for the UK).

Analysis of Brexit discourses allows me to provide insight into sustained creative use of metaphor as a reflection of the painful and tortuous processes since 2016, e.g. *marriage and divorce, a leap in the dark, to eat one’s cake and have it, cherry picking, the clock is ticking, to kick the can down the road*.

4. Mark Olholm Eaton (Aarhus University, Denmark, engme@cc.au.dk)

“If big brother England votes to leave the European Union we will be treated like upstart children”. A family abuse metaphor in Brexit-influenced Scottish nationalist discourse

This paper summarizes the results of a study examining the inter-play between metaphor, irony, and nationalist discourses in the communication and intentional reinterpretation of a United Kingdom family of nations (UK-FON) metaphorical slogan in the UK Parliament. Through a software-assisted corpus analysis drawing on recent work by Ølholm Eaton (2019) on the competitive communication of a ‘Commonwealth family of nations’ metaphorical slogan, and Musolff (2017) on the ironic reinterpretation of a “Britain at the heart of Europe” metaphor, it will be demonstrated: first, how inter-related Scottish independence and Brexit debates have triggered an increase in the deployment of the UK-FON metaphor, particularly among Scottish National Party (SNP) speakers; second, how competition for control over the metaphor’s meaning has led to its bifurcation into two contrasting variants (i.e. an initial Conservative affirmative/positive one framing the UK-FON as unified, equal, beneficent, expansive, and historically-rooted, followed by an ironic SNP hypocritical/abusive variant framing it as unequal, coercive, and disrespectful); and third, how the SNP communication of the ironically reinterpreted hypocritical/abusive variant contributes rhetorical weight to the expression of Scottish nationalist grievances, objectives, and perspectives of belonging in the UK and Europe. Rather than the typical use of family-based

metaphors as a means of promoting positive and harmonious relationships, this study thus illustrates how they can also be communicated in the service of discord and division – in this case, specifically, in the denunciation of abusive treatment the SNP claims Scotland experiences as part of the UK.

S24: Identifying and Representing Domestic Violence between Partners in European Countries (18th-21st centuries)

Monday 30th August, 16:30-18:30

Co-Convenors:

Claire Charlot (Professor of British Studies, Sorbonne Université (Lettres), Institute of English and American Studies, Paris, France, clairecharlot.sorbonne@gmail.com)

Sylvie Lausberg (Historian and psychoanalyst, Director of the Department of Research and Strategy of the *Centre d'Action Laïque*, Brussels, Belgium, Sylvie.Lausberg@laicite.net)

Largely ignored before the 1970s, domestic violence between partners suddenly emerged across many European countries as a “social problem”, leading various groups (in the legal, political, charity, artistic, philosophical fields...) to lead inquiries, publish results, and eventually take action. The seminar will address the tools used to identify this social problem and will reflect on the construction of an object of inquiry from its inception to the many forms its representations might take. The framework of Cultural and Area Studies will provide an opportunity for transdisciplinary and transnational studies.

1. Sylvie Lausberg (Centre d'Action Laïque, Brussels, Belgium, Sylvie.Lausberg@laicite.net)

Sarah Malcom and Marguerite Japy Steinheil: a comparison illustrating institutional and cultural violence towards women in England in the 18th century and at the turn of the 20th century

Through the case studies of two emblematic women, one French and one English, in the 18th and the 20th centuries, we shall examine how their representations in institutional discourses and their translations into art forms concurred to the creation and spread of the stereotype of the deviant, criminal female. The main research hypothesis will be how the institutional legitimization of violence against women influenced the perception and minimization of interpersonal manifestations of that violence.

The first case concerns 20-year-old Sarah Malcolm, hanged in Fleet Street (London), in 1733, despite having always claimed her innocence. William Hogarth had made an engraving and an oil painting of her in prison, inspired by modern ethical concerns. Hogarth used her case to impress upon the people the fear of the death penalty.

The second case deals with Marguerite Japy-Steinheil. An ex-mistress of French president Félix Faure, she had been accused of killing both her husband and her mother in 1908. The accused incurred the death penalty but at the end, as she was obviously innocent, her trial proceedings revolved around her reputation as a lying, frivolous, and loose woman, not that of a murderer. In popular literature, but also in so called scientific papers, she has remained emblematic of the "femme fatale", a venal, criminal woman, historical facts being wilfully distorted.

This paper will highlight the representation of the fallen woman and the complicity of the judiciary for which the collective and moralising aim superseded the life of the accused who was known to be innocent.

2. Cansu Çakmak Özgürel (TED University, Ankara, Turkey, cansu.ozgurel@tedu.edu.tr)
The White Family: Reading the Root of the Violence in the English Hearth

Being one of the most prolific authors of contemporary British novel, Maggie Gee (1948-) deals with sundry socio-economic and socio-cultural issues in her novels. Her fiction is influenced what happens in the society and she reflects her concern over the issues she explores. In a similar vein, in *The White Family* (2002), a condition-of-England novel, Gee investigates violence, racism, xenophobia, misogyny, homophobia through the minds and deeds of the members of the eponymous White family in the fictitious town, Hillesden Rise. While she deals with varied aspects and issues of multicultural society of Britain, she also questions identity and belonging, represented quite problematic in the novel. Creating a wide spectrum of characters for diversity and heterogeneity, Gee advances her search “for the roots of xenophobic hatred and violence in the English hearth” (Jaggi, “Too Close” n.p.). Breaking the homogenised classification of the white people, the novel functions as a kaleidoscope of these issues reflected on the dysfunctional family of Alfred White, as it is possible to uncover the relation between domestic violence and racism in the family. From this standpoint, this paper sets out to claim that *The White Family* could be read as an investigation of violence and hatred in the microcosmic unity that is family and it functions as a gateway to perpetuate themselves in the macrocosm and vice versa. Hence, each character contributes to the problematic portrayal of condition-of-England through their struggle with the contemporaneous issues.

3. Louisa Perreau (Sorbonne Université (Lettres), HDEA, Paris, France, louisa.perreau@gmail.com)

Withstanding Closed Doors: a case study of the Domestic Abuse Bill 2017-19

Two million people are victims of domestic abuse every year, two-thirds of whom are women, and more than one in ten of all offences recorded by the police are domestic abuse related, a huge, costly, and devastating social and economic flaw.

In 2017 the Conservative Party was returned to power with a manifesto commitment to introduce a landmark bill to transform the judicial system and give wider powers to statutory agencies towards domestic violence. But the Brexit question shortened the life of Theresa May’s Government thereby causing the Domestic Abuse Bill (2017) to be dropped and the new Prime Minister, Boris Johnson, to call for a new general election.

Along with the new no-fault divorce, the December 2019 Queen’s Speech included a commitment to reintroduce the Domestic Abuse legislation.

The bill would ‘help transform the response to domestic abuse, to prevent offending, protect victims and ensure they have the support they need’, a first ever statutory definition meaning that the harm caused was not just physical or sexual, but could also involve emotional or economic abuse, and controlling behaviour. The bill would also ratify the 2011 Istanbul Convention, a pan-European convention tackling violence against women.

Yet, some campaigners warned that the bill did not do enough to tackle cuts, affecting refuges for domestic abuse victims or life-saving services. This paper will examine the reasons for government

legislation on a question which has been seen as a “social problem”¹ since the 1970s, and assess whether the proposed measures are enough to counteract the effect of “abuse as a pattern” in Britain today.

4. Erzsébet Barát (Director of TNT, Gender Studies Research Group, University of Szeged, Institute of English and American Studies, Szeged, Hungary – zsazsa<at>lit.u-szeged.hu)
Domestic Violence as Hysterical Reaction of Gender Craze: a case study in the hostile context of right-wing populist political discourse in contemporary Hungary.

In my presentation I would like to look at the efforts made by women NGOs to keep domestic violence on the agenda. This reflection is of immediate relevance in a political system that is hostile to any (legal) document that should mention ‘gender’ as a category of analysis. The actual example is going to be the most recent homicide that eventually pushed the (young female) minister of justice (appointed in June 2019) to revisit her hostile evaluation of feminist organizations efforts to make the Hungarian government to ratify the Istanbul Convention (2011) and their concern over the dramatic increase in reported cases of violence as ‘hysteria’. I want to reflect on the emergence of this discourse of hysteria in relation to domestic violence and other forms of sexual violence with a focus on the ways it discredits and silences ‘gender’. As a corollary to that, I want to explore if and how much the choice to self-silencing ‘gender’ by NGOs (and academics) is a useful strategy. I will argue that calling the criticism of violence *hysteria* is a form of hate-speech that is part of the European right-wing populist discourse that tries to deny the political relevance of (domestic) violence against women and through that, indirectly, the value of women’s actual life.

S25: Assertiveness and Diffidence in Scottish Culture

Wednesday 1st September, 14:45-16:45

Co-Convenors:

- Jean Berton (Université Toulouse Jean-Jaurès, France, jam.berton<at>wanadoo.fr)
 Lesley Graham (University of Bordeaux, France, lesley.graham<at>u-bordeaux.fr)
 Milena Kalicanin (University of Nis, Serbia, mkostic76<at>gmail.com)

This seminar will explore the various ways in which assertiveness or diffidence have been manifest in works produced in Scotland and/or by Scots from the Enlightenment to the 21st Century. These include the creation of un/assertive fictional characters, the deployment of significant historical figures and events, the use or avoidance of Scots and Gaelic, the foregrounding of diversity, the highlighting or dissembling of political intent etc. The seminar also aims to examine the ways in which these productions may have reflected or modulated the self-assertiveness of the nation itself, boosting or tempering its sense of identity and of its place in the world.

1. Lauren, Brancz-McCartan (Université Savoie Mont-Blanc, France, lauren.brancz-mccartan<at>univ-smb.fr)

A dual vision of Scotland? A comparative analysis of the *Scotland is Now* and the *Great Britain* campaigns

Scotland is Now, Scotland’s latest advertising campaign launched in April 2018 by VisitScotland with the help of the Scottish Government, has arguably become one of the most effective vehicles for expressing Scottish distinctiveness. Through the concept of nation branding, Scotland has

asserted itself as a modern, inclusive, innovative, and independent-minded nation. The campaign addresses tourists, students, businesses, and investors alike to persuade and convince them that Scotland is the place to be in spite of the Brexit turmoil. 1 How does Scotland is Now's construction of the Scottish identity compare with Scotland's portrayal by the Great Britain campaign, whose purpose is to showcase the United Kingdom as a whole? 2 Moreover, has the place occupied by Scotland changed since the launch of the Great brand in late 2011 by former PM David Cameron? This paper will analyse the elements of the Scottish identity which have been put forward in a similar way by both Scotland is Now and Great Britain, the aspects on which the two advertising campaigns have decided to diverge, and their respective perceptions of Scotland's place in the UK, the EU, and the world. The ultimate objective of this paper will be to determine how the tools of nation branding have been used to reflect Scotland's assertiveness as a nation and as an integral part of the UK.

2. Jean Berton (Université Toulouse Jean-Jaurès, France, jam.berton<at>wanadoo.fr)

Multilingualism as a key feature of Scottish Culture

In the wake of the Hundred Years War, England decided to abandon the use of the French language and develop the English language, which led the Scots to abandon the name of Inglis for their language used in southern and eastern Scotland, and call it Scottis, eventually reduced to Scots. Throughout the Tudor times, the English language endeavoured to supersede the Scots language; and later James VI and I took measures to erase the Gaelic language. The Union of Parliaments in 1707 amplified the efforts to eradicate Scotland's native languages.

Following WWI, Scotland initiated her Renaissance leading to the revival of the Scots language, and with the post WWII international reaction to the dreadful loss of languages worldwide, the situation of Scottish Gaelic was brought under study.

The failed 1979 referendum ironically favoured the assertion of the native languages of Scotland — Scots and Gaelic. When the Parliament of Scotland re-opened on July 1st, 1999, bilingualism (English and Gaelic) became a fact. And in April 2005 Scottish Gaelic was acknowledged an official language of the nation while Scots unofficially remained a national language. However, the SNP governments have repeatedly stated that Scotland is a multilingual nation.

While highlighting the resurgence of Scottish Gaelic in the 1980s and 1990s, this paper will tackle the upholding of multilingualism (Gaelic, Scots, English) in Scotland as both a way of asserting and advertising Scottish culture and of defying the unflinching monolingualism of Britain.

3. Marie Hologa (TU Dortmund University, Germany, marie.hologa<at>tu-dortmund.de)

Assertiveness and/or Diffidence? Scottish Colonial Amnesia in *Joseph Knight*

Although himself largely absent from the novel, the titular character of James Robertson's 2003 historical novel *Joseph Knight* displays both notions of assertiveness and diffidence in his development from a young enslaved boy on the sugar plantations of Jamaica to the self-emancipated miner of Dundee several decades later.

In my talk, I would like to show how with this novel Robertson has taken up “the striking proportions of [Scotland's postcolonial] ‘amnesia’” (see Robinson and Sassi) and ultimately succeeds in “uncover[ing] the memory of Scottish entanglement in the Caribbean and destabilis[ing] national platitudes of liberty” (see Morris). This deconstructive strategy is expressive of Scotland's own contemporary struggle for national identity and the need to face and

re-negotiate its past and present roles in the British Union. It is therefore important to acknowledge the complexity of Scotland as both coloniser and (semi-)colonised nation by taking into account other factors of identity such as ethnicity and class.

**4. Milena Kalicanin (University of Nis, Serbia, mkostic76<at>gmail.com)
Personal vs. Political in James Robertson's *Republics of the Mind* (2012)**

The paper focuses on the investigation of the personal/political binary in James Robertson's collection of short stories, *Republics of the Mind* (2012). The first part of the paper discusses assertiveness and diffidence as personal traits and explores a myriad of Robertson's (un)assertive fictional characters from diverse stories of this collection ("Screen Lives", "What Love is", "Pretending to Sleep", "Opportunities"). These stories depict the lives of contemporary Scotsmen, caught in the firm grip of globalization and consumerism. Individual quests for meaning mostly prove to be futile, which consequently leads to the lack of self-esteem and self-knowledge as a dominant personal feature of Robertson's fellow countrymen. In the second part of the paper, special attention is paid to "Republic of the Mind" in which Robertson portrays how personal identity queries mirror contemporary political issues. The author explores the ways in which personal diffidence influences Scottish national identity and thus unfortunately molds Scottish political domain. Finally, the last segment of the paper is dedicated to "MacTaggard's Shed", a future autocratic dystopia that is interpreted as Robertson's warning to his compatriots – political change demands stepping out of the sphere of self-doubt and indecisiveness and requires resolution, defiance and stamina. The theoretical framework of the paper relies on the critical insights of Anderson, Smith, Divine and McCrone, as well as numerous contemporary journalist accounts by Scottish political analysts. Key words: personal, political, assertiveness, diffidence, personal identity, national identity.

**S26: Cities in Scotland: Cultural Heritage and Nation Identity
Tuesday 31st August, 10:30-12:30, 14:45-16:45 and 17:00-19:00**

Co-Convenors:

Clarisse Godard Desmarest (University of Picardie Jules Verne/Institut Universitaire de France, France, clarisse.godarddesmarest<at>u-picardie.fr)

Nora Pleßke (University of Magdeburg, Germany, nora.plesske<at>ovgu.de)

This panel intends to reflect on Scotland's cultural heritage as an important national asset with a focus on cities. Instead of the country's natural heritage, which is often favoured in analyses of Scotland's past, we would like to assess its particularly urban heritage, and how it relates to issues of national identity. Our seminar on Scotland's urban heritage features contributions on urban development, architecture, monuments, art, public memory, tourism as well as literature and film.

Slot 1: Tuesday 31st August, 10:30-12:30

1. Esther Mijers (University of Edinburgh, UK, e.mijers<at>ed.ac.uk)

Cities Outside Scotland: The Urban Heritage of the Scottish Communities Abroad

This paper looks at the urban experience of the early modern Scottish ‘diaspora’, namely those Scots who spent a significant amount of time on the Continent, either voluntarily or forced by circumstance, using the Scottish Staple at Veere in the Dutch Republic, as a case study.

Over the last decades, the historiography of the Scots abroad has received significant interest. The so-called International Turn now informs much of early modern Scottish historiography beyond ‘Scottish diaspora-studies’. Moreover, new models and modes of studying Scottish migration – network theory, Global and Atlantic history, coastal history etc – have emerged from this as a result. The next pertinent question is how we relate the experiences of those Scots abroad and their migrant communities to Scottish history at home. Their urban heritage is one obvious gap which needs closing. This paper proposes to have a first look at this, discussing the continental experience and connecting it to the urban experience in Scotland. Its focus is on the Dutch provinces in the 16th and 17th centuries. These were arguably the most urbanised parts of Europe, and they were also a magnet for Scots, from a very diverse set of backgrounds and for a variety of reasons. This paper concentrates on the small town of Veere, home to the Scottish Staple, for its enormous importance for Scotland’s trade as well as the political, diplomatic, social, religious, intellectual and cultural connections that resulted from this, with the Continent. By presenting Veere as both an urban centre as well as a hub for exchange, this paper will shed some first and much needed light on the question what exactly Scots learned in an urban setting outside their own country and what it contributed to Scotland’s own urban landscape.

2. Anne-Marie Akehurst (University of York, United Kingdom, annmarieakehurst<at>icloud.com)

Anatomising ‘Athens’: Architecture, Medicine, and Writing in Early Modern Edinburgh

Martin Willis’s recent research demonstrates Edinburgh’s national and international reputation was partly constructed through Victorian travellers’ accounts of its medical pre-eminence. This paper argues that identity built on much earlier foundations. Early Modern urban identity was an emergent property of a shared intellectualised genealogy of place, reinforced by imagined engagement with the past. Distinctively, cosmopolitan Edinburgh was shaped between lieux de mémoire and lieux de savoirs. From C17, unique circumstances enabled the flourishing of medical science from a secular, pragmatic, empirical approach to knowledge production, in a culture of writing and publication, with a two-way relation to Europe.

Edinburgh Old Town’s unique topography concentrated occupation leaving only restricted building space. In Southside, scientific and medical buildings were developed in proximity: colleges, anatomy theatres, libraries, specimen collections, physic gardens, and Adam’s French-influenced Royal Infirmary brought them together. Despite professional disputes (Dingwall, 1995), this embryonic medical campus facilitated interdisciplinary empirical study. As in Leyden, medical research, conducted through autopsy, performed by internationally-networked anatomists, in theatres based on Italian models, showcased innovative approaches developed locally. Anatomy underpinned the burgeoning surgical profession, increasingly required for commerce and Empire-building. Epistemic interdisciplinarity was embodied in Royal College of Physicians founders:

physician, botanist, and geographer Robert Sibbald, and Alexander Pitcairne, who championed the iatromechanical theory of physiology. Pitcairne's *Solutio problematis de historicis* (1688) endorsed Harvey's theory of blood circulation rather than that of the Ancient Greeks. Indeed, from 1726, the Medical School's scientific training, sometimes in English not Latin, attracted foreign students; its diaspora published internationally.

3. John Lowrey (University of Edinburgh, United Kingdom, j.lowrey@ed.ac.uk)
Edinburgh's Political Martyrs' Monument: Reconciling Civic and National Identities

The democratising ideals coming to Britain from Revolutionary France horrified the British establishment, which quickly set up its defences, seeking at all costs to prevent the 'menace' of democracy. It was the obvious attractiveness of such ideas which prompted alarm; attacks on the privileged elites were made by people such as Thomas Muir of Huntershill (1765-99), who was also questioning the union with England. In 1793, as leader of the Scottish Reformers, Muir was found guilty of sedition and transported to Botany Bay. A half-century later, the political environment had transformed and he and some of his fellow political martyrs of the movement were commemorated by a vast obelisk in Edinburgh's Old Calton Burial Ground. It was designed by Thomas Hamilton (1784-1858), one of Scotland's most talented architects, famous as the architect of the internationally-acclaimed Royal High School of 1825. This paper considers the monument in the context of Edinburgh attitudes of the 1840s, when the Reform Act of 1832 had widened the electorate and when commemoration of Scottish 'heroes' on lofty columns had become normalised, and it examines why the metropolitan capital, Edinburgh, was considered the appropriate location for the monument although Muir himself was from the rural West.

4. James Legard (Simpson & Brown Architects, United Kingdom, jameslegard@icloud.com)

Restoring the 'Georgian House': Architecture, Politics and Identity in 1970s Edinburgh

The National Trust for Scotland's restoration of 7 Charlotte Square as a museum of the Georgian New Town was both more and less than an exemplary restoration of a townhouse at the centre of Robert Adam's great neoclassical urban set piece. It was conceived and executed in 1972-5, a moment pregnant with significance for Scotland's—and the United Kingdom's—political and cultural identity. Lord Kilbrandon's Commission on the Constitution was about to report and was widely expected to usher in dramatic changes to the relationship between Scotland and the wider Union. At the same time negotiations for the UK's entry into the then European Community were on the point of bearing fruit. Completion of the restoration was, moreover, timed to coincide with European Architectural Heritage Year and with the UK's first European referendum. This paper will set the creation of the 'Georgian House' in this exceptional context, exploring how it became the vehicle for a distinctive vision of Scotland's past and future, and then setting out the consequences—and the many compromises to good practice—that resulted from this unavowed but omnipresent agenda. In particular, it will show how the National Trust for Scotland's leaders—almost all drawn from the country's well-connected social elite—sought to make use of the prestige of eighteenth-century taste and cultural achievement to carve out a new place for Scotland's cultural and spiritual heritage, and, perhaps no less importantly, for themselves, in a rapidly changing world.

5. Kirsty Hassard (V&A Dundee, United Kingdom, [kirsty.hassard<at>vandadundee.org](mailto:kirsty.hassard@vandadundee.org))
V&A Dundee and Cultural Institutions: The Role of Museums in Culture Led Regeneration

This paper will examine V&A Dundee, and the role of the museum in culture led regeneration of the city. It will set the museum in the context of the importance of the framework of existing cultural institutions in Dundee and the significance of collaboration between the institutions in moving towards culture led regeneration.

The main objectives of the museum are to be an international centre of design, to present the brilliance of Scottish creativity and the best of design from around the world. The museum provides a place of inspiration, discovery and learning through its mission to enrich lives through design. Alongside this is the public perception of V&A Dundee which has been shaped by the publicity which surrounded it in its opening year. The museum is promoted as the centrepiece of the city's one-billion-pound waterfront regeneration, prompting comparisons to the Bilbao effect. This paper will examine the main objectives of the museum alongside its perception as a driver of culture led regeneration.

Context is important to this study, in examining other case studies within the UK in which museums have been viewed as integral to culture led regeneration, such as Liverpool and Manchester.

Slot 2: Tuesday 31st August, 14:45-16:45

1. Murray Pittock (University of Glasgow, United Kingdom, [murray.pittock<at>glasgow.ac.uk](mailto:murray.pittock@glasgow.ac.uk))

Edinburgh and the Art Market in the First Age of Enlightenment

This paper explores the significance of and mutual relationships between the Scottish capital and the art markets and practice of the Netherlands and the Italian states in the 1660-1750 period, beginning with an examination of the centrality of Dutch art in the formation of Edinburgh's early art market and late seventeenth-century architecture, as well as offering some consideration of the importance of landscapes and still life to the later development of Scottish painting. The paper concludes with an examination of both the political and artistic implications of the shift to Italy in the progress of both art and the art market after 1719, considering the reasons for this, its nature and persistence, and the long-term implications for Scottish art practice.

2. Lisa Mason (National Museums Scotland, United Kingdom, [l.mason<at>nms.ac.uk](mailto:l.mason@nms.ac.uk))
Nomadic Murals: Architectural Tapestry in Post-War Scotland

This paper will explore interior design, architecture, and Scottish identity in an urban context by focussing on the output of the Dovecot Studios in the decades following the Second World War. Dovecot Studios is a tapestry studio based in Edinburgh, which was founded by the 4th Marquis of Bute in 1912. In 1947 the company became a commercial enterprise, which led to a fundamental shift in working practices and patronage.

Post-war economic recovery, coupled with the subsequent building boom, and changing attitudes to public art led to a series of important architectural tapestry commissions. In contrast to the Dovecot's original impetus (to provide tapestries for country houses owned by the Bute family)

these post-war projects were commissioned for corporate spaces, museums, civic buildings and religious institutions in urban centres.

This paper will examine how the Dovecot sought to express Scottish identity through the medium of tapestry by examining case studies of tapestries commissioned for specific interiors in Scottish cities. The Dovecot company archive at Mount Stuart will also be used to investigate the company's shifting economic model.

3. Angela Bartie (University of Edinburgh, United Kingdom, angela.bartie@ed.ac.uk)
Maydays to Mayfests: Cultural Politics and the Popular Arts in Glasgow, c.1983-1990

Mayfest, Glasgow's annual festivals of popular culture (1983-97), was a Scottish Trades Union Congress (STUC) initiative intended to increase availability and access to the arts amongst the working-class population of Glasgow. Set against the backdrop of deindustrialization, public funding cuts under Prime Minister Margaret Thatcher's Conservative Government and deprivation in large parts of the city, the community-level Mayfests committees that sprung up demonstrated the value of widening access to culture across the city. Running from 1983 to 1997, these annual festivals were funded by a partnership between major trade unions and the local authority, Glasgow District Council, as well as the wider regional council, Strathclyde Regional Council, and the state funded arts body, the Scottish Arts Council (SAC).

However, by 1986, Mayfest had begun to compete with the Edinburgh Festivals, separating the community productions from the 'main event' – provoking allegations that it had become a two-tier festival – and changing its name from 'Glasgow's Festival of Popular Theatre and Music' to 'Mayfest – Glasgow's International Festival'. This paper draws upon the records of Mayfest, held in the STUC Archives, alongside Glasgow and Strathclyde council and SAC records, as well as press reports and magazine articles. It seeks to use these festivals as a 'lens' to explore debates about access, inclusion and participation in arts festivals for the working-class populations of the cities in which they take place.

4. Kirsten Carter McKee (University of Edinburgh, United Kingdom, Kirsten.McKee@ed.ac.uk)
Notions of National Identity within the Scotland's Urban Realm

Notions of national identity within the Scotland's urban realm have changed over the last few decades to incorporate a more political, rather than cultural, reading of national identity. This has manifested in considerations of Scottish connections within wider global diasporas, Scots roles within contemporaneous political constructs, and how Scots have been involved in communities away from home, as well as the impact of these global networks back on Scottish soil.

However, while discourses in history surrounding Scotland's role in Empire have expanded in political and economic terms over the last few years, narratives on our built environment still tend to focus on enlightenment innovation without taking into account the agency that Scotland had in perpetuating and reinforcing Colonialism and Empire, and how this has shaped the built form – both in Scotland, and abroad. This not only continues national narratives surrounding notions of agency in Scottish cultural outputs, but also "ignores the historical reality of long-established Black communities and the centuries-long impact of migration on Scotland" through a lack of discourse in how Scotland's role in empire has influenced the built form we experience today.

This paper will consider how broader engagement with the impact of Empire and colonialism on Scotland's built environment can provide a more inclusive narrative surrounding Scotland's heritage and national identity.

Slot 3: Tuesday 31st August, 17:00-19:00

1. Irmina Wawrzyczek (Maria Curie-Skłodowska University, Lublin, Poland, irmina<at>hektor.umcs.lublin.pl)

The Discursive Construction of Scottish Towns as Wellness Retreats in On-Line Tourism Promotion Texts 2019-20

Tourism management and promotion have long been the areas of most dynamic and interesting identity making and unmaking processes. Tourist destinations compete on the market by promoting their place identities constructed in response to the changing needs and tastes of tourism consumers. The trend that recently has taken centre stage in tourism industry is the pursuit of wellness. Consequently, today's travel industry stakeholders engage in wellness-oriented promotion to successfully find place within this demanding and fluctuating market segment.

The proposed paper, located at the intersection of Media and Tourism Studies, is a reflection on the cultural identity of Scottish towns as emerging from their on-line promotion as tourist destinations in the 2019-20 season. It is argued that Scotland's tangible and intangible urban cultural heritage is currently promoted as generating hedonistic, existential and spiritual experiences leading to an optimal state of individual well-being. The material under scrutiny involves official and independent tourism websites of six Scottish cities and 8 towns available online in the years 2019-20. Treated as cultural texts, they will be analysed as evidence of the emergence of yet another commodified version of Scotland's regional identity as well-being paradise. The notion of place identity is understood here as "a combination of selected physical attributes of a destination with a system of meanings and values attached to them by means of carefully planned discursive operations" (Garzone 2009: 30-31). Multimodal discourse analysis will be employed to demonstrate the prevalence of wellness discourse both in the verbal and the visual parts of the researched webpages.

2. James Loxley (University of Edinburgh, United Kingdom, james.loxley<at>ed.ac.uk)
Tara Thomson (Edinburgh Napier University, United Kingdom, t.thomson2<at>napier.ac.uk)

Narrative and National Identity: A Literature House for Edinburgh

This paper draws on collaborative research and literary heritage work between the UNESCO City of Literature Trust and researchers at the Universities of Edinburgh and Edinburgh Napier. Edinburgh UNESCO City of Literature Trust was established in 2004, the first city to receive such a designation. For its first decade, the Edinburgh City of Literature Trust sought to support, coordinate and promote the activities of writers, readers, libraries and publishers throughout the city and to build international links. Having undertaken this role very successfully, the Trust is now undertaking the "Netherbow Project" in collaboration with this paper's authors, aiming at establishing a "literary quarter" on the Royal Mile to give literary activities a permanent physical presence for the benefit of residents and visitors. In partial fulfilment of this aim, and working with

its partners, the Trust is repurposing John Knox House as a “Literature House” as a focus for Scottish writing.

The Literature House will represent Edinburgh and Scotland’s literary story, and thus raises questions around the broader role of the site, the Trust, and the researchers in national identity construction. Rather than inventing a national literary history, as it were, we are asking how we might imagine a Scottish future and identity through urban literary heritage, and to what ends? In what contemporary ways might the Literature House invite that future? To what extent is the Literature House curation driven by national policy and the concerns of contemporary Scottish politics? As we reflect on these questions in our paper, we look back to the culture- and nation-building impulses of the early 20th century Scottish Literary Renaissance, a movement that was notably anti-urban, deeming representations of Scottish identity their most authentic when located outside of Scotland’s urban centres. We will ask what we have learned from the political projects of 20th century authors/critics like Hugh MacDiarmid and Edwin Muir, and how the Literature House as a contemporary urban site might construct national identity in different ways from those of the modernist period.

3. Florence Dujarric (Supméca – Institut Supérieur de Mécanique de Paris, France, florence_dujarric@yahoo.fr)

The City in Iain Rankin’s Novels

Twenty-two novels and almost thirty years into his series about Detective Inspector John Rebus, Ian Rankin is still exploring the vast crime scene that is the city of Edinburgh. The series seemed to have come to an end in 2007 when the protagonist retired, but now Rebus is back, along with his nemesis Cafferty, and he is “here to stay”.

The novels are set in Scotland, a country where culture and geopolitical borders don’t overlap, a nation undergoing a process of devolution, always teetering on the verge of independence. The detective treads on unstable political ground, and there is no status quo either when it comes to societal borders. The ethics and entitlement of policemen and rulers are regularly called into question, and the borders between law enforcement and crime blur in a grapple for control of the city.

Rebus relentlessly wanders, drives, drifts, tails and chases suspects through the city. In each novel, the narrative visits a number of referential locations and draws on their specific social issues to feed the plot, slowly building a psychogeography of crime. However, piecing a map together remains a work in progress, and the geography of Edinburgh remains incomplete and shifting.

And yet, the ongoing process of accounting for Edinburgh’s topography and psychogeography has slowly created a city that is sometimes more real than the extradiegetic city. Rankin’s fiction seeps into the real city through literary tourism: Rankin’s readers can be seen wandering, book in hand, along the city streets, chasing the shadows of fiction. Rankin’s extensive series has managed to create a true national heritage from which other novelists draw to create their own works, mirroring and completing the ever-changing map.

4. Deividas Zibalas (Vilnius University, Lithuania, [deividaszib<at>gmail.com](mailto:deividaszib@gmail.com))
Edinburgh on Screen: Rethinking Scottish National Identity in Danny Boyle's *T2 Trainspotting*

Popular culture has played a significant role in shaping the perception of Scottish national identity. Images of Scotland have been particularly prominent in films (Edensor 1997) where readily recognisable tropes of misty mountains, kilts, and men ready to defend their homeland have been typically drawn upon. National identity is a multifaceted concept, but it can primarily be interpreted in spatial terms, and nowhere else does it become as manifest as in the city with its monuments that stimulate a sense of 'common heritage' and 'cultural kinship' (Smith 1991: 17). However, national identity is not something permanent or stable, but it is rather an ongoing 'project' in constant need of reassertion (Smith 2010). This means that the urban environment, and, consequently, the projection of national identity is open to different interpretations, and Danny Boyle's film *T2Trainspotting* (2017), a sequel to the iconic *Trainspotting* (1996), seems to offer an alternative view on what it means to be Scottish, focusing not on the typical monuments of Edinburgh, although they do appear in the film, but rather on the less well-known areas of the city. More specifically, to use Edward Soja's (1996) conception of space, to a large extent based on Henri Lefebvre's (1991) *The Production of Space*, the film draws upon the periphery as a source of radical reinvention and reinterpretation. Danny Boyle focuses on the people in the periphery and their struggles to forge a place of their own, an alternative identity.

S27: The World of Publishing

Wednesday 1st September, 10:30-12:30

Co-Convenors:

Wolfgang Görtschacher (University of Salzburg, Austria,
[Wolfgang.Goertschacher<at>sbg.ac.at](mailto:Wolfgang.Goertschacher@sbg.ac.at))

David Malcolm (SWPS University of Social Sciences and Humanities, Poland,
[dmalcolm.pl<at>gmail.com](mailto:dmalcolm.pl@gmail.com))

The world of publishing involves various people and institutions, among them writers, agents, publishers, editors, librarians, organisers of literature festivals and reading series, directors of literature centres, booksellers, librarians, administrators of literary prizes, writing schools, books and journals (and their electronic versions), websites, blogs, etc. Tradition and innovation have always marked the publishing world. We welcome papers focusing on any of the previously listed people and institutions as well as all relevant and related issues from the world of publishing. We welcome proposals that go beyond the English-language publishing scene and may relate to any historical period.

1. Dietmar Böhnke (Leipzig University, [dboehnke<at>uni-leipzig.de](mailto:dboehnke@uni-leipzig.de))
Nineteenth-Century Innovation in Transnational Publishing: Bernhard Tauchnitz and the Tauchnitz Edition

In 1841, Bernhard Tauchnitz started one of the most successful publishing ventures of the nineteenth century when he initiated his Collection of British Authors (better known as Tauchnitz Edition) in Leipzig, Germany. For almost a century, this series published mainly contemporary novels in English for the sale on the Continent, in a cheap but high-quality form of the early

paperback, directed especially at the emerging mass market of railway passengers. By the 1930s, the list included over 5,000 volumes by British and American writers and allegedly sold a total of 40m copies. Tauchnitz pioneered copyright payments to his authors before this was legally regulated. He cultivated close friendships with several of them, including Charles Dickens (who sent his eldest son to Leipzig for two years in the 1850s). What is more, the Tauchnitz volumes were often published simultaneously with the English and American originals, and in some cases even preceded them. In this paper, I will briefly sketch the history of the Tauchnitz Edition, and then focus on some of the innovative aspects of this publisher, such as the copyright issue, the transnational network of publication and distribution, and the new ‘paperback’ format (including twentieth-century innovations such as colour-marking of different genres and series). As a corollary, I will reflect on the position of Leipzig as one of the European hubs of the book trade and publishing culture in the nineteenth century.

2. Elisa Bolchi (University of Ferrara, Italy, elisa.bolchi@unife.it)

Publishing for Outsiders. Virginia Woolf in French and Italian feminist presses: a comparison through archival documentation.

Virginia Woolf played a fundamental role in the feminist publishing of the Nineteen-seventies in Europe. In 1975, for instance, thanks to the newborn publisher La Tartaruga, that opened its catalogue with *Three Guineas*, Italian readers could finally read the first Italian translation of Woolf’s essay, which had remained the last book-length work by her still to be translated and that came to be seen as a milestone for the development of feminist thought because it considered, for first time, women’s exclusion from history not as an impediment but as an opportunity. In France, the essay was published by Editions des femmes in 1977, translated by Viviane Forrester, author of a monograph on Woolf published in 1973. Thanks to unpublished archival documents and editorial letters between The Hogarth Press and the French and Italian feminist publishers, my paper will present a comparison between La Tartaruga and Les éditions des femmes in their approach to the publication of Woolf. I aim to trace the background of the publication of her works by the two presses and underline similarities and differences in their editorial plans and in the importance each press gave to the figure of the British writer for the development of a more inclusive feminist thought, which helped women to realize themselves as women and to “make themselves known to society as women, by remaining faithful to their female essence” (Russel R., *The Feminist Encyclopedia of Italian Literature*, 1997).

3. Bill Blick (Assistant Professor, Queensborough Community College of the City of New York, United States, wblink@qcc.cuny.edu)

The Relevance and Influence of Samizdat, Yesterday and Today

Martin Machovec writing for *Poetics Today*, as part of special issue, “Publish and Perish: Samizdat and Underground Cultural Practices in the Soviet Bloc.” defines the term, “samizdat,” as the following: “Samizdat, now widespread, denotes the unofficial dissemination of any variety of text (book, magazine, leaflet, etc.) within “totalitarian” political systems, especially those after World War II. Such publishing, though often not explicitly forbidden by law, was always punishable through the misuse of a variety of laws under various pretexts.” Samizdat is a testament to the power and influence of words and publishing. Every writer writes to be read, but those who wrote under totalitarian regimes risked life and limb for their words and ideas. This paper will explore

the various manifestations, influence, and relevance of samizdat all over the world. Following the writers, their fates, and the actual publications, this paper will illuminate the essential role of freedom of speech and press in the lives of the citizens who lived through that period and its continued relevance today. By focusing on the evolution, publication, and dissemination of these materials, this presentation endeavors to illuminate the power of the printed word, and how it can give power to the voiceless and weak, and a tool of liberation for freedom under the direst of circumstances.

4. David Malcolm (SWPS University of the Humanities and Social Sciences, Warsaw, Poland, dmalcolm.pl<at>gmail.com)

Short Stories in a Codicological Context: Some Theory, Some Examples

It has long been argued (Pratt 1994, Beetham 1989, Ardis 2008, Malcolm 2012, Pong 2019) that the context – journal, magazine, periodical – in which a short story is published has implications for the reading of that text. The codicological environment, the internal dialogics, and the blurred boundaries inevitable in periodical publication, which almost always brings a short story into contact with other fiction, other articles, visual material, and advertisements, have offered scholars of fiction and publishing possibilities of looking closely at an often-neglected aspect of the meaning and uses of short fiction. This paper considers two examples of the interaction of short fiction and publishing environment: that of Lionel Johnson’s “Mors Ianua Vitae,” published in the short-lived journal *The Albemarle*, II.3 (September 1892), and Sylvia Townsend Warner’s “The Revolt at Brocéliande,” published in *The New Yorker* (10 September 1973).

5. Wolfgang Görtschacher (University of Salzburg, Austria, Wolfgang.Goertschacher<at>sbg.ac.at)

Poetry Publishing: From Periodical Research to *Poetry Salzburg Review* and Poetry Salzburg

2018 marked the twenty-fifth anniversary of my work as editor of *Poetry Salzburg Review* and it is more than thirty years since I started to get interested and involved in the sphere of the small press. James Hogg initiated the tradition of verse publication at the University of Salzburg in the early 1980s and, until his retirement in the late 1990s, published hundreds of volumes of poetry and related academic works. The first poets he published were William Oxley, Peter Russell and Anthony Johnson. His list of writers included, among others, John Gurney, Brian Merrikin Hill, James Kirkup, and Edward Lowbury. This paper offers a critical evaluation of the history, the position and prestige that Poetry Salzburg, the magazine, and the poets associated with them, have acquired since the early 1980s.

S28: Spaces in Transit: Literary and Cultural Responses to Mnemonic Landscapes

Wednesday 1st September, 10:30-12:30, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Lourdes López-Ropero (University of Alicante, Spain, lourdes.lopez<at>ua.es)

Marzena Sokołowska-Paryż (University of Warsaw, Poland, m.a.sokolowska-paryz<at>uw.edu.pl)

In *Present Pasts* (2003), Andreas Huyssen claims that “one of the most interesting cultural phenomenon of our day is the way in which memory and temporality have invaded spaces ... that

seemed among the most stable and fixed: cities, monuments, architecture, and sculpture ... we have come to read cities and buildings as palimpsests of space, monuments as transformable and transitory, and sculpture as subject to the vicissitudes of time (7). Inspired by the work of Huyssen, James Young, Bertrand Westphal and Robert Tally among others, this seminar aims to look at issues of memory and spatialization. By *space in transit* we refer to the dynamic and malleable nature of space, which becomes apparent in configurations linked to collective memories about the past, subjected as they are to ongoing negotiations and interpretations (e.g.: monuments, memorials, architecture, ruins, topographic features, spatial objects). Can inter-medial representations of space contribute to illuminate the complex dynamics of memory? Do literary and cultural artefacts have the potential to function as sites of memory themselves, in the absence or failure of material sites? Our particular focus is on literary and cultural representations of space associated with collective memories, but the seminar also considers explorations of memory and space from a broader perspective.

Slot 1: Wednesday 1st September, 10:30-12:30

1. Alan Rice (University of Central Lancashire, Preston, United Kingdom, ARice@uclan.ac.uk)

Black Identities, Memorialisation and Landscapes as Monuments: Jade Montserrat's Making Homespace in Alien Geographies

This presentation discusses the historical black presence in Britain and Ireland through an analysis of the work of contemporary Scarborough-born artist Jade Montserrat. Montserrat uses video art, performances and beautiful watercolours to investigate her identity as a Black Briton born in a rural area. By doing this she creates memorial landscapes that create new artistic meanings which are unique in a British context. The presentation discusses the way her works speak to a non-Metropolitan version of Black British history, one that finds black presence in such rural and non-standard locales. In a work like *Clay* (2015), an elegiac and haunting ten-minute film, she performs an act of recovery of black lives marginalized and forgotten in this landscape, digging into the earth to construct a grave-like pit as a ritualized guerrilla memorialization that works against melancholic forgetfulness. The paper will discuss the way her work is in the tradition of Black women artists from 2017 Turner Prize winner Lubaina Himid to the photographer Ingrid Pollard. Her work will be discussed in the context of black history stretching back to Roman times and including emphasis on black agency rather than victimhood. It will utilise research on black

runaways to highlight a hidden black history of resistance in surprising places. It will finally analyse her latest installations which imbricate us all in this widened black history.

2. Monika Szuba (University of Gdańsk, Poland, monika.szuba<at>ug.edu.pl)
‘Acts of communal memory’: Landscape and Place-Names in Alec Finlay’s *Gathering*

Exploring relationships between the landscape, memory and language, Alec Finlay demonstrates that sense-making is a dynamic process which occurs constantly on location. His work takes the form of mappings based on phenomenological experience, blending elements of literary, cultural and historical survey of space, his place writing and sited projects thus becoming moveable maps focused on “place-awareness”, to use Finlay’s term. A mapping of the Highland landscape in poems, essays, photographs and maps, *Gathering* (2018) is a guide to the Cairngorms, the first region of Scotland to be depopulated by the clearances that caused disruption of traditional life and dispossession of land, erasing the Gaelic language, culture and structures which had been in place for hundreds of years. As a result of this erasure, contemporary Ordnance Survey maps of Scotland contain many incorrect Gaelic place-names, an error which Adam Watson’s book *The Place Names of Upper Deeside* (1984) first attempted to correct. In an ecopoetic account of the region, Finlay’s *Gathering* expands Watson’s project, unearthing the long-forgotten place-names which constitute “acts of communal memory” and imagining the landscape as it once may have been. The paper aims to examine the ways in which Alec Finlay’s work entwines topography, toponyms and temporality. It will explore how spatial transformations are represented through various media employed by Finlay in his artistic interventions thus demonstrating the manner in which space is shaped through memories of historical trauma which lives in the land.

3. Lorraine Kerslake (University of Alicante, Spain, kerslake<at>ua.es)
In Search of Lost Time: Poetic Space, Environment and Memory in *Remains of Elmet*.

Remains of Elmet (1979) was written as a poetic sequence in response to Fay Godwin’s black and white photographs of the Calder Valley landscape of Ted Hughes’s childhood. The poems evoke the decline of industry and ruined remains of the buildings in the land tracing its history from the ancient Celtic kingdom of Elmet to the renamed Calder Valley in the present where the poet grew up. The collection reads largely as a product of rewriting geographical memory as much as considering the influences of the Industrial Revolution and war experience in the Yorkshire environment. Drawing on Lawrence Buell’s notion of environment in relation to the social production of place-making as a culturally inflected process in which nature and culture must be seen as a mutuality rather than as separable domains (2005: 2), together with humanist geographer Yi-Fu Tuan’s concept of *topophilia*, which can be defined as “the affective bond between people and place or setting” (1974: 4), this paper looks at the powerful link that exists between the memory of the poet’s Yorkshire childhood world and his own imaginative universe together with his inherent sense of place as a response to the environment. By drawing on the themes of place, environment and memory I will show how the poems reveal and reshape landscape in ways that

promote an understanding of external nature in relation to human culture and as an attempt to rethink how we inhabit the earth, enacting a kind of ecological recovery and regeneration of nature.

4. Marzena Sokołowska-Paryż (University of Warsaw, Poland, m.a.sokolowska-paryz@uw.edu.pl)

Memorializing (Representations of) Space: Simon Armitage's *Still*

Simon Armitage's *Still* (2016) comprises a series of poems as "word shadows" cast upon selected photographic images of the Somme 'space' of the Great War. Armitage's conceptual strategy effectively transcends the theoretical borderlines of ekphrasis and the photographic/verbal overlay, offering a thought-provoking metonymical memorialization of the Battle of the Somme by means of memorializing its visual 'spatial' representations. The focus of the discussion will be the epistemological and affective tensions invoked by setting together the seemingly defamiliarizing aerial images and post-memory poetic writings of the Great War within the contexts of both "cultural memory" (Jan Assmann) and the distinction between the processes of memorialization versus monumentalization (Arthur Danto). Armitage's commemorative poetic/photographic volume is, in itself, a testimony to the (inevitable) process of historical distancing in result of which literary representations of the past take as their referent not the past itself but its "sites of memory" (Pierre Nora).

Slot 2: Wednesday 1st September, 14:45-16:45

1. Julia Wiedemann (Catholic University of Eichstätt-Ingolstadt, Germany Julia.Wiedemann@ku.de)

'Small kingdom as a spark': Wessex and the Negotiation of Englishness

According to Pierre Nora, the interplay of memory and space (what he termed *lieux de mémoire*) is an essential factor in the creation of collective identities (*Realms of Memory: Rethinking the French Past*, 1996). This triad of space, memory and identity plays an important role in the creation of "Wessex". While Wessex was one of the Anglo-Saxon kingdoms in the early Middle Ages, it was during the 19th century that this area became an epitome of 'Englishness' (as opposed to 'Britishness'). Although Wessex as a historical space already played a role in 18th-century writings, it is mainly due to Thomas Hardy that Wessex turned into a space, which combines memory and identity-formation. Using Henri Lefebvre's idea of the production of space (*The Production of Space*, 1974), the paper will show that Hardy's invention of Wessex led to a creation of a real place "Wessex" and spatial practices connected to this region. By referring to E.M. Forster's short story *The Machine Stops* (1909), the proposed paper will furthermore demonstrate that the vision of a rural Wessex could also be used in order to counterbalance technical progress.

2. Svetlana Strinyuk (National Research University Higher School of Economics, Russia, strinuk@mail.ru)

Contested Spaces in the Troubles Novels: Visual and Verbal Identity in Anglo-Irish Literature of the 1990s

The Troubles novels constitute a massive layer of contemporary Anglo-Irish literature. They vary in genre, mode, politics but what unites them all is attention to collective trauma shown in all the

complexity and multimodality which a work of art can offer. Deliberate attention to conceptualizing space of division might be explained by the fact that space lies at the heart of the construction of national identity, communal solidarity and community turmoil. Since space in Northern Ireland used to be a contested category broadly discussed in public discourse, it is clear that transforming physical space into an aesthetic category in works of art (books, films, painting, plays) is unavoidable. The paper examines how identity is represented through space in Anglo-Irish literature of the Troubles in the context of multimodal public discourse. A detailed analysis of three of the Troubles novels gives a picture of place conceptualized visually and verbally. It functions as a recognizable landscape and identity marker creating the historical background of the novels. It also performs communicative functions: community solidarity and unification are represented in the novels through visual and verbal means of identity. In case of identity cognition of the other community, they are seen as indicators of a potential threat.

3. Nevin Faden Gürbüz (Heidelberg University, Germany, nevingrbz<at>gmail.com)
Urban Space of Orhan Pamuk's *Istanbul*

The city is one of the most significant components of modern life in the contemporary world. The concept of reconstruction, representation and transformation of urban space can be readily observed in the novels of the late-20th century and the early 21st century in Turkey and Europe. Nobel laureate Turkish novelist, Orhan Pamuk, in novels such as *My Name Is Red* (1998), *Istanbul: Memories and the City* (2003), or *The Museum of Innocence* (2008), portrays Istanbul in terms of history, society, political and cultural ways. Today, Pamuk's Istanbul can be considered as if it were Dickens's London, Joyce's Dublin and Dostoyevsky's St. Petersburg. One of Pamuk's recent novels, *A Strangeness in My Mind* (2014) focuses on a truly special and at the same time extremely ordinary character, Mevlut's story of individual memories, while the novel presents the reconstruction of urban space and transformation of the city, Istanbul, which experiences the industrial revolution, natural disasters, and the influences of modernity in the course of time. This paper aims to study the reconstruction of urban space in Orhan Pamuk's novel *A Strangeness in My Mind*, drawing on insights from geocriticism.

4. Caroline Perret (University of Westminster, United Kingdom, caroperret<at>hotmail.com)
Screening Memory on Walls: Berlin, Dubrovnik and Belfast

My paper will focus on three case studies of the spatialization of walls as memorials. Firstly, it will analyse the transformation of the Berlin Wall into a global heritage industry, with the use of different sites: the open-air East Side Gallery, a series of murals directly painted on a remnant of the Berlin Wall, and the Berlin Wall Memorial, which has preserved a strip of the border fortifications, exemplifying the former German division. Secondly, I will examine the City Walls of Dubrovnik which are considered a symbol of Croatian defence during the 1991 Croatian War of Independence against the Serbian-Montenegrin aggression and one of the instances used by the Homeland War Museum to demonstrate the impact of the war on cultural monuments. Thirdly, my paper will look at the Peace Walls in Belfast which, despite the end of the Troubles, still divide the capital of Northern Ireland, division which is emphasized by the political murals of which they are the support. I will also explore how their range of subject matter has developed drastically in recent years, encompassing the memorialization of different forms of political struggles worldwide. Within the specificity of the German, Croatian and Irish economic and political

context, I will discuss the contrast between two interpretative modes of memory: the one by a tourism industry which capitalizes on the internationally very attractive on the one side; and commemorative practices which address and convey more local, painful memories as well as the victims' perspectives.

Slot 3: Wednesday 1st September, 17:00-19:00

1. Liani Lochner (Université Laval, Canada, liani.lochner<at>lit.ulaval.ca)

Reading Monuments: Memorial Encounters in the Works of Zoë Wicomb

The work of the South African author Zoë Wicomb offers a model for the reading of literature from a minority culture that recognizes its representations as a literary production of alternate histories, identities, and spaces that challenge and expand the historical archive. Informed by Derek Attridge's thinking on the event of reading as an encounter with alterity, this paper argues that in novels such as *Playing in the Light* and *October*, and the short stories collected in *The One That Got Away*, Wicomb stages a particularly literary engagement with the monument—including sculptures, photographs, and memorial gardens—as aesthetic objects and spaces. Significantly, women in her works often find themselves at a site of commemoration after a journey that involves the crossing of literal and metaphorical borders between races and cultures. In an aesthetic encounter with these testaments to history, Wicomb's deliberately female characters are confronted with an experience of otherness that forges a space for the recognition—within themselves and, through her literature, within the nation's memory—of those stories, individuals, and cultures occluded from or silenced by the official archive.

2. Teresa Martínez-Quiles (University of Alicante, Spain, mariateresa.martinez<at>ua.es)

Statues in Transit: Commemorating Women's History in Public Space through Frances Presley's "Female Figures"

Frances Presley's poetic series "Female Figures" (*Lines of Sight*, 2009) emerges as a reaction to the scarcity of female monuments in public spaces. By focusing on the statues of three female historical figures, the author draws our attention to the need to publicly commemorate women in an attempt to revert their traditional historical invisibility. Also, following James Young's predicament in *The Texture of Memory* (1993), Presley challenges the presumed notion that monuments are immutable through space and time. Instead, she presents them as malleable figures that are subject to the ongoing interpretations of viewers, or writers. Presley's own response to the statues of Julian of Norwich (2000), an English anchorite of the Middle Ages, Queen Anne (1719), a British monarch, and Margaret Thatcher (2007), contributes to a dynamic and dialogical vision of space and the collective memory built around these women. By placing them against a textual and spatial background in her poems, Presley not only questions the statues' original social purpose, but she also manages to shed light on certain historical narratives that have paradoxically undergone a process of cultural amnesia through the construction of the memory site. Finally, I will point at how Presley's reinterpretation reveals a clear breach between the memory of Julian of Norwich and Queen Anne on the one hand, and the figure of Margaret Thatcher on the other. While the first two women are portrayed in a more humane and complex light, Presley's more

confrontational representation of the latter reveals a private and collective ‘wound’ that still surrounds the memory of this historical figure.

3. Laura Gimeno-Pahissa (Autonomous University of Barcelona, Spain, laura.gp77<at>gmail.com)

‘Americans Got the View, the French got the Wine and We Got the Ruins’: Post-war Hamburg as a Space in Transit in Rhidian Brook’s *The Aftermath*

Based on his own grandfather's experiences in post-war Hamburg, Rhidian Brook's *The Aftermath* (2013) narrates the story of Colonel Lewis Morgan, who supervises the process of rebuilding and 'denazificating' the city, as well as the stories of those who surround him: his wife, son, and the Luberts, the German family they share a house with. The Morgans are allocated under the same roof as the Luberts and, by virtue of such an arrangement, the German family's home becomes a site of contention between victors and losers, a place where the international conflict is (re)enacted within the domestic sphere. Those four walls become a space of transit between war and peace, life and death, forgiveness and reconciliation. Brook also uses the broader context of the city to discuss the drama of war and its destructive power. Architectural devastation becomes a mirror of the moral and psychological damage inflicted upon the losing side. As Bevan (2007) claims, shattered buildings are a tool of cultural and moral annihilation, not simply 'collateral damage'. Devastated heritage implies an immediate destruction of the enemy's morale and cultural memory. Therefore, *The Aftermath* explores the landscape of devastation and its connection to the geographical (i.e. the city) and the emotional spheres (i.e. the Luberts and the Morgans). This paper focuses on how Brook represents the actual city of Hamburg and the Luberts family home as both casualties of the war. It will emphasize the connections between the significance of cultural/architectural heritage and the emotional memory of the characters.

4. Sara Mousazadeh (York University, Canada, sara.mousazadeh<at>gmail.com)

(Non) Spaces of Memory in Contemporary Iran

The creation of a unified state identity is based on the ability of a state to produce an illusory image of a harmonized whole as a nation. Modern national consciousness therefore is built on the assertion of an imposed homogeneity and sameness of space and time of the entire people belonging to a nation. The idea of “hetrochronicity” (Bakhtin’s relative time and space) inversely underscores our subjective experience of time and space as situated in specific context and “histories of social relationships.

The crisis of legitimacy in Iran in the past decade has moved the state’s ideology toward a more systematic manipulation of the history of the 1979 revolution and the eight-year war with Iraq to reinforce a sense of unity and belonging in the present. The official landscape of memory culture in Iran, therefore, is monolithically organized to unify the public sensibilities around the state’s sanctioned pasts and a renewed sense of legitimation. Going against the grain of this false history-making, I look into how particular treatments of spatiality in a number of cinematic and literary texts foreground previously unrecognized “relations between the private dreaming self and the public space of production and history”. Reading Alreza Gholami’s novella *Divar* (2016) and Ahmad Mahmoud’s novel *The Scorched Earth* (1982) with Walter Benjamin’s idea of space as “the unconscious retention of a posture of struggle and defense”, I show how space in these works is mobilized against the homogenized and totalizing articulations of the past.

5. Laura Janeth McKinley (York University, United Kingdom, laurajanethmckinley<at>gmail.com)

Commemorating Contested Colonial Landscapes

In 2017, Canada celebrated the sesquicentennial anniversary of its confederation. As part of the commemorative festivities, the Canadian government made access to National Parks, historic sites and marine conservation areas free for the year. The Canada 150 Discovery Parks Pass invited Canadians to recall what it means to be Canadian through the commemorative viewing and spatial transit of places said to “represent the very best of what Canada has to offer” and that “tell stories of who we are” (Parks Canada 2017). Yet the parks are also sites of forced removals of Indigenous nations, marked by and through the dispossessive violence of white settler colonialism which depends upon the attempted erasure and forgetting of Indigenous presence (Wolfe 2006). I read the Parks Pass as a spatial material cultural artifact productive of collective memories and forgetfulness of the past and national identity in the present. Drawing on the work of Critical Race scholars and Indigenous artist Rebecca Belmore’s (2017) aesthetic intervention *Wave Sound*, I argue the pass consolidates a white possessive subjectivity that justifies ongoing colonial land appropriation. In contradistinction, Belmore’s sculptural objects, which were installed in four National Parks, asked visitors to listen to, rather than view and transit through, the land, and thus contained the conditions of possibility for piercing white possessive subjectivity at the moment of its consolidation and remembering otherwise.

S29: The Perception and Representation of Plants in Early Modern England (1550-1700)

Wednesday 1st September, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Anna Maria Cimitile (Università L’Orientale, Napoli, Italy, annamariacimitile<at>tiscali.it)

Jean-Jacques Chardin (Université de Strasbourg, France, chardin<at>unistra.fr)

Laurent Curelly (Université de Haute Alsace, Mulhouse, France, laurent.curelly<at>uha.fr)

“To interrogate plants means to understand what it means to be in the world” (Coccia, *Life of Plants*, 2016). How did early modern philosophers and artists perceive their natural environment? Was the perception of plants conditioned by ideological and theological discourses or was it also shaped by individuals’ senses and emotions? Did the relationship between man and plants challenge the centrality of man’s position in the world? These questions invite reconsideration of the significance of the body in the building of the individual and the vision of selfhood as an environmentally constructed entity. Eco-critical approaches to early modern representations of plants may also question contemporary aesthetic categorisations and norms.

Slot 1: Wednesday 1st September, 14:45-16:45

1. Danièle Berton (Université Clermont-Auvergne, France, daniele.berthon<at>wanadoo.fr)

‘A medlar with a plum tree’... in Cyril Tourneur’s *The Atheist’s Tragedy*

In *The Atheist’s Tragedy*’s opening scene of the fourth act, the description of Soquette’s needlework can be regarded as a 17th-century Flemish-like painting. On stage, in the two observers’ comments about the piece of embroidery, the changing angles of approach and

perspectives make it both look and sound like a still-life through very naturalistic precise close-ups typical of the genre, and a larger landscape similar to many oils on canvas of the period. The dramatic verbal reproduction, in whole and in part, duplicates the textile representation of a natural locus. Its aesthetic depiction and deciphering, concluded by a moral, paradoxically sketches and over-exposes the symbolic meanings of vegetals and animals to emphasize the hide-and-seek sexual dimension of the game the characters are improvising. Double entendre barely conceals the anthropomorphic recentering of the conversation justifying the characters' lusty plans. Their distortion of the eco-centrist ideology serves their immorality. The teasing flirtatious characters highlight the interconnection they see between the different forms of life that compose the natural world that was embroidered, also perceived as a complex and 'harmonious' whole. They use it as a model to incite human beings to respect the laws of nature the tapestry is meant to mirror and teach. In his tragedy, satirist Tourneur embedded an ironical subversion of the concept Andy Fisher defined centuries later by reckoning that to contemplate the beauty of the world, to think it as an entity and to harmonise human behaviours with the laws of nature are the pillars of the eco-centric vision.

2. Meriel Cordier (Université Clermont Auvergne, France, meriel.cordier@uca.fr)
'Through the Power of Herbs and Words': Containing the Female-Vegetal Body in John Fletcher's *The Faithful Shepherdess*

My examination of John Fletcher's *The Faithful Shepherdess* (1608) focuses on the literary conflation of women and the vegetal world: as is often the case in early modern English literature, Fletcher's female characters are closely associated with various botanical specimens. The rhetorical transformation of female bodies into plants, through the recurring theme of Ovidian metamorphoses (Dryope, Daphne, Narcissus), as well as the prominent *topos* of the virginal enclosed garden, engender linguistic representations of a hybrid female-vegetal body.

This erosion of interspecies boundaries can be analysed as resistance to patriarchal containment: the characters' absorption into the plant realm constitutes an escape from heterosexual male desire. The chaste Clorin displays the "hidden skill" of horticultural power: to no one else are the properties of plants disclosed, as the secret of female generation becomes, in her virtuous hands, that of natural creation. Plants themselves seem to resist reification: they are ubiquitous, harmful or beneficial, and have life-or-death influence over the human body.

Through the exploration of this hybridity, the play illustrates the anxiety surrounding the permeability of the female body. The early modern tension between the desire to contain and the desire to penetrate women's bodies reaches a breaking point when personified by the lovelorn Thenot, torn between his lust for the "unbruised" grass of Clorin's metaphorical garden and the recognition that his trespassing would ruin the very object of his desire. Simultaneously, the female-vegetal hybrid and the repeated use of herbal balms and remedies suggest an interrelation between the human body and its nonhuman surroundings: in a world where nature is as close as one's own skin, humans and their environment can no longer be viewed as distinct.

3. Hanna Blondel (The Ukrainian Shakespeare Centre, Ukraine, anna150479blondel<at>gmail.com)

The Plant World as a Body in Shakespeare's Poem *Venus And Adonis*

The author aims to highlight the significance of flora for constructing the corporeality concept in *Venus and Adonis* by W.Shakespeare.

This poem where the Bard of Avon while preserving the frame of the antique myth simultaneously creates a new plot, has proved to be an impressive sumptuous collection of Renaissance ideas including the vision of corporeality. This is evidenced, for example, by the rehabilitation of sensuality, which was inescapably viewed in the Middle Ages as the real source of sin. W. Shakespeare also imparts a panoramic image to a naked human body, emancipating it from a medieval stereotype of being "a tomb of the soul" and thus giving it the status of the essentially positive natural phenomenon. Aestheticization of sexuality and carnal love, as well as poetization of carnal desires and bodily practices, clearly come out throughout the poem.

A great role in the representation of the corporeality concept in this poem belongs to the language of flora. A large number of the names of plants are the constituents of the body metaphors used by the English Renaissance poet specifically to refer to beautiful body forms during the artistic reproduction of erotic scenes. These body metaphors contribute to the creation of the so-called verbal eroticism which not only enchants with a masterly description of the protagonists' physical nature faculties, but also shapes in the reader's mind a positive perception of love passion. Finally, it proves that the erotic-bodily manifestation, which was strongly disapproved on the pages of literary works in the Middle Ages, can serve as a source of creative inspiration and an object of artistic attention.

4. Anna Maria Cimitile (Università L'Orientale, Napoli, Italy, annamariacimitile<at>tiscali.it)

The Politics of Plant Thinking in Shakespeare

Moving from a reflection on the growing interdisciplinary interest in the vegetal life as a model for inhabiting the earth and as a possible new starting point for a reappraisal of the human, and considering the extent to which recent critical work on the topic may intersect or be relevant for literary studies, the paper looks to the use of plants in Shakespearean drama. In the plays the vegetal world is at times referred to to present a sympathetic nature, a backdrop to the actions and mood of the characters; or, it is sometimes used to describe aspects of human life, either by way of parallels between the vegetal and the human realms, or through a figurative use of plant life and plant parts ('our king, is dead. / Why grow the branches now the root is wither'd?', *Richard III*). The idea of there existing correspondences between macrocosm and microcosm, and between one realm and the other ('blood [...] may be resembled to those waters which are carried by brooks and rivers [...]', Walter Raleigh), naturally helped the literary imagination; but it is also possible to argue for a political use of the vegetal realm in early modern literary texts. The paper looks to the use of 'gillyvors' in *The Winter's Tale* and to the political imports of the discourse of hybridization it conveys. How has Shakespearean criticism, especially overtly politically committed criticism, related with 'nature's bastards' and the exchange between Perdita and Polixenes in the play? What does the exchange reveal about 'plant thinking' in Shakespeare?

5. Fabrice Schultz (Université de Strasbourg, France, fabrice.schultz@uha.fr)
‘The bloomes of martyrdom’: Flowers and Wounds in Richard Crashaw’s poetry

In the first stanza of the “Sospetto d’Herode,” Crashaw’s translation of Marino’s poem on the biblical story of the Slaughter of the Innocents, the poetic voice refers to the “thousand sweet Babes” torn “from their Mothers Breasts” as “the bloomes of martyrdom,” a floral metaphor which does not occur in Marino’s original.

Flowers are conventionally imbued with spiritual meaning in Christian texts and Crashaw’s poetic association of flowers and wounds is notably reminiscent of Francis de Sales’s writings. Indeed, the Bishop of Geneva repeatedly depicted martyrdom and mystical experiences with botanical metaphors. However, the vivid sensuousness Crashaw endows flowers with raises the question of their aptness to portray states of heightened devotion and to be invested with spiritual symbolism. We contend that the association of flowers and wounds in Crashaw’s sacred poetry sheds light on a piety that emphasises the importance of the senses and of corporality to reach God. Adopting a formalist and historicist perspective we will investigate the sensuousness of flowers that facilitates their metaphorical assimilation with the human body. We will also see that the visually evocative association of flowers and wounds pertains to a process of transformation and brings together opposites to eroticise death in a way which is highly suggestive of the writings of catholic mystics.

Slot 2: Wednesday 1st September, 17:00-19:00

1. Pierre Lurbe (Sorbonne Université, France, pierrelurbe@gmail.com)
The perception and representation of plants in Robert Hooke's *Micrographia* (1665)

At the end of the entry of his diary for 21 January 1665, Samuel Pepys gives the first known account of a reader's response to Robert Hooke's *Micrographia*, which had just been published : "Before I went to bed I sat up till two o'clock in my chamber reading of Mr. Hooke's Microscopicall Observations, the most ingenious book that ever I read in my life". It is little wonder that the book made such a deep impression on Pepys : *Micrographia* had achieved for the infinitely small what Galileo's *Sidereus Nuncius* had done for the infinitely distant in 1610. Although much of the fame of *Micrographia* rests on the descriptions and eerily precise drawings of insects, Hooke had devoted a number of his observations to the world of vegetables and plants : from the texture of cork, to the structure of moss, Hooke showed his readers and viewers, in both word and image, the world of plants as it had never been seen or experienced before. This paper will explore this dimension of Hooke's work, with particular emphasis on the theological underpinning of this representation of plants, and the way it tallied with a view of nature as a great whole whose laws straddled the realms of the animate and inanimate.

2. Anne-Marie Miller-Blaise (Université Paris 3-Sorbonne Nouvelle, France, miller-blaise.am@wanadoo.fr)
Anne Bacon Drury’s Herbal, or the Government of the Soul

Anne Bacon Drury belonged to a family that had particular interest in plants and sought to develop horticultural enterprises. Her uncle, the statesman and natural philosopher Francis Bacon, is known by garden historians for his essay « On Gardens » and for his agency in designing innovative gardens that might reflect his more general hopes for a « conquest of the works of Nature ». Her

brother, Nathaniel Bacon, the first English amateur painter of note, was also an early advocate of horticulture who was dedicated to growing new exotic plants in his own garden and spent time in the Low Countries pursuing both of these arts. Lady Anne, as woman, has left us with almost no testimony of her own knowledge of plants, though, as many an educated gentlewoman, she would have been instructed in the properties of plants. This paper will focus on the one object that says something about her appreciation and use of plants – the painted cabinet she commissioned or painted herself for her home in Hawstead. The painted wainscoting brings together over 40 panels inspired from a variety of European emblem books and 15 panels of various plants and herbs, whose meaning has not been fully elicited. By comparing these fine vegetal depictions with the rest of the impresa panels, as well as a number of contemporary herbals and her uncle's and brother's writings on horticulture, this paper aims to unravel part of the hidden message of Anne Drury Bacon's silent herbal and show how it was intended to serve as a meditative tool that could "govern" her soul.

3. Hyunyoung Cho (George Mason University, Korea, [hcho23@at>gmu.edu](mailto:hcho23@gmu.edu))
'I was but an inverted tree': plants and human agency in Andrew Marvell's poetry

Focusing on esthetic appropriations of plants, I propose to analyze varying modes of interactions with the plants experienced by human subjects in Andrew Marvell's poetry. In "The picture of Little T.C. in a Prospect of Flowers," the poet imagines that the young girl "tames / The wilder flowers, gives them names" (5); she endows an order on the surrounding natural world and has the potential to "reform the errors of the spring" (27), creating an earthly paradise. In contrast to this governing agency over plants imagined of a little girl, the poetic persona of "The Appleton House" imagines himself to be at the receiving end at the heightened moment of his interactions with the plants of the forest. In a striking inversion, the agency is assigned to a plant: it is "ivy" that "licks, and clasps, and curls, and haies" the poet who dreams an immersion in the natural world. Between these two opposing esthetic appropriations of plants can be placed other myriad human-plant encounters of Marvell's poetry. My paper aims to classify and situate the main threads of them in relation to ideological discourses of the seventeenth century. Particularly, I will be interested in moments of excess that seem to defy a clean fit with the prevailing discourses of the time and consider their implications for our present ecocritical concerns. In that process, I hope to engage with Prawdzyk's critique of presentist ecocriticism in his recent article of Andrew Marvell.

4. Pierre Le Duff (Université de Strasbourg, France, [pleduff@at>unistra.fr](mailto:pleduff@unistra.fr))
'But a tust of Morning Grasse, / Both greene, and wither'd, ere the day-light passe': Early modern proto-environmentalism in George Wither's works

"What our *Forefathers* planted, we destroy
 Nay, all Mens labours, living heretofore,
 And all our owne, we lavishly imploy
 To serve our present *Lusts*; and, for no more".

These lines appear in the *subscriptio* to emblem I-35 in George Wither's *A Collection of Emblemes* (1635), the *picture* of which shows a man planting a tree, surrounded by the Latin motto "POSTERITATI" ("For posterity"). Although the poem briefly touches on the general allegorical significance of the motif, it mainly laments the "Havocke and the Spoyle" that, it claims, results from the unchecked and greedy exploitation of the English countryside. Wither, whose writings

during and after the Civil War are frequently associated with movements such as English Republicanism and even the Levellers, thus contributes to a strand of proto-ecocriticism that has already been identified in the works of some of his contemporaries, such as Drayton, Milton, and Marvell. A profound attachment to the natural world, both in its physical reality and in its allegorical implications, is notable throughout Wither's long list of works which span half a century of tumultuous English history. This paper shall take Wither's emblem as a starting point to explore how his views on the environment may have guided his writings as a Spenserian pastoral poet, as a Satirist, as an emblem writer, and later as a Republican Pamphleteer.

S30: Cosmopolitans and Strangers: Literature, Culture and Conviviality in and beyond the West

Monday 30th August, 16:30-18:30 and Tuesday 31st August, 10:30-12:30

Co-Convenors:

Isabel Carrera Suarez (University of Oviedo, Spain, icarrera@uniovi.es)

Ananya Jahanara Kabir (King's College London, United Kingdom, ananya.kabir@kcl.ac.uk)

Recent discussions of (neo)cosmopolitanism (Gunew 2017, Mignolo 2002; Delanty 2012) consider the cosmopolitan subject more likely to be found in the cross-cultural migrant, refugee or 'stranger' than in privileged movers, thus redefining the historical concept while effecting a critique of globalization. Such theories aim to engage ethically and sustainably with cultures from a planetary perspective (Spivak, Gilroy, Cheah). This seminar explores whether today the 'migrant condition'— and its multiple structures of belonging, questioning nationalisms and globalizations— may constitute the basis for a cosmopolitan world-view, and that world literatures are world-making activities which can resist and counteract exclusionary discourses.

Slot 1: Monday 30th August, 16:30-18:30

1. Cristina Riaño Alonso (University of Oviedo, Spain, rianocristina@uniovi.es)

The Racialized Stranger as a Cosmopolitan Subject: An Exploration of Tendai Huchu's *The Maestro, The Magistrate & The Mathematician* (2015)

This paper delves into the discussion that views the stranger as a cosmopolitan subject by focusing on Tendai Huchu's novel *The Maestro, The Magistrate & The Mathematician* (2015). In this multi-layered narrative, we follow the stories of three Zimbabwean immigrants in the capital city of Scotland: The Maestro, The Magistrate and The Mathematician. Through the Magistrate's interactions with his daughter's white family-in-law, I will discuss the ambivalent capacity of the encounter with the Other to constitute a site for the production of the racialized stranger (Ahmed 2000), as well as being endowed with potential to facilitate cosmopolitan transformation (Delanty 2012). Although the characters come from different socioeconomic backgrounds, they all share a common struggle to re-evaluate their identity in the new neoliberal capitalist context in which they find themselves in Edinburgh. Drawing from spatial, time and affect theories, I will focus on the emotional mapping of the city, exploring the potential of walking the city as both a mechanism to reconcile identity conflicts, connecting Edinburgh and its culture with memories from the culture in Zimbabwe; and a way of occupying and re-inhabiting the space, following Sara Ahmed's

conceptualisation of “homing devices” (2006). Finally, I will interrogate to what extent this novel contributes to Cheah’s conception of world-literature (2012).

2. Carla Martínez del Barrio (University of Oviedo, Spain, martinezbcarla<at>uniovi.es)
Mediated Representations of the Stranger in *Refugee Tales* (2016, 2017, 2019)

By focusing on the portrayal of refugee, asylum seeker and migrant girls in the trilogy *Refugee Tales* (2016, 2017, 2019), this paper aims to reflect on the possible implications that arise as a consequence of mediated representation (Spivak 1983) for these displaced people. In order to do so, I will draw on Sara Ahmed’s analysis of strangers as constructed through presuppositions, stereotypes and mental schemas that render them as threatening or dangerous to themselves and their community (Ahmed 2000). Similarly, and in line with Bauman’s conceptualization of strangers as defiant of binary patterns of identity – as they exist between two worlds, in one or the other, in both or neither, depending on the social values at work (Bauman 2016) –, I will argue that this concept is particularly useful to analyse contemporary feelings of hostility present in the countries of destination (in this case, in the United Kingdom) and will explore the ambivalent implications derived from the mediated literary representation of these experiences in this trilogy. I will contend that while this mediation may prove problematic by virtue of depriving refugee and migrant people of the opportunity to provide a first-person account of their experience, it may be the first step needed towards achieving self-representation in the near future. I will conclude that the ‘strange(r)ness’ found in the girls’ testimonies conveys the complexity and heterogeneity of their subjectivities and shows an alternative truth or reality that challenges the hostile discourses of the media and institutions.

3. Sandeep Bakshi (Université de Paris, France, Sandeep.Bakshi<at>univ-paris-diderot.fr)
Decolonial Literature Meets Queer Migration: Ocean Vuong’s World-making as Healing

Reflecting upon the urgency of decolonial healing, this paper brings into focus the attempts of literature as a critical category to connect strands of queerness and transnational migration. Through a close reading of Ocean Vuong’s sole novel, *On Earth We’re Briefly Gorgeous* (2019), I place the queer migrant subject at the centre of discussion on borders, diasporas – linguistic and cultural – and decoloniality. Given the significance of healing as an intrinsic conceptualisation of decolonial theory, my position paper uncovers those aspects of literary conception that engage with migrant metaphors and queerness in a double bind.

Vuong’s writing unhinges literary creation from conventional heteronormative-nationalist borders to securely fasten it to queer migration parameters and, in so doing, makes a case for decolonial healing. The multiple exclusions in the host country and memorial/sensorial trauma of the “deserted” (left-behind) geographical space contribute to the creation of the ‘refugee migrant’ that lies outside the conventional realm of ‘elite’ knowledge-producing migration. However, navigating through notions of critical cosmopolitanism (Mignolo, 2000) and conceptualisation of convivial thinking (Gilroy, 2004), in this analysis of Vuong’s novel, I attempt to comprehend the compelling contours of decolonial queer literature that encapsulates experience of migration, family, language, intergenerational trauma and diasporas under the overarching reference to healing.

4. Esther Álvarez López (University of Oviedo, Spain, eal<at>uniovi.es)

Facing the Stranger: Hospitality and Hostility in Muslim Women’s Spoken Word Performances

With the rise of Islamophobia, Muslims in general have come to embody for many the unfamiliar, the unknown, the stranger. They have had to bear the hostility, fear and suspicion that their mere presence provokes in people who see them only as ‘walking stereotypes’, in poet Saida Dahir’s expression. Muslim women have faced further prejudice and discrimination due to their race, gender and status, as some of them are refugees as well. In this paper, I will look at how US and UK Muslim women use their spoken word performances not only to explore their identity and their condition of ‘strangers’ in both the US and the UK, but also to break walls. Using the concepts of hospitality—a critical idea discussed by Kant, Levinas and Derrida that is instrumental to understand cosmopolitanism—and hostility (from *hostis*, stranger, enemy), I will analyze spoken word performances as creative ways that Muslim women poets use to transform the audience’s views and positions by moving beyond divisions, reaching beyond prejudice and limits, and thus rearticulating the ways in which we relate to each other. They seek to achieve a transformation, an act of receptivity (hospitality) towards the other that is ultimately “the fundamental act of the ethical” (Benhabib 2006).

Slot 2: Tuesday 31st August, 10:30-12:30

1. Alessandra Di Pietro (University of Bern, Switzerland, alessandra.dipietro<at>students.unibe.ch)

Taiye Selasi’s *Ghana Must Go*: Cosmopolitanism in African Literatures in English

In recent years, the idea of cosmopolitanism has been reconfigured according to the ‘new internationalism’, as defined by Homi K. Bhabha, through the transnational movements and diasporic relocations that characterise today’s globalised society. In this sense, the cross-cultural migrant is now considered a cosmopolitan subject, who also becomes an active agent in literary productions. World literatures have shifted their attention to these new spaces of representation, giving voice to the cultural realities that have always been considered as ‘peripheral’. Today, among those literatures that go beyond the Eurocentric canon by opening up alternative worlds through which counteract exclusionary discourses is the African literature of the Diaspora. Authors such as Taiye Selasi, through her notion of ‘Afropolitanism’, are redefining contemporary African Literatures in English. Using Pheng Cheah’s notion of the world-making powers of literature as a theoretical framework, the paper will analyse Selasi’s celebrated novel *Ghana Must Go* in order to demonstrate its relevance within the contemporary literary canon. I will argue how Selasi’s representation of the different structures of belonging of a diasporic family, recounted through the construction of hybrid identities and transcultural spaces, is representative of a new cosmopolitan perspective of world literatures.

2. Ángela Suárez Rodríguez (University of Oviedo, Spain, suarezrangel@uniovi.es)
Homecoming in Chimamanda Ngozi Adichie's *Americanah* (2013): A Window onto Cosmopolitan Strangeness

The interest in the figure of the stranger has grown significantly since its recognition as the paradigmatic entity of today's reality and a cosmopolitan subject (Rumford 2013: 17). Defined mainly by his/her ability to negotiate the spaces of globalisation and promote new forms of social solidarity with distant others (2013: 121), the cosmopolitan stranger is exemplified, among others, by the contemporary homecomer (2013: 165). For this reason, the new Afropolitan narrative, which distinguishes itself for rendering a transnational experience of being continually on the move (Knudsen and Rahbek 2017: 118), in an anxious identity quest that usually involves a return to Africa (Durán Almarza et al. 2017: 109), provides an enriching opportunity to study the relationship between these two figures, specifically in their version as the 'other'. Moreover, in line with Vince Marotta's (2017) critical views on the discourse of the cosmopolitan stranger, this literature challenges the traditional fetishising of the immigrant-stranger as 'victim' and 'passive', which is indeed inherent in the new approach to the condition of 'strange(r)ness'. In these texts, after all, returns to Africa tend to be portrayed as acts of agency and resistance to discrimination, which, principally, are aimed at protecting one's identity. By focusing on the image of homecoming in Chimamanda Ngozi Adichie's *Americanah* (2013), the main purpose of this paper is thus to contribute to the development of a wider understanding of the 'cosmopolitan stranger'. I contend that this is clearly embodied by the immigrant woman around whom Adichie builds her novel.

3. Miasol Eguibar Holgado (University of Oviedo, Spain, eguibarmiasol@uniovi.es)
Spatial Construction of the Stranger: Postcolonialism and the Multicultural City in David Chariandy's *Soucouyant*

Canada, and especially its urban centres, are constructed in contemporary socio-political discourses as tolerant spaces where all cultures are respected and immigrants are welcome. The influence of these ideas is very extensive and yet, despite these claims of acceptance and equality, multicultural policies still place white subjects at the centre and reads non-white ethnicities as marginalised others. In this context, and more specifically, in urban areas, the figure of the stranger is often equated with that of the (unwanted) outsider. This paper follows approaches to this figure that put it at the centre of experiences of globalization. Thus, the ambivalent figure of the stranger questions established discourses of inclusion/exclusion. This paper analyses the novel *Soucouyant* (2007), by Canadian writer David Chariandy. His characters, of Afro-Caribbean descent living in Toronto, experience feelings of displacement from their homeland and of alienation in a hostile urban hostland that is previously imagined as safe through ideals of hope. Yet these experiences are also transcended through connections between the Caribbean and Canada. By analysing spatial constructions through the figure of the stranger, this paper will illustrate how the urban space of the city of Toronto and the postcolonial space of Trinidad are perceived and transformed in the subjectivity of the diasporic self.

4. Fernando Pérez García (University of Oviedo, Spain, perezfernando@uniovi.es)
**Transmodern Strangers: Corporeity and trans-ethnic cosmopolitanism in Wayde Compton's
*The Outer Harbour***

The global city is the place of miscegenation, a space where cultures meet and a multiracial mosaic is produced that maps its skin from exchange to shock. Cities are the tip of the iceberg where national identities begin to break down or, paradoxically, to assert themselves as a defence mechanism against the stranger (Ahmed; Marotta). In the case of Canada, despite the myth of benevolence and tolerance, multiculturalism as a normative framework has been articulated around discourses that suture non-white citizens externally or adjacent to the nation (Fleras; Walcott), more like entrenched ethnic pluralism than as universal citizenship. From this paradoxical context writes Wayde Compton, drawing a somatography (Soja) of the transcultural city of Vancouver and offering a critical vision of normative socio-political discourses and ethnic nationalisms through the figure of the stranger as a trickster, pointing out heterogeneous, dissonant or confluent hybridizations, in a constant challenge to transgress homogenizing closures.

This paper will analyze the role of corporeity in the construction of the stranger in the speculative fiction of the Black Canadian author Wayde Compton. The figures of craniopagus twins, illegal immigration as a performance and holographic bodies as riot control devices highlight the dimension of the stranger as a trickster, and its challenge to both normative multiculturalism models and rigid, nationalist or ethnic communitarianism. From a transmodern perspective (Rodríguez Magda), Compton's Afro-peripheral project aims to seek forms of trans-ethnic cosmopolitanism, negotiated in the exchanges of daily coexistence and citizenship as a universalizing element of urban space.

5. Carolina Sánchez-Palencia (University of Seville, Spain, csanchez@us.es)
Bodies that Count: Grievability and Resistance in Kamila Shamsie's *Home Fire* (2017)

In a context of globalization, displacement and diasporas, new scenarios of mobility and border-crossing are being addressed within emergent postcolonial narratives. Written by British Muslim author Kamila Shamsie against a background of radicalization, Islamophobia and oppressive counter-terror politics, *Home Fire* (2018 Women's Prize for Fiction) contests the discourses of victimization and criminality that have consistently defined contemporary understandings of migrant women. I draw on Judith Butler's (2009) theorization on *grievable lives* and Achille Mbembe's (2003) notion of *necropolitics* to explain different forms of subjugation to the power of death and mourning in contexts where the citizen is deprived of his/her rights and transformed into a trespasser. Theresa May's (UK Home Secretary in 2014) policy of stripping terror suspects of their British citizenship is one of such contexts inspiring Shamsie's text. In line with Simon Gikandi's belief that the "refugee is the Other of the cosmopolitan" (2010: 26) I address Shamsie's challenge to more utopian and romanticized discourses on cosmopolitanism (Appiah 2000; Bhabha 2005) through her depiction of characters that are subjected to "othering" practices in their experience of legal ambiguity and the abiding condition of statelessness.

6. Patricia Bastida-Rodríguez (University of the Balearic Islands (UIB), Spain, pbastida@uib.es)

Imagining Conviviality: Strangeness, Migrancy and the Hope for a Better Future in Mohsin Hamid’s *Exit West*

This paper intends to explore the ways in which the experiences of present-day migrants and refugees are depicted in Mohsin Hamid’s widely-acclaimed novel *Exit West* (2017) in the light of recent (neo)cosmopolitan approaches by Delanty (2012) and Gunew (2017), among others, as well as theorisations on the stranger and the migrant by Ahmed (2000) and Marotta (2010). The plot of the novel revolves around Nadia and Saeed, a young couple who are forced to flee from an unknown Muslim country and whose experiences intersect with those of other refugees and migrants from around the globe as they go through magical doors leading them to a diversity of destinations, most of them in the prosperous West. As the narrative evolves, the open hostility which welcomes them in Western countries – social rejection and state violence are part of their everyday lives – is gradually followed by the governments’ attempts to negotiate the new global reality and to understand the needs and requests of the new communities. Thus, Hamid’s novel resorts to magical realism to imagine a future where conviviality and solidarity can be possible, where the West can begin to understand the plights and sufferings of individuals from less fortunate cultures, where the stranger is no longer a stranger and can eventually become an equal human being, though the process towards the new reality is slow and not exempt from conflict.

S31: Seminar cancelled

S32: Postmodernism and After: A Literary, Cultural and Theoretical Response to Postmodernism

Wednesday 1st September, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Jaroslav Kušnír (University of Prešov, Slovakia, jaroslav.kusnir@unipo.sk)

Dan Horatiu Popescu (Partium Christian University, Romania, dhpopescu@yahoo.com)

As early as in the 1990s, the end of postmodernism started to be discussed, for example at the International Colloquium in Stuttgart, Germany which was attended by the most prominent postmodern authors and critics (Hassan, Federman, Barth). This session welcomes papers analyzing a literary, philosophical, theoretical, film and artistic response to postmodernism, especially postmodern literature and arts. Analyses of particular works of literature and art, interdisciplinary approach and the critical analysis of new theories and philosophies related to the post-postmodern culture are welcome.

Slot 1: Wednesday 1st September, 14:45-16:45

1. Mary Kate Azcuy (Monmouth University, United States, mazcuy@monmouth.edu)

Metamodernism and Flannery O’Connor’s “The River”

My intertextual reading of Flannery O’Connor’s short story “The River” (1953)—from *A Good Man is Hard to Find* (1955)—relates to metanarratives and metamodernism. Akker and Vermeulen’s explain metamodernism as a pendulum that “oscillates between the modern and the

postmodern.... Each time the metamodern enthusiasm swings toward fanaticism, gravity pulls it back toward irony; the moment its irony sways toward apathy, gravity pulls it back toward enthusiasm. ("Notes" 5-6). O'Connor's story depicts the archetypal journey of a doomed, young child, Harry. His quest is an absurd and ironic search for meaning in spaces and places—in the mid-twentieth-century, post-war southern USA—beyond his corrupt and meaningless family's urban apartment. He sees his world as a wasteland, as he moves into the rural southern landscape, with his guide, the evangelized babysitter, Mrs. Connin. Harry learns of God and being saved, via the babysitter and the teen-Protestant preacher, Bevel, who baptizes Harry in the river. Harry's metanarrative layers and persona—from the ancient Aeneas, traveling through the depressed, modern, post-Civil War south to the post-WW2, postmodern-schizoid (Guattari and Deleuze)—that merge with Harry/Bevel. (Harry has renamed himself Bevel.) He returns, alone, to the red river and enacts his misunderstanding of sacrifice, death, and salvation. O'Connor's creates an ironic end for triadic Harry. The only witness of the child's death is Mr. Paradise, who also fails to save the child, and watches the child drift away into the river.

2. Eniko Maior (Partium Christian University, Oradea, Romania, enikomaior<at>yahoo.com)
Postmodernism in Gary Shteyngart's *Super Sad True Love Story*

In my paper I want to deal with Gary Shteyngart's *Super Sad True Love Story* (2010) and the problems of alienation or sense of isolation that is generated not by the ethnic belonging of the protagonist of the novel but by his age. Lenny Abramov, another Russian Jewish American character in this fictional world created by Shteyngart is an old fellow unable to connect with his age. In this dystopian society youngsters are important and age is considered to be something very negative. Shteyngart presents virtualized youngsters who do not care for the elderly. They think that only the young ones are important for the society and the others have to die and give space to them. Lenny is no longer young and has little to give to this teenage obsessed world. Lenny's ethnic identity is not an additional burden that he has to carry. In this work age plays an important role and ethnic identity is hardly a question. The characters of the novel carry Hebrew names and Lenny's workplace is in a synagogue but in this novel the protagonist's ethnic identity does not play a vital role. The task of my paper is to show whether the protagonist manages to cope with this world or he is doomed forever.

3. Sergio Lopez Sande (University of Santiago de Compostela, Spain, sergio.sande<at>usc.es)

Chasing the Self: David Foster Wallace's "Good Old Neon" and the New Insincerities of the Late Postmodern

David Foster Wallace's response to postmodernism can be found in many of his works. The nature of this response, which took the form of a hyper-awareness of the limitations inherent to the movement and the work of his predecessors, has been widely discussed over the past decades. Parallels between Wallace and Barth, Borges, DeLillo and Pynchon, to name but a few, have been abundant since the rise to prominence of Wallace studies that followed his death in 2008. In this context, and despite the many contributions that can be found in related literature, the debate on the state of the postmodernist question in turn-of-the-century fiction appears hardly resolute. The disputability of the unshattered self, which has been at the core of postmodernism for decades, remains in Wallace a central theme. Through my analysis of the short story "Good Old Neon," I

will seek to elucidate how Wallace's attempt to put together the fragments of the literary self after the postmodernist challenge speaks of a development of a new awareness of the consequences of postmodernism, rather than a turn to a sensibility beyond it. This shall hopefully reveal how Wallace's frustration towards disintegration and dishonesty, as well as the looping rhetoric that he used to try to mend the epistemological monoliths that postmodernism's very premises had disrupted, is not but a result of his own incapacity to move past its impasses, rather than proof of his successful overcoming of the movement.

4. Matthias Stephan (Department of English, School of Communication and Culture, Aarhus University, Denmark, engms<at>cc.au.dk)

Transmodern Identity in Siri Hustvedt's *The Blazing World*

In attempt to understand identity in the current age, which builds upon an era of postmodernism, scholars have argued for a new vision of the future, one which champions positive values and discards those aspects of society deemed harmful or detrimental to sustainability, tolerance, and cooperation. This view is a "transmodern" position, a position that reacts to movements in modernism and postmodernism and proposes a way forward, a constructive, rather than a deconstructive, vision for humanity. A transmodern construction of identity, as I have argued elsewhere, is built upon the notions of postmodern identity (in which epistemological and ontological markers are eroded) to construct a new formation – however with acknowledgement that choices are constrained, not completely free.

Siri Hustvedt's 2014 novel *The Blazing World*, deals with the interplay between discourse and materials, as well as discourse and the physiological body – placing her within new materialist frames and questioning the completeness of the linguistic turn. Her protagonist, Harry Burden, creates an artistic project, *Maskings*, which sets to challenge presuppositions of traditional identity markers such as sex, gender and race. This paper considers the idea of a transmodern formulation of identity as a by-product of this potential intersection. The backgrounds of the protagonist, the focus on various class, racial and ethnic backgrounds, point towards a diversity of experience that modernism and postmodernism do not specifically address in their formulations, and the question becomes whether a construction of transmodernism might be able to account for that lack.

5. Manuel J. Sousa Oliveira (University of Porto, Portugal, mjsousaoliveira<at>gmail.com)

"I haven't yet decided": Indeterminacy in Paul Auster's *Travels in the Scriptorium*

The postmodern episteme, according to Ihab Hassan, was ruled by two crucial tendencies: indeterminacy and immanence (or, 'indetermanence'). As contemporary literature turns toward a new sort of fiction, this paper intends to reconsider indeterminacy, and argue for its enduring relevance today. To that end, Paul Auster's *Travels in the Scriptorium* (2006) will be read as one such indeterminate text. First, drawing on recent theoretical discussions, the notion of indeterminacy will be understood as foregrounding a shifting of the grounds of meaning in the text, thus creating an undecidability between a vast array of unstable meanings. At its best, indeterminacy engages the reader by allowing for a playfulness which opens up the possibilities for meaning production. Second, this paper will sketch those textual and narrative aspects which generate indeterminacy in *Travels in the Scriptorium* – aspects such as displacement of references, or narrative discontinuities. It appears that most of these aspects are constructed into the text deliberately in order to raise questions instead of providing answers. Rather than being simply

meaningless play, here indeterminacy contributes to a critique of the responsibilities of fiction which has been largely absent from postmodern texts. In this sense, the novel can be seen as standing at the crossroads of a shift towards a new sensibility in Auster's later writing, rather than a return to a postmodern mode of irony. By recovering one of postmodernism's inaugural ideas, this approach recognizes how the playfulness and undecidability inherited from postmodern fiction can be reconsidered productively.

6. Jaroslav Kušnir (University of Prešov, Slovakia, jaroslav.kusnir<at>unipo.sk)
Post-Postmodernism, Digimodernism and Post-Racial Aesthetics in Touré's *Soul City*

In his novel *Soul City*, Touré depicts a future/istic vision of the American city reminiscent of Los Angeles to which the main protagonist Cadillac Jackson, a journalist, is sent to write on a mayoral election. The novel, however, eventually turns out to be not only a parody of a political campaign, but also a futuristic vision of the American life in a post-racial society as understood by R. Saldívar. In several of his works, Saldívar argues there is a recent tendency in American literature he defines as post- postmodern literature using post-racial aesthetics as a response to postmodern literature, philosophy and aesthetics including some of the works of Touré. The paper will analyze the way the author uses narrative techniques and visions of the world close to post-postmodernism (Saldívar) and Digimodernism (Kirby) as a response to postmodern vision of the world and a depiction of reality. In addition, the paper will discuss both a construction and a deconstruction of ethnic identity which is close to the notion of post-racial aesthetics as understood by R. Saldívar.

Slot 2: Wednesday 1st September, 17:00-19:00

1. Irina Popova (World Literature Department, Moscow State University, Russia, irapo<at>mail.ru)

Tracing the Recent Developments of the British Novel and the Context of Post-Postmodernism

Peter Ackroyd's *First Light* (1989) can be considered the first British parodic reaction to postmodernist theory and practice and will be treated as such in this paper. I will then analyse novels by Graham Swift focusing on the four recent ones – *The Light of Day* (2003), *Tomorrow* (2007), *Wish You Were Here* (2011), *Mothering Sunday* (2017) – and try to show in what way they can be regarded as definitely post-postmodernist, or radically post-ironic. The same post-ironic traits can be traced in some works of the once postmodernist novelists such as Ian McEwan (e.g. *On Chesil Beach* (2007)) and Julian Barnes (e.g. *The Noise of Time* (2016)). Novels by a few authors who never wrote within postmodernist tradition will also be considered in the attempt to show whether they have at all been tinted by that tradition or whether and in what ways they are totally different: study of the works by Sebastian Faulks, John Lanchester, Mark Haddon, Zadie Smith et al. written in the recent two decades will hopefully help me to fulfill the task. They may also enable me to demonstrate the contemporary literary scene in Britain as a highly heterogeneous one.

2. Elena Pinyaeva (The Institute for Social Sciences of the Russian Presidential Academy of National Economy and Public Administration, Moscow, Russia, el.pinyaeva<at>yandex.ru)
Towards a Poetics of the Metamodernism in Challenging Conventional Historical Discourse and Gender Binaries in J. Winterson’s *The Daylight Gate*

This paper intends to present J. Winterson’s *The Daylight Gate* (2012) as an illustrative example of a radically new form of creative writing that, while displaying recognizable postmodernist traits such as metafiction, eclecticism, intertextuality, the fragmentation of discourse and the erasure of boundaries, fits into an innovative non-ironic kind of narrative that symbolizes a significant shift of cultural paradigm from postmodern ambiguities to postmillennial trends of metamodernity by deploying Neo-Romantic sensibility with a feminist/lesbian flavor to defend female bonding in a queer love triangle; its formidable mixture of multiplicity and hyperreality compounded by its use of the Gothic thriller and folklore places *The Daylight Gate* at the crossroads of metamodernity, and creates an unresolved tension between conventional dichotomies such as patriarchal/feminist, normative/the other, orthodox/heretical and real/magical. Winterson’s adherence to the subjective storytelling in historical discourse allows her to open up a discursive space in which univocal interpretations of history are rejected in favor of alternative histories presented by the minoritarian voices of the marginalized to finally highlight peripheral viewpoints on the 1612 Lancashire Witch Trials’s representation. Moreover, Winterson’s deployment of the queer Gothic disrupts any attempts at reconstructing a reliable account of historical events due to its associations with the tabooed sexual transgression and liminality, and reveals the performative nature of gendered identities, the latter shown as discursively produced and legitimized by the male power structures.

3. Marta Pérez Escolar (Universidad Loyola Andalucía, Spain, martaperez<at>uloyola.es)
 Beatriz Valverde (Universidad de Jaén, Spain, bvalverd<at>ujaen.es)
Analysis of the Scopic Impulse in “The National Anthem” and “15 Million Merits” (Black Mirror) as a Response to the Phenomenon of Postmodern Hypervisibility

Nowadays, we live surrounded by an increasing number of fabricated versions of reality – what Lippmann (1922) called stereotypes- which absorb the communicative space. This is one of the most distinguishing features of the postmodern era. Given this, examining the potential value of the image (Sartori, 1998) to influence public opinion in societies becomes fundamental. Theorists like Lipovetsky (2006) define the postmodern society as a community characterized by hyper-spectacularization and express the need to challenge this model. In this vein, Gérard Imbert (2000) coined the term hypervisibility to define the process by which visibility and promotion have become a sine qua non for existence in our present society. Moreover, making use of new media, the public discourse has clearly invaded the private sphere: our intimacy is publicly shown to the world, and this fact is not only more naturally accepted each day but appreciated and even demanded by the public. Consequently, the line between public and private spheres is more blurred than ever before. Drawing upon Imbert’s analysis of the significant role of pathos –in the form of emotions–, we will examine the dramatization of the scopic impulse in “The National Anthem” and “15 Million Merits” (Black Mirror) as a response to the phenomenon of postmodern hypervisibility in our current social scenario.

4. Dmytro Ihorovych Drozdovskyi (Department of World Literature of Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine, Kiev, Ukraine, drozdovskyi<at>ukr.net)

Fredric Jameson's Postmodern Theory as the Introduction to the Theory of Post-Postmodernism

The purpose of the paper is to revise the reception of the views of the postmodern theorist F. Jameson from the post-postmodern (J. Nealon's) perspective. The key object of the analysis is V. Chernetskyi's study and the reflections on this subject in the contemporary British compendia (e.g. *The contemporary British novel since 2000*; edited by James Acheson, 2017; *The Routledge Companion to Twenty-First Century Literary Fiction*; edited by Daniel O'Gorman and Robert Eaglestone, 2018). The methods: hermeneutic approach. F. Jameson's theoretical visions are considered in the aspect of their relevance for studying the philosophical and narrative specifics of post-postmodernism, in particular on the material of D. Mitchell's *Cloud Atlas*, which belongs to the significant works of literature of the 21st century. The discussed novel is one of the key in the aspect of affirmation of the thesis about the "end of postmodernism" and the need to study new literature after postmodernism in F. Jameson's *Antinomies of Realism*. F. Jameson's theory of the novel is not limited to postmodern narrative practices but is rooted in the philosophical discourse of both I. Kant's idealism and materialism (Marxism) and, moreover, in ontological realism, which determines the crystallization of the thematic units of the British post-postmodern novel. The lines of poetic and philosophical dialogue between two cultural periods (postmodernism and post-postmodernism) have been discussed.

S33: Reorientations: Reading Neo-Victorianism in Contemporary Culture

Wednesday 1st September, 14:45-16:45

Co-Convenors:

Patricia Pulham (University of Surrey, United Kingdom, p.pulham<at>surrey.ac.uk)

Marie-Luise Kohlke (University of Swansea, United Kingdom, m.l.kohlke<at>swansea.ac.uk)

This panel explores the affective and cognitive responses of readers/viewers of neo-Victorian texts. It considers how the polytemporal dynamics between writers, readers and critics of neo-Victorianism reorientate and/or disorientate textual reception eliciting or short-circuiting empathy. In addition, it examines the tension between 'unknowing' and 'knowing' readers who negotiate immersion versus critical distance, and the strategies of adaptation, interpretation and interpolation that such (re)positionings involve. Seminar participants are invited to reflect on the comparative effectiveness (or failure) of such (re)orientations in relation to temporal contexts of production and reception. How do such strategies impact engagements with the nineteenth-century past? What manner of cultural memory work is thus enabled?

1. Charlotte Wadoux (Université Paris 3- University of Kent, France and United Kingdom, cwadoux<at>gmail.com)

Peter Ackroyd's *The Great Fire of London* as transfictional work

"Spenser did not want to be further confused: each time a new interpretation of *Little Dorrit* was sprung upon him, it subtly devalued his own and it took a conscious effort of will for him to reassert

it.” (Ackroyd, 85). Spenser Spender’s confusion mimics the reader’s disorientation when confronted to Peter Ackroyd’s “labyrinthine writing” (Gibson & Wolfreys, 2) in *The Great Fire of London*. The novel propels the reader on a hermeneutic quest marked by a meta-reflection on adaptation and rewriting, thus providing “a response to the trace of the other text” (Wolfreys, 83-84) or an echo chamber of Dickens’s resonance in the twentieth century. Considering *The Great Fire of London* as a transfiction that is a “diegetic migration” (Saint-Gelais, 10-11), this paper contends that the novel allows for a reflection on memory work as adaptation.

The novel also presents a tension between its explicit game with *Little Dorrit* and a subtler game with Ackroyd’s own works on Dickens and London. The second contention of this paper is thus that the novel offers a palimpsestic autofiction through, amongst others, the character of Rowan Philipps which enables a reflection on the role of the neo-Victorian writer. The novel is peppered with references to Ackroyd’s research for his future works and thus provides a *mise en abyme* of his writing process which sheds light on the ambiguity of the genre of his *Dickens* as well as of his *London: a Biography*. This paper thus wishes to show that this intertwining offers a striking subterranean reflection on historiography.

2. Barbara Braid (University of Szczecin, Poland, barbara.braid@usz.edu.pl)

Haunted houses and heterochronic spaces: neo-Victorian time in *The Living and the Dead* (2016) and *The Haunting of Hill House* (2018)

In “Of Other Spaces,” Michel Foucault wrote that “we are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed” (1986). The current culture’s temporal anxieties linked to this network of simultaneous interconnections has one of its outlets in the neo-Victorian rendition of a haunted house motif. A haunted space is, generally speaking, a space “in which distinctions between past and present are questioned, violated or erased” (Freeman 2017). Most often, gothic fiction focuses on the past haunting the present; yet, in the mingled juxtapositions of time relations that are neo-Victorianism, the opposite is possible: the past *is haunted* by the present.

While this motif in gothic fiction has been used before – most prominently, in Alejandro Amenábar’s *The Others* (2001), I discuss two instances of television series: a more obviously neo-Victorian *The Living and the Dead* (BBC, 2016) and *The Haunting of Hill House* (Netflix, 2018) located in a haunted Victorian mansion. I look at these texts of culture as ones which represent the haunted house as a heterochronic space, that is, one in which there is “an absolute break with (...) traditional time” (Foucault 1986). I also argue that this depiction of time – as one of the characters of *The Haunting of Hill House* says, more of a confetti than a single line – is a staple element of neo-Victorianism, which therefore may be understood not a descendant of Victorianism, but a tangled network where the past and the present haunt each other.

3. Patricia Pulham (University of Surrey, United Kingdom, p.pulham@surrey.ac.uk)

Affect, Space and Temporality: Reading Sarah Waters’s *The Little Stranger* as Neo-Victorian “cofactor”

In their introduction to *The Affective Turn: Theorizing the Social* (2007), Patricia Clough & Jean Halley argue that ‘Affects require us ... to enter the realm of causality because the affects belong simultaneously to both sides of the causal relationship. They illuminate ... both our power to affect the world around us and our power to be affected by it, along with the relationship between these

two powers'. Unsurprisingly, affect studies, involving questions of mind and body, reason and passion have been informed by feminist studies, theories of the emotions, and queer studies, and, more recently, have become significant in the reimagining of literary critique. In her 2015 book, *The Limits of Critique*, Rita Felski asks us to challenge the ways in which we engage in literary criticism, to counter what she calls 'militant' readings based on what Paul Ricoeur identifies as a '*hermeneutics of suspicion*'. In her final chapter, Felski suggests a different mode of reading, one which recognises the text as 'coactor', as 'something that makes a difference, that helps makes things happen'. This paper aims to examine what it means to read the novel as 'coactor', particularly when the text in question engages in a series of polytemporal cues that simultaneously signify and challenge the novel's status as 'neo-Victorian'. To that end, this paper will explore Sarah Waters's *The Little Stranger* (2009) which, as Ann Heilmann has shown in her 2012 article 'Spectres of the Victorians in the Neo-Forties Novel', plays with Victorian Gothic though set in the twentieth century. This paper will argue that it is the novel's affective resonances that allow it to shift and slip between textual and temporal spaces.

4. Marie-Luise (Mel) Kohlke (Swansea University, United Kingdom, m.l.kohlke@swansea.ac.uk)

'Cross-Cultural Empathy in Neo-Victorian Fiction and Biofiction'

The investment in recovering silenced or marginalised nineteenth-century subjects and voices is widely regarded as indicative of neo-Victorianism's implicit ethical agenda of historical conscience-raising, the pursuit of symbolic justice and a more inclusive commemoration of past suffering. Yet comparatively little critical attention has been paid to texts' strategic manipulation of reader responses, so as to facilitate audience empathy and sometimes outright identification with historical victims, not just across temporal but also ethnic/racial, spatial and cultural divides. This paper unpicks the complex dynamics of reader affiliations with traumatised subalterns across a range of neo-Victorian fictions and biofictions, including Yvette Christiansë's *Unconfessed* (2006) and Richard Flanagan's *Wanting* (2008). Analysing the problematics surrounding cross-cultural empathy in light of the risks of appropriation, instrumentalisation, and over-writing, this paper explores the disorientations produced by imaginative projections into the place of the 'Other', and the kinds of narrative techniques that enable, or conversely disable, ethically responsible responses to past suffering. To what extent can readers maintain the 'empathic unsettlement' advocated by the historian Dominik LaCapra vis-à-vis the second-hand witnessing and consumption of traumas, especially in the case of first-person narrations? Does cross-cultural empathy encourage a more self-conscious engagement with non-heroic national histories, or does it undermine critical memory work through unreflective affective immersion in other people's suffering, without due regard for one's own society's implication therein? This paper traces the unavoidable tensions produced by the flows of cross-cultural empathy, accentuated by present-day ideological agendas, competing global identity politics, and postcolonial reception contexts. I argue that spectacles of subaltern collective suffering and personalised microhistories of trauma demand especially sensitive negotiation, lest neo-Victorian texts end up imitating the exploitative conditions that their writers set out to critique.

S34: English Printed Books, Manuscripts and Material Studies
Thursday 2nd September, 10:30-12:30 and 15:30-17:30

Co-Convenors:

Prof. Carlo Bajetta (Università della Valle d'Aosta, Italy, c.bajetta<at>univda.it)

Dr. Guillaume Coatalen (University of Cergy-Pontoise, France, guillaume.coatalen<at>u-cergy.fr)

Dr. Ileana Sasu (Centre d'Etudes Supérieures de Civilisation Médiévale, Poitiers, France, sasuleana<at>gmail.com)

Dr. Daniel Starza Smith (King's College, London, United Kingdom, daniel.s.smith<at>kcl.ac.uk)

This panel will focus on the physicality of English printed books and manuscripts—whether they be strictly literary or not—in an attempt to discuss textual circulation, influence, and reception alongside material aspects, issues of palaeography, as well as questions of methodology and practice overview.

Scholars are invited to share their experience in dealing with these issues: How do the material features of the page influence the text's interpretation and reading practices? To what extent is the circulation of a text linked to its medium? Is it possible to apprehend contents from texts we have not seen?

Slot 1: Thursday 2nd September, 10:30-12:30

1. Angela Andreani (University of Milan, Italy, angela.andreani<at>gmail.com)

Early modern Celtic-English wordlists: manuscript and print

Throughout the Tudor and Stuart period, and especially against the backdrop of the Elizabethan conquest of Ireland, English colonists, travellers and scholars began collecting lexicographical and etymological information about Irish and speculated about its affinity with Welsh. This was happening decades before the systematic study of the Celtic languages flourished leading to the definitive demonstration of their relatedness. Evidence of these early inquiries survives in the form of wordlists, proto-dictionaries, glossaries or phrasebooks. In this paper I will discuss the known wordlists and some hitherto underexploited manuscript evidence to give an account of their scope and examine variation in their forms. I will concentrate in particular on the relationship between scope and medium, to understand how knowledge and/or assumptions about the Celtic languages circulated in manuscript and print.

2. David Gehring (University of Nottingham, United Kingdom, David.Gehring<at>nottingham.ac.uk)

Books, Manuscripts, and the Personal Archive of Robert Beale (c.1541-1601)

This paper will be examining the collecting habits of Robert Beale – religious exile, legal scholar, diplomatic intelligencer, and Clerk of the Privy Council during the reign of Queen Elizabeth I. At the time of his death in 1601, Beale's personal archive included hundreds of printed books in a range of languages and dozens of manuscript volumes containing both personal papers and *arcana imperii*. The archive was a product of Beale's peregrinations in the Holy Roman Empire and France during the 1550s and 1560s, as well as his comparatively more sedentary career in London

at the heart of the English government from 1571 onwards. By examining Beale's collecting habits, personal annotations, and correspondence, we can get a sense of how his mind worked, the direction of his political and religious leanings, and where he situated himself within both particularly English as well as broadly European ideological geographies. Of course, we cannot tell everything about a person from what they owned or supposedly read, but we can get a sense. This paper will argue, if cautiously at the level of a case study, that Beale's archive was much more than a repository of political and religious information; rather, it was a window into a mental worldview shared by many of his compatriots at home in England and across the Channel on the European mainland.

3. Anne-Laure De Meyer (Université Paris 3 Sorbonne-Nouvelle, France, al.demeyer<at>gmail.com)

Sir Kenelm Digby's reading of *The Chronicle of the Kings of England*

Chronicles and histories are commonplace in the 17th century – they are used to instruct pupils, to prepare gentlemen to government, and to provide entertainment and food for thought. How these books were read, however, is little known. This paper aims to show how an individual reader was informed not only by his personal interests but also by his understanding of what history is and should be.

Sir Kenelm Digby (1603-1665), author of several treatises on physics, metaphysics and religious polemics, had a keen interest in collecting manuscripts, perusing recently published books and circulating those he found insightful. It comes as no surprise that, when the printer Daniel Frere published Sir Richard Baker's *Chronicle of the Kings of England*, Digby should have purchased it diligently, inscribed his famous *vindicate tibi* on the title page and annotated the content – to a certain extent converting this printed book into manuscript. The close proximity of print and handwritten comment allows to hear concurrently the two voices of the chronicler and of his reader.

This paper will analyse Digby's aims and ideas through his annotations while reading the *Chronicle*. His marks provide an example of how the *Chronicle* was received and what he was looking for when reading it. A breakdown of the handwritten notes will give insight into Digby's interest in religious matters and well-phrased sayings, while opening space for a direct criticism of the author's work and the perceived inconsistencies in his writing, and more generally in the practice of writing history.

4. Beatrice Fuga (Université Paris 3 Sorbonne-Nouvelle, France, beatrice.fuga<at>sorbonne-nouvelle.fr)

No less profitable than pleasant: The cultural significance of frontispieces and title pages in Renaissance Italian books in translation

If nowadays a book's cover reveals very little on its contents and instead attracts the reader's attention through other advertising means, in the early modern print market the author would usually, though briefly, elucidate the book's topic on the title page. What the title could not convey with stereotypical formulations such as "no less profitable than pleasant" was left to a tell-tale frontispiece, meant to decorate the book and transform it into a valuable, refined object that the reader would purchase to assert a certain level of cultivation. This paper will explore the woodcut and engraving techniques, employed to carve the plates and often reused for multiple works. I will

argue that an image could be used by the printer – and the author, when he oversaw the printing process – to suggest a precise message, addressed to a specific readership, on the contents of a book. I will focus on translated Italian books because of the general suspicion aroused by the English appropriation of enthralling Italian authors. I shall explore how frontispieces and print images inside books were employed by English printers to justify – to the public as well as to the Stationer’s Register – the author’s choice of subject and an eventual parting from the supposed Italian wantonness. I will analyse images taken from the earliest editions of G. Fenton and W. Painter’s refashioning of Matteo Bandello’s *Novelle* (1554) and from other “Italianated” works. I shall attempt to demonstrate how, by looking at the illustrations and title pages, we can find invaluable information about the contents of these books and, by extension, about their readers.

5. Christina Sandhaug (Inland Norway University of Applied Sciences, Norway, christina.sandhaug<at>inn.no)

Dancing courtiers and running titles: the Stuart court masque from stage to page

English Stuart court masques were lavish, spectacular, one-off events staged for an exclusive and limited audience and designed to glorify the monarch and his court. Written accounts of these events not only transfer them from stage to page, but occasion reorientations in production and reception, opening the court masque up to several voices, broader audiences and alternative interpretations.

This paper discusses the implications for circulation and interpretation of this process for George Chapman’s *The Memorable Masque* (1613), looking specifically at the significance of the running titles of the printed account published the same year. This masque celebrates the wedding between Princess Elizabeth and Prince Frederick of the Palatinate, and it was, as so often, paid for by the Inns of court. During performance, the presence of the sponsors was eclipsed by the royal presence and the importance of the occasion. In the printed account, however, the running titles span every double spread and make sure the reader never forgets the provenance of the masque. The paper explores the interpretive potential of such page features with reference to the printed account as a whole, arguing that zooming in on individual typographical features must be tested against more holistic readings.

The paper thus addresses two of the issues posed as questions in the seminar description, concerning the influence of material features of the page and how the medium affects circulation, and invites discussions of methodology.

6. Silvia Riccardi (University of Freiburg, Germany, silvia.riccardi<at>anglistik.uni-freiburg.de)

The Page Embodied: Chaos and Order in the Layout of *The Four Zoas*

In its heavily reworked pages, *The Four Zoas* is the only prophecy where William Blake’s creative endeavor is physically manifested and interlaced with his own calligraphy in a form of handwritten manuscript. On the one hand, Blake seems to rigidly enclose textual spaces, where the body of the text can be virtually confined into a box. On the other hand, some pages present difficulties in discerning the textual from the designed area. Namely, the text breaks into the design and the design breaks into the text. How can the reader, then, find what Blake calls ‘the bounding line’

beyond the apparent chaos of the draft? What are the dynamics regulating the struggle of written and drawn forms, blurred and defined lines, on the inconsistent pages of *The Four Zoas*?

This paper approaches the layout of Blake's incomplete manuscript from the reader's implicit strategy for integrating text and image. The aim is to propose a negotiation between the two media beyond the seemingly chaotic state of the sketched page. To illustrate how this yields the identification of Blake's bounding line, three cases are proposed and scrutinized herein: textual layout becoming an integral element of hidden designs, written script flooding the graphic setting, and illustrations intruding into the written space. Examining these graphic phenomena will be the focus of this study in favor of the argument that the power of the manuscript is inherently tied to its state of (apparent) incompleteness.

Slot 2: Thursday 2nd September, 15:30-17:30

1. Anna Swärdh (Karlstad and Uppsala Universities, Sweden, anna.swardh@engelska.uu.se)

Helena Northampton's supplicatory letter to the Earl of Sussex

This essay examines the supplicatory letter the Swedish-born Helena, Marchioness of Northampton, addressed to Thomas Radcliffe, third Earl of Sussex, in 1576 or 1577, hoping he would help her regain access to Elizabeth I. The paper briefly situates the letter within the early modern patronage system and the court environment, and within the field of early modern letter-writing in general, and the supplicatory letter in particular. In the letter, a number of rhetorical strategies are employed to create positions for both supplicant and addressee, designed to raise pity and benevolence mainly through *ethos* and *pathos* and this way reach the desired goal of regaining royal presence. A tension can be detected between the letter's stated sentiment of "utter confusion" and its highly formalised expression, indicative of the letter's rhetorical situation and especially the constraints related to its sender's social status.

Specifically, the paper discusses the likelihood of having employed a scribe in the writing of the letter, looking at rhetorical as well as material evidence for this (language mastery, turn of phrase, mise-en-page). The paper also accounts for the editorial history of the letter, looking at how translation, transcription and editing have handled its content. Finally, the paper raises questions about the damaged state of the letter, older photographic material showing pieces no longer extant.

2. Yona Dureau (University of Lyon-St-Etienne, France, kinbot@free.fr)

The numerous problems of digitalized versions of the manuscripts of the Lopez Trial

I have ordered and bought a numerical version of all the manuscripts associated with the Lopez Trial and to my dismay, I have only been able to use two of the items.

Using the digitised version was almost impossible, except for one item. For the second manuscript I could decipher, I had to print out a coloured version of the e-mailed digitised manuscript to be able to read it. The print-out version is interesting because it permitted to enhance the contrast of the original document. Nevertheless, even as full-size reproduction, my experience comprised a form of return to the materialized document which showed the limits of digitalization.

After this first step, I experienced some new difficulties as the different scripts used different alphabets, and some were really beyond readability.

Some of these documents have never been deciphered to this day because of the state of the original document.

I propose to show examples of the two steps of my experience with the Lopez affair documents, to conclude that research should compose with all means, while defining and setting the limits of interpretation on a clear basis.

3. Velid Beganović (Masaryk University, Czech Republic, v.b.borjen<at>googlemail.com)
Textual Gardening: Some Aspects of Authorship and Editing on the Example of Dimitrije Mitrinović's 1920-1921 "World Affairs"

This paper focuses on a series of articles by the poet and philosopher Dimitrije Mitrinović, first published under the pseudonym M. M. Cosmoi in A. R. Orage's British weekly *The New Age*. The column, entitled „World Affairs“, ran from 19 August 1920 to 13 October 1921 and totaled at 63 articles, each a page and a half in length. Out of the 63 articles printed in *The New Age* the first 17 were written by Orage himself, based on his conversations with Mitrinović. The authorship of these 17 articles is therefore worth examining in and of itself. The column was never reprinted until 1987, when a selection was published for the centenary of Mitrinović's birth as *Certainly, Future: Selected Writings by Dimitrije Mitrinović*. Selected, edited, introduced and annotated by H. C. Rutherford, Mitrinović's friend and colleague, this book contained only some of the articles and saw a number of large and small editorial interventions into the original texts, mostly to the detriment of the column as a whole. I analyse these editorial changes and the complicated authorial history of the articles as informed by the theoretical works of Jack Stlinger, especially his three '90s works centred on the author-text-reader triangle, starting with *Multiple Authorship and the Myth of Solitary Genius* (1991), in order to ask whether *conscious* editing is necessarily also *conscientious*.

4. Wojciech Drąg (University of Wrocław, Poland, moontauk<at>gmail.com)
Material Loss: B.S. Johnson's *The Unfortunates* and Anne Carson's *Nox*

B.S. Johnson's *The Unfortunates* (1969) and Anne Carson's *Nox* (2009) are among the most formally inventive and materially unique literary responses to personal loss. The first novel-in-a-box in English literature, *The Unfortunates* is a poignant account of the premature death of Johnson's best friend Tony Tillinghast. The lack of binding of the book's 27 sections has been interpreted as reflecting the randomness of cancer and the impossibility of the time-bound process of mourning. Also contained in a box, Carson's elegy is printed on a 25-metre-long concertinaed scroll, which contains a collage of textual and visual fragments of various artefacts connected with Carson's dead brother.

This paper considers the implications of the material properties of *The Unfortunates* and *Nox* for their representation of loss and mourning. I shall argue that both the card-shuffle structure and the scroll format accentuate the ongoingness of mourning and convey scepticism about the possibility of its completion. I will also examine the significance of encasing the contents of both elegies in coffin-like boxes, as well as the importance of the extensive use of the blank page and fragmentation. I shall also analyse the effect of Carson's employment of the poetics of the scrapbook, constructed through collage-like juxtapositions of cut-outs and photographs from the family album. In my discussion of the strategies of coming to terms with loss, I will draw on

Patricia Rae's concept of "resistant mourning," which conceives of mourning as a potentially never-ending process and expresses wariness of the imperative of healing and "moving on."

S35: Forms of Refugee Writing

Tuesday 31st August, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Gerd Bayer (FAU Erlangen, Germany, gerd.bayer<at>fau.de)

Vanessa Guignery (École Normale Supérieure de Lyon, France, vanessa.guignery<at>ens-lyon.fr)

This seminar will study the formal limits and means of expression found in contemporary refugee writing. Contributors will therefore examine such aspects as narrative modes, focalization and voice, genre affiliation, instability and experimentation, use of interiority and the relationship to traditions of life writing. Our aim is to focus on examples of fictional or non-fictional refugee writing that move beyond the realistic mode of journalistic writing and instead draw on lyrical, fragmented or dramatic forms of expression. Contributors may also examine the mechanics of form as a means to lend expression to pain, suffering, and trauma.

Slot 1: Tuesday 31st August, 14:45-16:45

1. Vanessa Guignery (École Normale Supérieure de Lyon, France, vanessa.guignery<at>ens-lyon.fr)

Destabilising Form in Mohsin Hamid's *Exit West* (2017) and Helon Habila's *Travelers* (2019)

As noted by Claire Gallien, "Refugee literature and arts [...] ask fundamental questions about how to articulate experiences of the limit" (*Journal of Postcolonial Writing*, 54.6: 738). The condition of being a refugee involves instability and a fragmentation of the self, first because of the "unhealable rift [that is] forced between a human being and a native place, between the self and its true home" (to quote Edward Said about exile), and then due to the lack of hospitality to refugees often observed in Western countries. The aim of this paper is to explore the ways in which literature may mirror that instability formally, in fictional representations of the contemporary refugee crisis, particularly in Mohsin Hamid's *Exit West* (2017) and Helon Habila's *Travelers* (2019). While some writers may choose to represent the experience of refugees through realistic narratives or testimonies relying on linearity, causality and the prevalence of a monological voice, this study will focus on the way in which the vulnerability of refugees may be communicated through vulnerable forms (in terms of structure, voice, literary genre, etc...). The paper will examine more specifically the tension between instability and a longing for stability which is perceptible both in the experience of the refugees and in the matrix of the fictional texts themselves.

2. Teresa Botelho (CETAPS/ Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Portugal, tbotelho<at>mail.telepac.pt)

Making the Visible Knowable: Claiming Personhood in *No Friend but the Mountains* (Berouz Boochani) and *The Jungle* (Joe Murphy and Joe Robertson)

The dehumanization and delegitimization of contemporary refugees has been countered by self-authored or fictionalized narratives that reaffirm personhood and expose the unimaginable cruelty of the traps of borders, seas, walls, smugglers, bureaucratic categorizations that manage and mismanage the movement of desperate people. Contemporary refugee literature, is a complex construct, open to many visions and formats but, as Timothy K. August suggests, shares a strategy that aims to render legible and intimate a presence that, having been “produced, detained and contained at a distance” is “visible without being knowable” (2016: 68). This paper will discuss alternative literary strategies of representation of refugee experiences, by focusing on how two texts foreground the personal narrative against anonymity of the “nowhere” spaces that interrupt and obstruct the mobility of refugees – *No Friends but the Mountains* (2018), a memoir by Kurdish-Iranian journalist Behrouz Boochani, which chronicles the brutalizing migrant detention in Papua New Guinea, where, deprived of all other means, he composed the text using WhatsApp messages, and *The Jungle* (2017), a play by Joe Murphy and Joe Robertson, two volunteers who worked in the migrant camp of Calais until its destruction, and which, performed by refugees, brings to the stage a sketched portrait of a diverse set of characters from a variety of conflict zones, who built an intermediary space of conviviality which became a temporary “somewhere.”

3. Cédric Courtois (University of Lille, France, cedric_courtois<at>yahoo.co.uk)

‘Let’s Tell This [Short] Story Properly’: Home and Migration in *Manchester Happened* (2019) by Jennifer Nansubuga Makumbi and *Better Never the Late* (2019) by Chika Unigwe

Both Ugandan writer Jennifer Nansubuga Makumbi and Nigerian writer Chika Unigwe give voice to those who are often (always?) unheard: African migrants/refugees in Europe. In this paper, I study the poetics and politics of voice in these two very recent short story collections, which delve into the lives of Ugandans in England, and Nigerians in Belgium. The two works weave together Nigerian/Ugandan and English/Belgian cultures, and offer a kaleidoscopic portrait of Ugandan and Nigerian migrants/refugees who choose – or do not have the choice – to make England or Belgium their homes; these collections also contribute to debunking the idealised vision of Europe for these migrants/refugees. They seem to aim to “tell this story of [migration] properly”, to use the title of one of Makumbi’s short stories. One of the characters in Makumbi’s collection declares: “Inside we were dying, I threw away all that Uganda had taught me socially and culturally and allowed Britain to realign me”. What can be said about voice here? What is left of the migrants’/refugees’ voices? How are these characters impacted by their experiences in Europe? Questions regarding the generic choice of the short story will have to be addressed. Edgar Allan Poe once wrote that the short story is a “concentrated form, wrought out of an intensification of thought and feeling and demanding an equivalent stylistic intensity”. In a short story, the focus is therefore on life-changing episodes; migration is indeed such a life-changing event, which seems to make the use of the short-story genre difficult to escape. We will see that the choice of the short story is political since these stories can be perceived as “minority literature” (Deleuze and Guattari).

4. Sidia Fiorato (University of Verona, Italy, sidia.fiorato@univr.it)
The Voice of Refugee Children in Chris Cleave's *The Other Hand*

Migration, diaspora and refugee studies seem to overlook the voice of children (McLaughlin, 2013; de Block & Buckingham, 2007), probably because of the conception of childhood as a transitory state towards adulthood. In this sense, children tend to be seen as connected to/ parts of their families, therefore subsumed into the family unit, or mainly as passive victims of exploitation, subjected to conventional frameworks of thought of the host countries, and not as independent actors in the context of specific policies and institutions. Research has suggested that children migrants make decisions about their lives, and react to the opportunities posed by displacement (Dall'Oglio, 2008). The concept of resilience, defined as “the process of capacity for or outcome of successful adaptation despite challenging or threatening circumstances” (Masten, 1994), does not overcome vulnerability and intersects with the ethos of reception, that is, the social and cultural climate of the host country. Chris Cleave's novel *The Other Hand* (2008) reconstructs the traumatic events that led a young Nigerian girl to arrive at a detention centre for immigrants/refugees in England, where the novel opens. The girl's flight from her country due to a civil war for oil remains on the background of the girl's attempts at rebuilding her identity as she tries to understand and relate herself with the host country's culture and social reality. The text seems to intersect different genres, like the fairy tale, (auto)biography, and proves the power of storytelling in the investigation and negotiation of identities and in offering a critical stance on our contemporary world through the eyes of a fictional refugee child.

Slot 2: Tuesday 31st August, 17:00-19:00

1. Olivia Rosane (Cambridge University, United Kingdom, obr23@cam.ac.uk)
'See You on the Other Side': The Ambiguous Border Crossings of Warsan Shire's 'Conversations About Home (at the Deportation Centre)' and 'Home'

This paper looks at two different versions of Warsan Shire's poem 'Home' and how they both conform to and challenge the pressure for poetry by and about refugees to act as a lyrical mirror of the asylum seeker's legal 'certificate of trauma' — the documentation of suffering is required to authenticate both individual's refugee status and the text's status as refugee writing. In the first version of the poem, 'Conversations About Home (at the Deportation Centre)', a greater complexity in both the poem's form and the speaker's voice works to challenge the requirement that refugees must perform their trauma in order to earn asylum. This legal process reinforces the differentiation between 'refugee' and 'economic migrant' in global North discourse, which suggests certain bodies may only move under duress, while others may travel freely. The simplified form and narrative of Shire's later 'Home', which has been widely shared online and called a 'rallying cry' for refugees, paradoxically seems to accept and answer the logic of the asylum-seeking process, insisting that 'No one leaves home unless / home is the mouth of a shark'. However, its shareability has also enabled it to literally cross borders, showing up on signs at protests against U.S. President Donald Trump's 'Muslim ban' and the proposed deportation of African asylum seekers in Jerusalem. Refugees themselves have been able to reappropriate its expression of trauma as a demand. Its words voice an appeal, but its form is a force.

2. Katarzyna Bazarnik (Jagiellonian University in Krakow, Poland, k.bazarnik<at>uj.edu.pl)
Inventing/Inviting Refugee Voices in Ali Smith's *Spring*

How can fiction respond to the urgency of the times? How can it respond to the migrant crisis? Can fiction responsibly (re)tell stories of refugees whose truthfulness is questioned, whose narrative sincerity is investigated, challenged and tested, whose reliability is undermined? Is fiction able to report the truth of their experience? In "The Witness" Giorgio Agamben recalls Primo Levi's unease "with the fact that as time passed [...] [Levi] ended up a writer, composing books that had nothing to do with his testimony: 'Then I wrote.... I acquired the vice of writing' (Levi 1997: 258)" (Agamben, 2004: 437). In *Spring*, the third of the series of Four Season novels, the Scottish writer Ali Smith seems to be going the opposite way: transforming herself from the "pure" writer into the "writer-witness". Smith feels the pressing need to become the witness of the times, and of the people who are deprived of their voice. She is convinced that fiction has the power to dodge and bypass fenced borders and refugee detention walls in order to let these stories be heard. In order to do so, she "writes to time", with urgency, inviting a multiplicity of voices into her fiction. In my presentation I will explore Smith's techniques of creating an encompassing space where they can be heard and put into dialogue.

3. Kerry-Jane Wallart (University of Orléans, kjwallart<at>yahoo.fr)
'internal polemic with the other': Isolation and Dialogism in Edwige Danticat's *Brother, I'm Dying* (2007)

This paper inserts Haitian-American author Edwige Danticat in a lineage which connects confessional modes of writing in Dostoevsky, Richard Wright and Ralph Ellison around "underground" narration and narratological dissensus. In the opening pages to his *Problems of Dostoevsky's Poetics*, Bakhtin introduces dialogism as resulting from a "concealed" form of "internal polemic with the other". I wish to suggest that Danticat examines the practice of testifying through a reflection on modes of address and on literary reception. Through ventriloquizing her uncle in the title, and superimposing a number of voices and documents, she adopts novelistic techniques which actually translate experiences of migration as well as of institutional and social exclusion. This will include a probing of female positionality, authorship and authority and therefore, tackle gender issues.

**S36: The Poetics and Ethics of (Un-)Grievability in Contemporary Anglophone Fiction
 Wednesday 1st September 10:30-12:30, 14:45-16:45 and 17:00-19:00**

Co-Convenors:

Jean-Michel Ganteau (University Paul-Valéry Montpellier 3, France, jean-michel.ganteau<at>univ-montp3.fr)

Susana Onega (University of Zaragoza, Spain, sonega<at>unizar.es)

Literary genres like elegy, testimony or (pseudo-)autobiography provide means to perform mourning or, conversely, postulate an ethics of melancholic attachment to the departed. Our post-trauma age has revealed the influence of race, class, gender and/or sexual orientation in the determination of the precariousness and grievability of subjects and groups submitted to violence. Drawing on Judith Butler's work, we propose to address the ways in which fictions in English since the 1990s delve into the socio-cultural construction of (un-)grievability, thereby refining and

displacing the more traditional categories of subalternity, inaudibility and invisibility associated with the poetics of postmodernism.

Slot 1: Wednesday 1st September, 10:30-12:30

1. Jean-Michel Ganteau (University Paul-Valéry Montpellier 3, France, jean-michel.ganteau<at>univ-montp3.fr)

Introduction

2. Susana Onega (University of Zaragoza, Spain, sonega<at>unizar.es)

Trading Relations, the Evil of Cruelty and the Ungrievability of the Other in David Mitchell's *The One Thousand Autumns of Jacob de Zoet*

Described by David Mitchell as his first attempt to write a historical novel, *The One Thousand Autumns of Jacob de Zoet* (2010) offers a characteristic Mitchellian multiperspectival account of the complex effects of the confrontation of European and Japanese cultures. The novel begins in 1799, when European countries were fighting for national pre-eminence and the creation of international trading routes. It presents the Dutch trading post on Dejima as an important element for the advance of civilization and the eradication of barbarism, with international trade fostering the goal of mutual Dutch-Japanese recognition. However, the dual narrative structure and the perspective cast on the events narrated by Jacob de Zoet, an "implicated subject" (Rothberg) with strong ethical and religious convictions, work to enhance the cruelty and violence routinely exerted by some European characters on their social, racial and/or gender inferiors. Given that, for many Enlightenment thinkers, cruelty, not sin, was the *summum malum*, the paper seeks to demonstrate that the true barbarians on Dejima are not the heathen slaves but their civilised masters, who treat them with the brutality of an institutionalised ungrievability justified by their asymmetrical interpretation of the classical civilised/barbarian opposition. Less extreme forms of institutionalised ungrievability are those exerted on same-race inferiors and women, whose lives are determined by physical aspect as well as rank and status. Below them, we find the mixed-race children of Dutch traders and Japanese women, like de Zoet's son, left behind by his father when he returns to Holland.

3. Paula Romo Mayor (University of Zaragoza, Spain, paularmg<at>unizar.es)

Undermining the Hierarchy of Grief in Rachel Seiffert's *A Boy in Winter*

A common ploy of societies in conflict is to restrict the domain of grievability through the dehumanisation of the Other. This has led Judith Butler to denounce the establishment by those in power of a "hierarchy of grief" (2004, 34) that determines whose lives are mournable and whose lives are ungrivable. During the Third Reich, the denial of full humanness to Jews and other racial minorities, handicapped Germans, and political opponents (*Die Untermenschen*) legitimised Nazi violence. However, after the war, the exclusion from public memory of the atrocities perpetrated against German civilians prevented the defeated from mourning their losses (Barnouw). In *A Boy in Winter* (2017), Rachel Seiffert, a British author with Nazi ancestors, provides an encompassing view of the Nazi invasion of Ukraine (1941) through the encounter of a set of characters belonging to antagonistic sides (Jewish, Germans and Ukrainians). The paper proposes a reading of the novel from the perspective of Holocaust Studies (Vice, 2000) and Ethics (Butler, 2004; Ganteau and

Onega 2017). Its aim is to demonstrate how the interplay between the different voices in the novel erases the possibility of imposing the discourse of power and how the encounter between antagonistic characters leads to epiphanic moments where the precariousness of the human condition is recognised in the life of the Other. More concretely, it will attempt to demonstrate that Seiffert's narrative opens up a site wherein the acceptance of human life as a set of interdependencies and the grievability of every human loss is possible.

4. Maite Escudero Alías (University of Zaragoza, Spain, mescuder<at>unizar.es)
Ungrievable Incest: Desire, Contingency and Kinship in Michael Stewart's *Ill Will*

The publication of Michael Stewart's *Ill Will. The Untold Story of Heathcliff* (2018), celebrating the bicentenary of Emily Brontë's birth, evokes poignant questions on nature, vulnerability and kinship that have permeated our culture for centuries. In this paraquel, Heathcliff narrates his life story after his hasty departure from the Heights. Drawing upon Judith Butler's research on kinship (2000) and the social and political conditions of vulnerability as potential sites for rage, violence and endless melancholy (2004), I will attempt to demonstrate that Heathcliff's untamed and tormented spirit is the result of the foreclosed and ungrievable status of the prohibition of his desire towards Cathy. While some critics have discussed Heathcliff and Cathy's relationship as incestuous (Goetz 1982; Perry 2004; Kuper 2009), I would argue that *Ill Will* confirms their incestuous blood link, foreclosing the possibility of imagining other structures of kinship, like marriage, despite their desire for one another. Thus, Heathcliff and Cathy are condemned to a living death that refuses the public recognition of their loss, thereby triggering feelings of violence, masochism and sadism and, in the case of Heathcliff's narration, relegating him to an aberrant violation of the norm. Concomitantly, I will also explore how Heathcliff's romantic spirit, in his steady care for and attachment to the English moors, echoes a dialectical movement between melancholy and freedom that will recast his social position as a conscious act, acknowledging the internal conflict of a desire that cannot be properly grieved, and yet finds solace in nature.

5. Paula Martín Salván (University of Córdoba, Spain, ff2masap<at>uco.es)
(Un)Grieving Celestial in Toni Morrison's *Love*

Toni Morrison's *Love* (2003) is structured around a series of juxtaposed female perspectives on a central but absent male character, the late Bill Cosey. One female character, however, is markedly absent from the textual centre and emerges only marginally as a ghostly presence, vague but recurrent: Celestial, a scarred-face prostitute who is said to have been Cosey's lifelong true love. I would like to explore how Celestial is constructed as an ungrievable subject in the text, through structural and social mechanisms that bring about her exclusion. My reading of the novel, and specifically of this character, tries to establish a correlation between the social dynamics of gender and class prejudice that the story dramatizes and the narrative structure of the text, in its treatment of Celestial as a paradoxically central but ungrievable character. Evidently, Morrison seeks to establish Celestial as a figure of marginality and otherness. The text is narrated in the third person through variable focalization combined with an enigmatic first-person narrator, L. It is quite noticeable that Celestial is the only female character whose perspective is never offered in the text through focalization. She is only present to the extent that she is remembered by others. Yet, the very fact that she is ever mentioned in the text, I contend, points to the failure in obliterating her

from collective memory. I will argue, therefore, that Celestial thus joins the cohort of Morrison's unmourned ghosts.

Slot 2: Wednesday 1st September, 14:45-16:45

1. José María Yebra-Pertusa (University of Zaragoza, Spain, jyebra@unizar.es)

What Remains of (Un)Grievability in Alan Hollinghurst and Colm Tóibín's AIDS Fiction

The outburst of AIDS in the nineteen eighties constituted a mass traumatic event, especially for gay men and other disenfranchised communities. Indeed, the disease was grander than a metaphor (in Sontag's terms), becoming a sort of homophobic dystopian fantasy. For Simon Watney: "The spectacle of AIDS calmly and constantly entertains the possible prospect of death of all Western European and American gay men from AIDS ... without the slightest flicker of concern, regret, or grief" (1994: 58). In other words, it is not only that, drawing on Butler, the lives of these diseased men do not "qualify as a life and [are] not worth a note" (2004: 34). The spectacle of their prospective departure resides in its purifying un-grievability. Gay fiction has diversely reacted to this homophobic fantasy of un-grievability, most often addressing what remains after the AIDS dystopia. To illustrate my point, I will make reference to Alan Hollinghurst's *The Swimming-pool Library* (1988), *The Folding Star* (1994) and *The Line of Beauty* (2004) and Colm Tóibín's *The Blackwater Lightship* (1999). In Hollinghurst's novels, what remains is the elegiac testimony of narrators recalling oversexualized bodies before the AIDS outburst. There is thus a melancholic attachment to the departed which problematizes actual grievability. By contrast, in *The Blackwater Lightship*, the protagonist's diseased body is desexualized and overtly mourned in Catholic Ireland. That is, in de-spectacularising AIDS, the novel recasts Catholic redemption, sanctions grievability and paves the way for a socio-cultural change on sexual dissidence.

2. Bárbara Arizti (University of Zaragoza, Spain, barizti@unizar.es)

'How bold to mix the Dreamings': The Poetics and Ethics of Mourning in Alexis Wright's *The Swan Book*

Saluted by critics as a planetary novel, Alexis Wright's *The Swan Book* (2013) connects the fate of Indigenous Australians and climate refugees in a dystopian post-apocalyptic scenario. This paper draws on Judith Butler's *Precarious Life*, a work inspired by the September 9/11 attacks, which promotes ways of political mourning that highlight the "inevitable interdependency" of human lives (xii) and deem any life equally worthy of grieving. Its aim is to explore Wright's inclusive conceptions of mourning in *The Swan Book*, rendered according to Aboriginal realism, a poetics arising from Indigenous relational ethics. Aboriginal realism escapes the pitfalls of magical realism—a concept rooted in Western binary thought—as it faithfully reflects the much more comprehensive Indigenous worldview, capacious enough to hold together the ordinary and the numinous, the political and the spiritual, humour and pathos, at the same time that it promotes a deep reverence for all forms of life, be it that of native Australians, boat-people, all sorts of animals, or the environment. My ultimate contention is that Wright's novel is both proof and symptom of Transmodernity, the time in which we now live, a period in history when unprecedented connectedness has erased the clear-cut distinction between centre and periphery,

the local and the global, and where a growing sense of empathy, in the midst of widespread unrest, transcends the human and reaches out to animals and the earth itself.

3. Valeria Mosca (University degli Studi di Milano, Italy, valeriamosca1606<at>gmail.com)
Grieving gods, dogs, and undeliverable messages: J.M. Coetzee's *The Death of Jesus*

Death usually happens off-stage in Coetzee's fiction: it is either a highly anticipated but not yet occurring event (*Age of Iron*, *Elizabeth Costello*, *Diary of a Bad Year*) or a past occurrence and a narrative backdrop (*The Master of Petersburg*, *Summertime*). However, things are remarkably different in the *Jesus* trilogy. Coetzee's latest works of fiction are set in a Kafkaesque, bureaucratized world permeated by a feeling of *after-ness*: its inhabitants have moved on to 'the next life' after being stripped down of their memories, passions, and languages. They cannot remember – and much less grieve – people they loved from their previous lives, and death is depicted as a rather inconspicuous step in a cycle of reincarnations. Coetzee's allegorical Jesus, David, dies halfway through the last instalment in the trilogy. The aim of my proposed contribution is to explore his father figure's grieving process in this tepid world and frame it within critical commentary on the link in Coetzee's fiction between death, authorial authority and its loss (Danta, Wilm). At the same time, I will argue that Simón's grief encompasses previous representations of the ethics and aesthetics of mourning in Coetzee's *oeuvre*. The dignified burial of stray dogs from *Disgrace* and Elizabeth Costello's failed attempts at defining her own identity in the face of death converge in Coetzee's latest representation of death: an unspeakable reality that is only understood by gods, who embody words, and animals, who live beyond them.

4. Katia Marcellin (University Paul-Valéry Montpellier 3, France, katia.marcellin<at>gmail.com)

Escaping 'Dead Time': The Temporal Ethics of (Un-)Grievability in Ali Smith's *The Accidental*

In "Mourning and Melancholia", Freud observes that mourning occurs over "a certain lapse of time" (244). Similarly, grieving is a process, temporality being a precondition to grievability. However, in Ali Smith's novel, *The Accidental*, the members of the Smart family seem to be stuck in a "dead time abstracted from experience" (Agamben). Their rigid and bourgeois conception of time (Levin) precludes real change insofar as it remains hermetic to instability, chaos, accident. Until the arrival of an intruder, Amber, the parents, Michael and Eve, are the enforcers of this conception of time. Their obsession with an artificial kind of renewal (i.e. a new love affair every year for Michael) forecloses the notion of the self as vulnerable and the very possibility of grief. They act as allocators of grievability and enclose their children within this fixed time: Astrid is obsessed with preventing time from passing while Magnus is paralysed by guilt after a school prank led to a tragedy. My contention is that, in this novel, the "allocation of [un-]grievability" (Butler 2004, xiv) relies on a dynamic metaleptic relation to temporality. Metalepsis is a figure of speech that consists in substituting the antecedent for the consequent and *vice versa*. It is employed either as an operator of fixity—suppressing the causes of grief encloses the characters in an inescapable present—or as an inducer of flexibility producing referential shortcuts through which grievability is resignified. Ali Smith recasts grief as a transformative force encouraging us to acknowledge and own our vulnerabilities.

5. Maria Grazia Nicolosi (University Catania, Italy, mariagrazia.nicolosi<at>tin.it)
“Tis not my nature to join in hating, but in loving”: Re-Claiming Antigone’s Grief for a Poetics of Ethical Solicitation in Kamila Shamsie’s *Home Fire*

As has been the case for the whole Western literary and philosophical imagination (Steiner 1984), the figure of Antigone seems to haunt Judith Butler’s recent work, where “the apprehension of a common human vulnerability” (2004, 30) is elevated to ethical foundation of our social existence “attached to others, at risk of losing those attachments, exposed to others, at risk of violence by virtue of that exposure” (20). Butler regards Sophocles’ *grieving* heroine as exemplary of “a differential allocation of grievability” (37) by that operation of power that sets “limits on the kinds of losses we can avow as loss” (32) and “forecloses [...] what kinds of lives can be countenanced as living” (2000, 29). Yet Antigone’s public mourning, which “*is and is not her own*” (24), gestures towards an ethics of interdependency grounding justice on the “constitution of vulnerability as a precondition of the ‘human’” (2004, 43). In her novel *Home Fire* (2017), Kamila Shamsie crafts a post-9/11 *Antigone* to reposition onto its ethico-political terrain the intractable complexities of Islamic jihadism. Through a recalibration of the “hierarchy of grief” (Butler 2004, 32), *Home Fire* restores to grievability – as socially intelligible and aesthetically representable affect – those lives that do not endure to enact the grieving. In my paper I will approach the novel through the prism of Sophocles’ tragedy and its major critical interpretations; I will then examine along Butlerian lines Shamsie’s poetics of ethical solicitation across temporal and spatial boundaries “by virtue of visual or linguistic translations” (Butler 2015, 103).

Slot 3: Wednesday 1st September, 17:00-19:00

1. Jean-Michel Ganteau (University Paul-Valéry Montpellier 3, France, jean-michel.ganteau<at>univ-montp3.fr)

The Grievability of the Non-Human: Ian McEwan’s *Machines like Me*

Grievability and its sibling, precariousness, have been theorised in relation to groups entangled in historical, military or socio-economic difficulties, or else submerged, excluded populations whose fragility is revealed in times of crisis. It seems that with the rising interest in artificial intelligence, and possibly alongside the new-materialist turn, the question of grievability may have come to haunt new shores. In his novel *Machines like Me* (2019), Ian McEwan taps the possibilities of slipstream to imagine what happens when a very evolved robot or “artificial human”, Adam, comes to live with a young couple and becomes entangled in the economic, legal and affective aspects of their lives. Even if the novel allows for a return to previously explored ground (the fascination for science, the two cultures debate, among others), I shall argue that, above all, it forcibly raises the issue of the status of lives of all types, their dignity and grievability. Adam, as new *homo sacer*, cannot be expected to be mourned after his execution. Yet, the novel gainsays that version and reinstates grief and value despite and beyond their denial. The novel’s central paradox allows the reader to intuit that superhuman strength is the condition for precariousness, and that absence of value is a way towards and possibly a condition for grievability. Its ultimate paradox may lie its use of slipstream that complicates time, provides an original presentation of the presence of the past, and thereby triggers off a reflection on the grievability of the future.

2. Angelo Monaco (University of Bari Aldo Moro, Italy, [angelo.monaco<at>gmail.com](mailto:angelo.monaco@gmail.com))
From Elegy to Dystopia: Ecological Grief and Human Grievability in Ben Smith's *Doggerland*

Ben Smith's debut novel, *Doggerland* (2019), is a vivid portrait of a claustrophobic post-industrial environment with strong ethical implications. Set in a near future, the novel stages an old man and a boy who work in a wind farm in the North Sea, bound to a contract with a mysterious corporation. And yet, what appears at first sight to be a melancholic lamentation soon veers towards the genre of environmental dystopia. On the one hand, *Doggerland*, with its marine setting and ghostly atmosphere, manifests an elegiac obsession with loss and mourning. On the other, the narrative overarching organisation presents occasional incursions into a deep geological timescale concerned with the changing nature of Doggerland, the mainland that once connected England to continental Europe. Starting from this premise, my presentation seeks to illustrate how Smith's *operaprima* ties in with Judith Butler's categories of "precariousness," "grievability" and "dispossession." By focusing on its fragmented and precarious narrative form and on its disarrayed temporal frame, I intend to emphasise how Smith's novel not only promotes attentiveness to bare life, but also favours an ethical encounter with eco-precarious manifestations, thereby expanding on Butler's conceptualisation of grievability.

3. Sylvie Maurel (University Toulouse-Jean Jaurès, CAS EA 801, France, [maurelsylvie<at>free.fr](mailto:maurelsylvie@free.fr))
Grieving the Subhuman in *Never Let Me Go* by Kazuo Ishiguro

In the second chapter of *Precarious Life: The Powers of Mourning and Violence* (2004), Judith Butler rethinks the possibility of community "on the basis of vulnerability and loss" (21), loss being a kind of common ground that may become the breeding ground of a political "we". Butler's essay opens with a series of questions which chime with those raised by Ishiguro's *Never Let Me Go* (2005): "Who counts as human? Whose lives count as lives? And, finally, What makes for a grievable life?" (Butler 20). In *Never Let Me Go*, Ishiguro writes of an alternative England where clones are bred for the sole purpose of providing organs for "normal", and are thus committed to an early death for the sake of ordinary citizens. Ishiguro's dystopia explores what it means to be human, as well as the role of literature and art as potentially humanizing factors. The latter, however, fail to earn the Hailsham clones a place in ordinary, visible humanity. They remain repulsive outcasts haunting invisible and decrepit recovery centres. The paper will investigate whether grievable loss is not, precisely, the defining feature of humanity in the novel, whether the melancholy attachment to departed others, which the title suggests and which Kathy's narrative expresses, is not a form of obituary that identifies the spectral clones as humans, unless the novel, on the contrary, stages a diseased relationality that can only create horrific systems of exploitation where certain deaths are more grievable than others.

4. Giulio Milone (University of Pisa, Italy, [giulio.milone<at>phd.unipi.it](mailto:giulio.milone@phd.unipi.it))
'What a burden to be the one with the memory!': Overcoming Grief and Salvaging Memory in Rebecca Makkai's *The Great Believers*

Juggling between Chicago in the mid-80s and Paris in 2015, Rebecca Makkai's 2018 novel *The Great Believers* is an enthralling exploration of the effects of collective trauma on the individuals,

as well as an inquiry into the complex dynamics of overcoming loss and grief while keeping one's memory alive at the same time. Building from some of the most recent theoretical acquisitions in trauma and grief theory, this paper takes a close look at how the first narrative of the novel, set in Chicago at the beginning of the AIDS epidemic and focusing on a circle of gay friends, is closely interwoven with a second one about the sister of one of those friends, who is now looking for her estranged daughter in Paris against the backdrop of the terrorist attacks. The paper intends to argue that in *The Great Believers* the burden born by those who have survived or witnessed the AIDS epidemic engenders a broader meditation on the ripples and repercussions of traumatic events and senseless violence over decades. Furthermore, the multigenerational feature of the novel also provides a framework in which the politics of mourning over marginalized groups can be investigated, both in terms of their development over time and of their initially contested and eventually hard-earned legitimacy.

**S37: Just ‘making it new’? Modernist Fiction Writers Reaching Back to their Predecessors
Tuesday 31st August, 10:30-12:30 and 14:45-16:45**

Co-Convenors:

Janka Kascakova (Catholic University in Ruzomberok, Slovakia,
janka.kascakova<at>ku.sk)

Nóra Séllei (University of Debrecen, Hungary, sellei.nora<at>arts.unideb.hu)

Modernist writers have been notoriously known as “making it new”, cutting ties with the previous generations, as famously declared by Virginia Woolf, denigrating their predecessors as materialist Edwardians. More recent research, however, argues that in spite of their manifestos, modernist writers actively engaged in a dialogue with their predecessors from all ages, taking inspiration and even narrative models from their texts, thus deconstructing the sharp dividing line created by the modernists themselves. The seminar invites presentations that pertain to this area of research so that we can have a more complex view of how modernism is positioned in literary history.

Slot 1: Tuesday 31st August, 10:30-12:30

1. Maryam Thirriard (Aix Marseille Université Aix-en-Provence, France,
maryam.thirriard<at>univ-amu.fr)

Virginia Woolf and Eighteenth-Century Life-Writers: a Sense of Kinship

Virginia Woolf wrote “The New Biography” (1927) because she was convinced that biographers had finally succeeded in *making it new* for the genre. She had in mind Lytton Strachey, André Maurois and, above all, Harold Nicolson, whose book, *Some People*, she reviewed in this very essay. All three had been able to break away from the conventions of Victorian biography, which Woolf considers to be steeped in hero-worship and to be polluted by the moral values of the 19th century.

At the same time, an important part of the essay is devoted to the history of biography, which shows Woolf's intent to place this revolution in life-writing on a broader cultural timeline. In doing so, she draws a bridge across the previous ages: Woolf reaches past the Victorian age, right back to the eighteenth century, which, as I shall argue, she considers to be a golden age for life-writing. This paper explores the sense of kinship Woolf feels with the life-writers of the eighteenth century—for instance, Samuel Johnson and James Boswell—as expressed in “The New

Biography” and her other essays; it also discusses, in particular, the way in which her sympathy for the works of her eighteenth-century predecessors relates to the question of truthfulness in literature.

2. Nóra Séllei (University of Debrecen, Hungary, sellei.nora<at>arts.unideb.hu)
Virginia Woolf and the Brontës: An Ambivalent Matrilineage

Whereas in her 1919 and 1924 essays, “Modern Fiction” and “Mr. Bennett and Mrs Brown” Virginia Woolf (in)famously denigrates the materialist Edwardians, her relationship to her predecessors, including the Victorians is a lot more appreciative and meaningful (even though in some cases ambivalent), particularly when it comes to women writers. The Brontës, or at least Charlotte and Emily Brontë, feature not only in her essays as her predecessors in the female literary tradition (like in *A Room of One’s Own*), but in the essay devoted to their novels “*Jane Eyre* and *Wuthering Heights*” (1916) she also explores their mode of writing. Woolf developed a lot more ambivalent attitude to Charlotte Brontë both in *A Room of One’s Own* and in her essay on *Jane Eyre*. In *A Room* she memorably criticises what she calls Charlotte Brontë’s anger and feminine voice, whereas in the 1916 essay she tackles Jane’s character as a governess who is constantly in love, even though she esteems certain aspects of the novel. In contrast, she is more appreciative of *Wuthering Heights*, praising its poetic vision and universal appeal. My contention is that Woolf’s arguments probe deeper, and in many ways do not simply show what she thinks of these two specific texts and authors, but the hidden agenda behind her critique and appreciation paves the way to, and is an indicator of, her own modernist aesthetics in terms of narration, and it is from this respect that she more fully embraces *Wuthering Heights* than *Jane Eyre*.

3. Giulia Bigongiari (University of L’Aquila, Italy, g.bigongiari<at>gmail.com)
George Eliot and Virginia Woolf: A Dialogue

My paper is devoted to the study of the relationship between Virginia Woolf and George Eliot. The Victorian writer is frequently mentioned in Woolf’s letters, essays, and fictional works. Woolf’s words about Eliot let us gather information about her conflicted and nuanced attitude not just towards this Victorian writer’s work, but towards the Victorian Age as a whole. Woolf seems to consider Eliot both as a symbol of it, and as a rebel. I will argue that coming to terms with Eliot, “the first woman of her age”, can be understood as a significant part of Woolf’s path towards coming to terms with the problematic heirloom of Victorian female writers, in general. I will suggest that Woolf consciously shares with Eliot a special interest for “sympathy”, and for literature’s role in extending it. Consequently, I will argue that Woolf’s personal confrontation, as a reader, with Eliot’s treatment of the issue of “sympathy” was fundamental for Woolf’s own understanding of the same concept, which was, to her, a fascinating but not an unproblematic one, being associated, in some of its forms, with exploitative gendered norms. I will take care to define “sympathy” in a historically accurate way, indicating its links with Victorian culture. To prove my points I will employ the Bakhtinian notion of “dialogue”, especially in its form of “diatribe”, a dialogue with an absent interlocutor. I will also employ Wolfgang Iser’s definitions of repertoire, implied and real author and reader, in order to describe Woolf’s experience of reading Eliot.

4. Tamar Hager (Tel Hai College, Israel, tamar.hager<at>gmail.com)

When a Woman Has a Studio of Her Own: The Dialogue of Virginia Woolf with her Great Aunt, the Pioneer Victorian Photographer Julia Margaret Cameron

The famous modernist writer Virginia Woolf was engaged in a continuous dialogue with her great aunt, the prominent Victorian photographer Julia Margaret Cameron (1815-1879), who died three years before she was born. My paper looks closely at the way this dialogue has made itself manifest in Woolf's writing. Marion Dell and Emily Setina show that Woolf saw in Cameron a role model: she was a successful wife and mother as well as an independent businesswoman and artist who subverted patriarchal institutions. In this paper, I argue that Cameron's image as a woman artist was at the core of Woolf's most known feminist statement: 'a woman must have money and a room of her own if she is to write fiction.' When living in Freshwater, on the Isle of Wight, Cameron had family money and a studio of her own, and she used this independence to invest all her time and energy in creating art and achieving success, so rare for a 19th-century woman artist. Reading Woolf's writings on her great aunt – a short play, *Freshwater*, and an introductory essay to Cameron's catalogue *Victorian Photographs of Famous Men and Fair Women* I describe how Cameron, who specialized in image creation, was herself turned into an icon by her great niece and how this image contributed to Woolf's perception of the fate of women artists.

5. Elizabeth English (Cardiff Metropolitan University, United Kingdom, eenglish<at>cardiffmet.ac.uk)

Women Against the World: Margaret Goldsmith, Vita Sackville-West, and Queer Historical Biography

If recalled at all, the writer Margaret Goldsmith is most often noted for her brief affair with Vita Sackville-West and possibly her novel, *Belated Adventure* (1929) thought to be inspired by her lover. This neglect is particularly unjust when one considers the fact that Goldsmith spent a significant portion of her professional life documenting women's lives. This paper focusses on Goldsmith's work as a historical biographer and chronicler of women's lives, and it explores the affinities between this project and Sackville-West's own historical writing. Between 1929 and 1938 Goldsmith published 13 biographical studies, featuring such historical women as Florence Nightingale, Christina of Sweden, Marie Antoinette, Madame de Stael, Sappho of Lesbos, and Maria Theresa of Austria. While not quite as prolific, Sackville-West also published a handful of historical women's biographies during the same period: Joan of Arc, Aphra Behn, Teresa of Avila, and Therese of Lisieux. This paper positions Goldsmith and Sackville-West as writers of queer modernist biography. Goldsmith's and Sackville-West's choice of genre does not sit easily in the narrative of modernism because of its seeming disconnect from modernity. But these texts use history to reclaim figures whose sexuality has been obscured and to carve out concepts of modern sexual identity. This makes their work, I would argue, modernist in spirit if not form. Both authors retell their subjects' stories with modern agendas influenced by contemporary discourses such as sexology and psychoanalysis, and they craft a narrative of queer lineage to challenge masculine concepts of historical truth and accuracy.

Slot 2: Tuesday 31st August, 14:45-16:45

1. Olga Polovinkina (Russian State University for the Humanities, Russia, olgapmail<at>mail.ru)

‘Making’ Classical Chinese Poetry ‘New’: Arthur Wiley and Ezra Pound

H.A. Giles introduced classical Chinese poetry to British readers in 1883, but his effort as a translator was fully appreciated more than two decades later, when a new generation of writers was in search of their own language. This poetry was perceived as fresh and unusual and opening new ways of expression. But, paradoxically, its value for the Modernist writers was partly determined by associations with two European traditions that it evoked. Lytton Strachey put a finger on these associations reviewing in 1908 the new edition of Giles’ translations. He compared Chinese poetry to Paul Verlaine’s and described it as a sort of poetic impressionism, “a long series of visions and of feelings”. On the other hand, this poetry, Strachey said, “reminded one of some collection of Greek statues”. These two positions were audibly pronounced by Ezra Pound several years later. Though Strachey’s and Pound’s dicta slightly differed in details, in the main they agreed: classical Chinese poetry was seen as a proper model for new poetry, since it pressed “a thousand years” in a current moment, and thus “antiquity itself became endowed with everlasting youth”, in Strachey’s words. From this point of view, I will explore Pound’s ‘Chinese poetry’ in comparison to Chinese translations of Arthur Wiley, which were also English verses that pointed to the newborn poetic language.

2. Janka Kascakova (Catholic University in Ruzomberok, Slovakia, janka.kascakova<at>ku.sk)

‘Delicate perception is not enough’: The Free Indirect Discourse in Jane Austen’s and Katherine Mansfield’s Writings

The majority of English modernists had a very ambivalent attitude to Jane Austen. While many of them at least reluctantly acknowledged her formal artistry, they, nevertheless, felt the need to distance themselves from their fellow Edwardians by, among other things, rejecting this increasingly popular predecessor. The more Jane Austen became admired by mainstream culture, the more she was becoming the synonym of dated, no longer relevant kind of writing for the young generation of innovators. This was most famously illustrated by the animosity between Katherine Mansfield and Virginia Woolf due to the review of Woolf’s newly published novel *Night and Day* (1919). Mansfield summed up the alleged failings of the novel and its author by claiming it to feel like “Jane Austen up-to-date”.

Based on this criticism and Woolf’s very offended reaction, it would seem that neither Woolf nor Mansfield held Austen in particular esteem, but it is not the case at all. Due to time constraints, it would not be possible to discuss both female modernists’ approach to Austen, so this paper will focus only on one of them, Katherine Mansfield and that, more particularly, on how the way both Mansfield and Austen use their main discursive strategy, the free indirect discourse, shows significant affinities. I will claim, that the FID is one of the main reasons for Mansfield’s repeatedly expressed admiration for Austen’s novel *Emma*.

3. Ivana Trajanoska (University American College Skopje, Northern Macedonia, trajanoska@uacs.edu.mk)

Grasping *Pilgrimage*'s Frame: Dorothy Richardson's *Pilgrimage* and John Bunyan's *Pilgrim's Progress*

This paper aims at shedding light to the extent to which Dorothy Richardson's *Pilgrimage* is indebted to Bunyan's *Pilgrim's Progress*. Dorothy Richardson, a forerunner of English Modernism, to whose technique May Sinclair applied the term "stream-of-consciousness" for the first time, believed that there was no literary model to turn to at the time when she started writing the thirteen-chapter novel *Pilgrimage* (the first chapter-novel *Pointed Roofs* was published in 1915 and the thirteenth was published in the posthumous complete edition of *Pilgrimage* in 1967). At the suggestion to write a novel, Richardson responded: "The material that moved me to write would not fit the framework of any novel I had experienced." (Hanscombe, 6). However, *Pilgrimage*, not only in its title and the references in the text, demonstrates a meaningful relationship with Bunyan's 1686 Christian allegory *Pilgrim's Progress*. Jean Radford in her *Dorothy Richardson* from 1991 was the first to point out to this significant intertextuality. Although Richardsonian studies are perhaps more alive than ever after the nearly complete neglect of Richardson and her role in English Modernism, this aspect of *Pilgrimage* has not been addressed since Radford's publication. We argue that Richardson's quest for suitable form took her back to the English religious writings of the seventeenth century i.e. to the English Puritan writer John Bunyan and his *Pilgrim's Progress*, shaping her 'stream-of-consciousness' novel as a revisionary allegory, an allegorical journey constructed upon a thread of extended metaphors of life as a journey using Bunyan's work as a framing device.

4. Frederik Van Dam (Radboud University, The Netherlands, F.vanDam@let.ru.nl)

Peaceful Conscription: Security and Realism in the Short Stories of W. Somerset Maugham

In the era of World Wars, people were caught between the trauma of one total war and fear of the next. Scholars of modernist literature have argued that this culture of anxiety determined the experimental form of interwar modernism. While the focus on modernism's imbrication with anxiety and isolation has yielded significant findings, it has obscured its imaginative and connective potential. This paper contributes to larger project which aims to recover this potential and which suggests that certain modernist works returned to the forms of nineteenth-century realism in order to instil a longing for peace and security. The short stories of W. Somerset Maugham play a vital role in this hitherto unrecognized part of literary history. Indeed, Maugham's work has not made it into the modernist canon, even though his work shares many traits with that of modernists such as Virginia Woolf and E.M. Forster. In this paper, I will explore the relationship between the realist dimension of his stories, such as readerly conscription and the promotion of affective attitudes, and his representation of modernist themes, such as anxiety and isolation. By recuperating aspects of Victorian realism and involving readers in an active and playful way, I would argue, Maugham's stories provide an alternative to mainstream modernism: his stories ask readers to imagine a culture of security, thus countering the age's culture of anxiety.

5. Jiří Rambousek (Masaryk University, Czech Republic, Jiri.Rambousek<at>phil.muni.cz)
Vladimir Nabokov: Between Inspiration and Coincidence

Vladimir Nabokov's taking inspiration from his predecessors has been discussed in connection with several of his works. The nature of his "reaching back" involves motifs and topics rather than narrative techniques, and his works' independence of the inspiration sources is indisputable. The best-known instance, discovered by Michael Maar, is his *Lolita* and the "Ur-Lolita" by von Lichberg (von Eschwege), but other sources of inspiration have been suggested as well. The present paper discusses the dividing lines between inspiration and random coincidence of motifs as well as the applicability of the concept of cryptomnesia – the possibility that an author borrows an idea or motif unconsciously, usually after some time, and considers it his own – which has been discussed in connection with Nabokov. Furthermore, the paper adds another candidate to the list of possible inspiration sources: a work by the Czech writer Ivan Olbracht (and its translations) as a possible inspiration for Nabokov's book *Kamera obskura*, which was later re-created in English as *Laughter in the Dark*. Its precursor, the manuscript fragment *Rayskaya ptitsa* (The Bird from Paradise), is discussed as well. The paper presents the timeline, the plausibility of Nabokov's access to Olbracht's book, and motivic links between the texts.

S38: The Roaring Novels of the 1920's

Tuesday 31st August, 17:00-19:00 and Wednesday 1st September, 10:30-12:30

Co-Convenors:

Michaela Mudure (Babes-Bolyai University, Romania, mmudure<at>yahoo.com)

Begoña Lasa Álvarez (University of A Coruña, Spain, b.lasa<at>udc.es)

The Roaring Twenties were not only the gilded age of dance and entertainment sandwiched between the First World War and the Great Depression. They were also the age of roaring novels in the British and American tradition. Although written almost a century ago, these novels deal with the basic and fundamental aspects of modern life. They pushed experimentation to very daring limits, explored sexuality without any false prudery, gave voice to the ethnic minorities and the new comers to Britain and America. This panel aims at analysing novels authored by British and American men and women during this decade.

Slot 1: Tuesday 31st August, 17:00-19:00

1. Gönül Bakay (Bahçeşehir University, Turkey, gonulbakay<at>gmail.com)

The Influence of Virginia Woolf's Travels to Greece and Turkey on her Novels

Virginia Woolf made a tour of Italy, Greece and Turkey between the years 1906- 1909 and recollected her memories of these places in her travel and literary notebooks. Woolf was 24 at this time and embarked on this trip with her siblings, Adrian, Toby, Vanessa and family friend Violet Dickenson. She arrived in İstanbul by boat and was very much excited by the city, which allowed one to get in touch with one's innermost desires and feelings. İstanbul also blurred gender boundaries. According to Woolf, such a place made possible to face one's unacknowledged feelings: Clarissa acknowledges the coldness she feels for Mr Dalloway in İstanbul. Nancy in *To*

the Lighthouse, on the other hand, feels her hidden desires for Minta when she holds her hand while observing scenes of Istanbul.

In the year 1908, Woolf finally made her long-awaited visit to Greece. In her notes, Woolf describes her feelings with precision while visiting its sites. When viewing Olympia, she observes: “There I think you have the God. The stone, if you can call it a stone, seems so acquiescent to sculpture that it is almost liquid. If only it had been possible to stand the stone in air. Cold stone needs that background” (4). She also admires the Parthenon.

Drawing on archival research on Woolf’s notes on her Istanbul and Greece memoirs, this paper aims to examine the influence of her travels on her two books: *Orlando* and *Jacob’s Room*.

2. Petra Machová (Masaryk University, Czech Republic, 264221<at>mail.muni.cz)

Nietzsche’s ‘Seeker after Truth’ in Virginia Woolf’s *Jacob’s Room*

The paper is based on my dissertation “The Influence of Friedrich Nietzsche on Virginia Woolf’s Oeuvre” which explored Nietzsche’s influence on Woolf as a result of my reading of *Jacob’s Room* as a consistent intertextual reference to Nietzsche. Since its first publication in 1922, *Jacob’s Room* has been predominantly analysed in relation to its fragmentary form and the elusive portrait of Jacob and the novel has been accompanied by literary criticism addressing the notion of the impenetrability of modern character, which conceals the possibility to read the novel linearly. However, if the echoes of Nietzsche’s metaphors are recovered in the seemingly unrelated passages of the novel, *Jacob’s Room* can be appreciated for the literary possibilities of Nietzsche’s metaphors related to his criticism of truth as the main value in the Western intellectual tradition. Because the development of the metaphors in the novel is consistent and intentional, the dissertation is conceived as the author-centric study of the influence of Nietzsche’s critical epistemology on Woolf. In this paper, I will demonstrate Woolf’s appropriation of Nietzsche’s metaphors on the comparison of the published version of *Jacob’s Room* with its Holograph Draft.

Slot 2: Wednesday 1st September, 10:30-12:30

1. Silvia Antosa (University of Enna “Kore”, Italy, silvia.antosa<at>unikore.it)

Exploring Desire between Women in British Fiction of the 1920s

My paper aims to investigate how, inspired by Charlotte Brontë’s *Villette*, several early 20th-century British novelists wrote about passionate female friendship taking place in the restricted and selected environment of girls’ schools. The theme of girlhood crushes can be found in the work of celebrated, high-profile authors such as Colette (*Claudine At School*, 1900) and Gertrude Stein (*Fernhurst*, 1904), as well as in the novels of lesser known writers such as Clemence Dane (*Regiment of Women*, 1917) and Rosamond Nina Lehmann (*Dusty Answer*, 1927). I examine how the theme of female friendship and (more or less) latent homoeroticism is developed in their work, and demonstrate that these authors drew on similar sociocultural discourses and gave voice to

similar anxieties about female identity, girlhood and female desire which were circulating across Europe in the sexological and cultural texts of the time.

2. Sascha Klein (University of Cologne, Germany, klein.sascha.28<at>googlemail.com)

The Roar of Modernity: Metropolitan Soundscapes and the Making of the Modern Subject in Dos Passos' *Manhattan Transfer* (1925)

A wide range of scholars has convincingly analyzed the role of urban architectures and its panoptic visual regimes in producing a modern subjectivity. The sonic dimension of this process, however, has been largely overlooked. A literary genre that captured this specific aspect of modern urban life with great accuracy may be found in the modernist city of the 1920s: From the deafening noise of engines over advertisement slogans to the perpetual chatter of the urban crowd – these novels are remarkable when it comes to their attention to the rich soundscapes of their metropolitan settings.

In this presentation, I would like to focus on John Dos Passos' 1925 experimental prose work *Manhattan Transfer* and the specific 'roar' defining its narration both on a literal and formalistic level. Much like Manhattan's high-rise urban space and its relentless panoptic regimes, it is the ubiquitous human and mechanical noises that provide a constant source of irritation, but also inspiration to the myriad of characters populating the novel. Thin partition walls and overcrowded cities turn apartments and entire tenements into true 'panacousticons' where audibility is much more of a trap than visibility. In other cases, advertisement slogans or popular songs serve to lift characters up, connect them or even establish new identities. Apart from its content level, the novel also succeeds in producing a formal roar by way of its powerfully sensory language marked by countless instances of neologisms and onomatopoeia. After all, the urban roar also invades the characters' minds in the form of a stream of consciousness, thus ultimately fusing them with the metropolitan soundscape on a deep psychological level.

3. Begoña Lasa-Alvarez (University of A Coruña, Spain, b.lasa<at>udc.es)

A Girl's Life in English Interwar Suburbia: Evadne Price's *Just Jane* (1928)

Just Jane, the first of a series of books for young female readers, written by the Australian-English writer Evadne Price (1896/1901-1985), was published in 1928 as a counterpart of *Just William* (1922), which was addressed chiefly to boys. However, while the William's series has enjoyed a successful afterlife, the series starring Jane Turpin has fallen into oblivion. Interestingly, the young heroine and her family represent the typical middle-class family living in a suburban area, a type of neighbourhood which underwent an unprecedented growth during this decade. In a moment of rapid changes and unstable social and political circumstances in the aftermath of the Great War, the modern suburban lifestyle had a great impact in the English household behaviour. Indeed, in these new communities with more hygienic, healthier and spacious homes, such amenities as electricity, hot-running water or bathrooms were available for families of all classes. Together with the new houses, new values concerning family relations and child-rearing, gender roles and decorum, or new ideas about nutrition, hygiene and gardening were generated and promoted. Thus, suburbia became very identifiable but also evocative literary and filming locations. The aim of this paper is to analyse Price's text in the light of the new lifestyle fostered in English interwar suburbia.

S39: Seminar cancelled

S40: Energy in Thomas Hardy and Joseph Conrad's works**Wednesday 1st September, 17:00-19:00 and Thursday 2nd September, 10:30-12:30**

Co-Convenors:

Richard Ambrosini (Università Roma 3, Italy, richard.ambrosini<at>uniroma3.it)

Peggy Blin-Cordon (CY Cergy Paris Université, France, peggy_cordon<at>hotmail.com)

Nathalie Martinière (Université de Limoges, France, nmartiniere<at>gmail.com)

The age of Thomas Hardy and Joseph Conrad saw the discovery of many new forms of energy: steam, gas and electricity contributed to reshaping the environment as well as the social and economic organization of the world. How did these new energies compete or interfere with older ones, like those of the human body and of nature in general? And how did the two writers accommodate, or render in prose or verse the power of these new energies, the fascination/repulsion for their chemical/physical impulses? Aside from pure epistemology, can the notion of energy help us read the two authors differently?

Slot 1: Wednesday 1st September, 17:00-19:00

1. Hugh Epstein (Joseph Conrad Society (UK), United Kingdom, hughepstein<at>hotmail.co.uk)

Hardy, Conrad and Energy Physics

This paper looks at the way in which the novels of Hardy and Conrad participate in an understanding of the forces governing moments in a life and the condition of life itself that can be associated with the emergence of energy physics in the 1850s and 60s. While there will be brief reference to contemporary scientific history and modern commentary upon it, the paper will be led by the text of the novels: here the prevalence of a vocabulary of force(s) rather than use of the term energy is evident and equivalent in both writers, and the task will be to show that it is the newer language of thermodynamics which is in practice the most illuminating with which to explore this writing, both at the level of close reading and of scenic construction. The focus is likely to fall on *A Pair of Blue Eyes*, *Far From the Madding Crowd*, and *Tess*, and *The Rescue*, *Lord Jim*, and *Nostromo*. An end-point for the paper might be to decide, whether separately or equally, if Hardy's and Conrad's writing portrays the closed systems beloved of nineteenth-century physicists (leading to entropy), or the open systems proposed by more modern conceptions of non-equilibrium thermodynamics. Another way of putting it might be, how gloomy and pessimistic *are* they?

2. Julie Gay (Université Bordeaux Montaigne – Université de Poitiers, France, julie.gay<at>univ-poitiers.fr)

'There is, from that point of view, a deplorable lack of concentration in coal': New Energies and the Crisis of Adventure in Conrad's Insular Fiction

By the turn of the 19th century, the development of new energies had led to the creation of new, faster forms of transportation, which played a crucial role in the emergent process of globalization. The late Victorians seem to have experienced great difficulties in coming to terms with this

revolution, and understanding the way Conrad engaged with the challenges posed by such rapid and dramatic change could help shed new light on his fiction.

In works such as *Victory*, *Lord Jim* or *Nostramo*, this transitional period is indeed associated with a form of crisis of the adventure genre, as there seem to be fewer and fewer opportunities for adventurous exploration in an almost entirely mapped out world. Even the most remote insular spaces have somehow been affected by the development of these new energies, bringing about essential changes in the dynamics of insular adventure: it is thus my contention that in Conrad's fiction, this phenomenon has an impact not only on the setting of adventure, and especially on the island landscape, but also on typical adventure motifs such as that of the treasure hunt, which is progressively deromanticized through its association with less noble commodities. The development of new energies finally impacts the very essence of adventure writing, the acceleration of transportation paradoxically leading to the slowing down of adventure, as the apparent lack of danger entailed by these new forms of trading and travelling prevents the protagonists from displaying the stamina that used to be typical of adventure heroes.

3. Brygida Pudelko (University of Opole, Poland, b.pudelko@op.pl)

Hardy's and Conrad's Disdain Upon Scientific and Technological Progress in 'The Convergence of the Twain' and 'Some Reflections on the Loss of the *Titanic*'

"The Convergence of the Twain" (1912) by Thomas Hardy and "Some Reflections on the Loss of the *Titanic*" (1912) by Joseph Conrad both discuss the tragedy of the *Titanic* after colliding with an iceberg on 15th April 1912, during its maiden voyage from Southampton to New York. Hardy's poem and Conrad's essay similarly portray the opulence of the ship – which was a symbol of wealth, extravagance, power, and industrialization of Britain – and the ship's ephemeral nature, through the use of irony and juxtaposition. Both writers express their disdain for the pride and importance that their contemporaries placed upon scientific and technological progress. Hardy shows the waste of the ship's magnificence, which is juxtaposed against its present environment, to emphasize the waste of money, technology, and craftsmanship.

In contrast to the sensationalist media exploitation of the sinking of the *Titanic*, Conrad's is a distinctively personal and human voice speaking on behalf of dead brother-seamen who, betrayed by the so-called "unsinkable" ship, and forgotten in the media "babble," have no voice of their own. The modern era – represented by journalistic opportunism, the quest for speed, an emphasis on the commercial and mechanical, the modern foolish trust in material, and impersonality – confronts what Conrad delineates as a code of values inherited from the past, a life dependent upon devotion to a traditional and exacting craft with an emphasis on individual effort and respect for community.

4. Stéphanie Bernard (Université de Rouen, France, Stephanie.bernard@univ-rouen.fr)

***Jude the Obscure* and *Heart of Darkness*: negative energy at the core**

Both *Jude the Obscure* and *Heart of Darkness* evoke the lack of light and therefore failing energy in their titles. Christminster, "the city of light", exerts the same power of attraction on Jude as the Congo river and African wilderness do on Marlow and Kurtz. The male protagonists are attracted to a dark kernel or to false lights. The energy that drives them and sets them in motion is negative energy, what is called gravitational or potential energy in physics.

The two characters are led by a death wish rather than by life instinct. Jude and Kurtz cannot survive what they have seen in the darkness of their respective experiences. They can no longer cling to any external reality for survival – what Marlow achieves by working on his ship at the station or what Sue opts for through religious belief, whereas Kurtz’s girlfriend has to be hidden the truth that lies beneath the surface of things and of the story.

Energy as a negative force in those texts lets death and obscurity gain ground. A disillusioned picture of life is drawn. It is only the poetic power of words that makes it bearable and readable.

5. Richard Ambrosini (Università Roma 3, Italy, richard.ambrosini<at>uniroma3.it)
William Lingard’s Choice: Steam vs Sailing in Joseph Conrad

In the opening pages of *An Outcast of the Islands* (August 1894-September 1895) the omniscient narrator presents the figure of the merchant-adventurer Tom Lingard as “a master, a lover, a servant of the sea” – only to then specify that he is referring to “the old sea”, “the sea of many years ago [...] Then a great pall of smoke sent out by countless steamboats was spread over the restless mirror of the Infinite. The hand of the engineer tore down the veil of the terrible beauty in order that greedy and faithless landlubbers might pocket dividends.

The model for Tom Lingard, William Lingard, had refused to buy a steamboat, as his Arab rival, the owner of the *Vidar*, the steamship on which Conrad served as mate. (A fact Conrad does not mention in his Malay novels.) In my paper I will outline the many geopolitical meanings of this choice, in the late 19th-century “Sulu Zone” (James F. Warren, 1981); I will then point out the parallels between the meanings Conrad reads into the transition from sail to steam and those Carl Schmitt recognizes in them in his *Land and Sea: A World-Historical Meditation*, 1942; finally, I will make a few suggestions about Conrad’s awareness of the impact new technologies were having and would have in the world with reference to others of his works, notably *Nostromo*.

Slot 2: Thursday 2nd September, 10:30-12:30

1. Annie Ramel (Université Lumière-Lyon 2, France, annie.ramel<at>gmail.com)
Energy and ‘the stillness of the stones’ in *Tess of the d’Urbervilles*

The third phase of the novel (“The Rally”) shows Tess indulging in “the irresistible, universal, automatic tendency to find sweet pleasure somewhere, which pervades all life”. Freud’s “pleasure principle” is fully alive here, channelling all her energy into an attempt at regeneration. Moved by “the natural energy of [her] years”, she walks towards the dairy of her pilgrimage, “full of zest for life” (*Tess* 110).

How then does that life force turn into a death-drive? How does the life pulsing in her veins and in those of her fellow-creatures at Talbothays lose its vigour, its pulsatile quality, to become a continuous flux driving Tess inexorably towards a tragic end? Could it be that the circulation of energy between two human beings (Tess and Angel) requires a polarity, a dynamic tension between poles, as in an electric current? And that without a polarity, without an essential difference keeping the lovers apart, desire cease to operate and only disaster can ensue — a sort of short-circuit? Which, after all, is exactly what Hardy said when he wrote that “love lives on propinquity, but dies of contact” (Life 230, 9 July 1889). Then, we seem to have moved beyond the pleasure principle, into the area of a lethal *jouissance*. And, as Jacques Lacan argued, energy (according to

physicists) is nothing but “the ciphering of a constant”. Now, *jouissance* is not “something that can be ciphered, it can only be deciphered”. Therefore, it is not energy.

2. Catherine Delesalle-Nancey (Université Jean Moulin-Lyon 3, France, Catherine.delesalle<at>univ-lyon3.fr)

Degeneration and regeneration in Thomas Hardy’s *Tess of the d’Urbervilles* and Joseph Conrad’s *The Secret Agent*

In *Tess* just as in *The Secret Agent*, energy seems to follow two different paths. On the one hand, there is a form of depletion, as evinced both in the d’Urbervilles’ “fancy farm” or the city of London, cut off from the true sources of energy, and in the family lines, which also seem to be affected by this weakening life energy. On the other hand, energy can be so powerful as to be all-devouring and even explosive. Tess is presented as a victim of “the ache of modernism”, while in *The Secret Agent* Stevie’s body is atomized in the failed explosion of the bomb in Greenwich. In both novels, whether it be through lack or excess, energy appears as destructive and unsparing. Even in the hands of the two heroines – Tess and Winnie, presented as such by Conrad in his preface to *The Secret Agent*– the release of energy proves deathly as the two victims turn murderers. Yet the circular structure of Stonehenge in *Tess* and the “coruscating whirl of circles” drawn by Stevie in *The Secret Agent* appear as human attempts to try to understand and tame/orchestrate a mysterious and powerful force. I will argue that the two novels are likewise attempts to provide a dynamic and elusive representation of the ambivalent force that drives them, attempts to turn the death-drive into a life-force that fuels creation.

3. Martina Saric (University of Glasgow, United Kingdom, daimonbell93<at>gmail.com)

Thomas Hardy and Joseph Conrad: Outcast Bodies and the Sensual Experience of the World

The essay is an exploration of the concept of outcast bodies in Hardy’s *Tess of the d’Urbervilles* and Conrad’s “Amy Foster,” bodies that are displaced, foreign and broken by nature or society. Their different treatment showcases the author's differing relationship towards the body within nature and the body confronted with the new industrialised late Victorian landscape (steam engine, railway).

In Conrad’s “Amy Foster” the foreigner Yanko appears shipwrecked, as an outcast body that is not only confronted with a foreign society, whose language he doesn't speak, but equally outcast in natural terms (inability to acclimatise). In Hardy, on the other hand, it is the threat of urbanisation that displaces old ways and custom that is disintegrating the individual body. In Thomas Hardy the human body is something that is not at odds with nature – Tess even with her transgression hasn’t broken any natural laws. *The Woodlanders* or *The Return of the Native* both display insurgent bodies that have transgressed only human (social or moral) laws. However, in Conrad the foreigner brought to the island within the new steam machine is rejected by nature instead – his disintegration and inability to adapt are in equal measure to the environment as well as to social conditions.

This paper will ultimately strive to prove that Conrad’s and Hardy’s diverging treatment of the body is significant to unravel their different perspective on the changing world at the end of the 19th century.

4. Catherine Lanone (Université Paris 3-Sorbonne Nouvelle, France, Catherine.lanone<at>univ-paris3.fr)

Short circuit : the paradox of energy in *Youth* and *Tess*

In Thomas Hardy's *Tess* and in Joseph Conrad's *Youth*, the protagonists display tremendous energy. Tess walks long distances and works hard—in fact the better she works at Flintcomb Ash, the harder her work becomes; Conrad's narrator is enthusiastically fighting the odds, desperately pumping water in his wreck of a boat. Yet the tremendous display of energy leads to paradoxical energy dissipation, less in the form of entropy than in the form of sudden bursts of diffused energy that manifest a contrary fate. In Conrad's tale, the ship is torn to pieces not by water but by the explosion that follows mysterious smouldering. In *Tess*, sudden lapses at the worst possible moments, and a kind of daze or sleepiness numb the protagonist's mind when she should be most alert and ward off danger. The paralysis of energy through lapse or excess revisits the model of entropy offered by thermodynamics; this allows Hardy to explore psychic numbing from an ecofeminist perspective, and Conrad to suggest the self-defeating violence of Imperial trade.

5. Yann Tholoniati (Université de Lorraine, France, yann.tholoniati<at>univ-lorraine.fr)

Pent-up and explosive energies in Joseph Conrad's *Under Western Eyes*

Evolving in a world which is fundamentally cynical, hard, ruthless, and where double-agents kill for both camps without compunction, the main characters of Joseph Conrad's *Under Western Eyes* develop pent-up energies that become dramatically unleashed at key moments. Given that “all secret revolutionary action [is] based upon folly, self-deception, and lies,” not being what they seem to be, not looking what they actually are, such characters undermine the logic of nineteenth-century characterization in realist novels. In *Under Western Eyes* the phenomenon reaches a new dimension in that the “Flaubertian” construction of characters goes hand in hand with the systematic undermining of the elements which have been foregrounded to delineate them. The paradoxical logic of characters in *Under Western Eyes* is particularly dramatized in a series of powerful explosions.

S41: Theatre and Minorities

Thursday 2nd September, 15:30-17:30 and Friday 3rd September, 10:30-12:30

Co-Convenors:

Christine Kiehl (Université Lumière Lyon 2, France, christine.kiehl<at>univ-lyon2.fr)

Serena Guarracino (Università dell'Aquila, Italy, serena.guarracino<at>gmail.com)

Vesna Tripković-Samardžić (Mediterranean University, Montenegro, vesna.tripkovic-samardzic<at>fvu.me)

The birth of theatre is historically related to the birth of democracy, but it may have become an elitist artform. And yet, by nature and scope, theatre has always been a welcoming space for voices of dissent in the city, the ‘Polis’. The seminar “Theatre and Minorities” contemplates the representation and the expression of minorities (migrant communities, groups discriminated on the grounds of race, ethnicity, class, gender, or ability, LGBTIQ, intersectional identities) in contemporary Anglophone theatre since the 1990s. Such questions as staging alterity, stereotyping

minorities, repression and transgression, specific dramatic voices and aesthetics for minority groups may be raised.

Slot 1: Thursday 2nd September, 15:30-17:30

1. Sebnem Nazli Karali (Edith Cowan University, School of Arts and Humanities, Western Australia, skarali<at>our.ecu.edu.au)

Post-Catastrophe Drama and Theatre: Postmemorial Politico-Aesthetics of the Armenian Genocide (1894-1923)

The Armenian Question (1977) is a two-act courtroom drama that centres on the conflict between Armenian Genocide survivors and a Turkish general. It is a collage of interviews, oral histories and photographs of the Catastrophe survivors who shared their childhood stories of torture and murder before a tape recorder. The playwrights/directors experiment with a participatory theatre form that directly engages the audience even *before* the ‘real performance’ starts. It positions the spectators as actors — as the jury during the performance — and witnesses — in and through time. This immersive theatre experiment provides a symbolic space for arriving at collective views about a century-long (vain) discussion about whether what befell Ottoman Armenians is a genocide, emphasising that the Catastrophe still defines the lives of postgenerations of Armenian Genocide survivors.

In what follows, I seek to understand the interrelationship between law and theatre in the context of following questions: How does the spectator become actor and witness at once in this specific narrative? Speaking of witnessing, what are the types of spectatorial witnessing? What transforms the audience to secondary and/or intellectual witnesses in testimonial theatre? Most importantly, what does a fictional courtroom environment have to do with postmemorial politico-aesthetics in post-Catastrophe theatre?

2. Professor Vicky Angelaki (Mid Sweden University, Sweden, vicky.angelaki<at>miun.se)

Urban and Rural Spatialities of Self in Contemporary Anglophone Drama: Modes of Othering and Forms of Belonging

As thoroughly outlined through a historical re-evaluation in Raymond Williams’s seminal *Outlines of Modern Drama* (1988) and outlined historically in Raymond Williams’s *The Country and the City* (1973), Britain has a long record of categorisations and assumptions when it comes to citizenship, labour, production and access. Williams pursues a dialogue with various literary forms as a means of gauging societal shifts; he highlights systemic stratifications that attempt to render identity a sedentary notion, when it is profoundly fluid and mobile.

What does the Other mean today? How do factors of locationality, mobility and nomadism, also in the context of climate crisis, reflect – and impact on – privilege or its lack? To whom do the country and the city belong? For whom are they reserved, and how do the same spaces operate on the basis of contradiction, crafted out of variant allocations of space to, on the one hand, elites, and, on the other, the dispossessed? What are, today, the connotations of the term ‘minority’ and how is the base, or the middle, defined, considering zero hours contracts, precarity and unequal wealth distribution?

This paper will take on examples of contemporary plays engaging with different socio-spatial contexts, addressing inequalities and discrepancies, as well as ideologies that lead to their proliferation and the complacencies involved in these processes.

3. Maria Elena Capitani (University of Parma, Italy, mariaelena.capitani@unipr.it)
“The Dignity That Comes with Being Heard”: Changing Attitudes to Sexuality in Alexi Kaye Campbell’s *The Pride*

Contrasts and connections between different generations and decades of postwar Britain pervade Alexi Kaye Campbell’s debut play *The Pride* (Royal Court, 2008), which jumps from 1958 to 2008 and back, analysing changing attitudes to sexual identity and intimacy in a homosexual context. This text explores a complex love triangle in the fear-ridden Fifties and in the liberal Noughties, while delivering an important message about sexual politics, repression, liberation, and change.

I will start by analysing the peculiar structure of *The Pride*, which opens as a Fifties drawing-room play and gradually collapses into a “multi-locational second half” (Kaye Campbell 2009). I will then focus on the evolution of the main characters in order to highlight how, in both periods, it is a woman that functions as the play’s pivot and ultimately enables the two men to embrace their true selves.

Despite being an award-winning play, *The Pride* has not yet received adequate attention. Therefore, this paper addresses a gap in scholarship, focusing on the intersections between personal and communal identities and the ways in which gay characters become metaphors for wider mutations in British society, before and after the sexual revolution.

4. Dr. Juanjo Bermúdez de Castro (University of the Balearic Islands, Spain, j.bermudezcaastro@uib.es)

University Theatre of the Oppressed: the UIB Theatre Company Stages Class, Gender, and Race Thought-Provoking Plays to Awake Social Consciousness (2018-2020)

The University of the Balearic Islands (UIB) Theatre Company is known for approaching social themes and giving voice to minority groups through Theatre of the Oppressed techniques. In *Neighbourhood Herstories* (2018), the company recorded interviews to courageous women living in the marginal district of *NouLlevant* (Majorca, Spain) and transformed these testimonies into theatre pieces that were represented in professional theatres, thus empowering the neighbourhood’s women who could re-enact their life stories rewriting the district’s *herstory*; in *Midsummer-ter* UIB’s *Queer Dream* (2019), the company staged an LGBTIQ+ adaptation of Shakespeare’s play by giving visibility, voice, and special prominence to trans and intersex people; and in 2019, the company put on the controversial play *F.....g Nigger*, in which an adopted African boy is insulted by a Spanish girl in an early childhood class. Both children’s parents start a fight that reaches the media and brings out sexism, classism, xenophobia, homophobia, and the question of whose responsibility the fact that a white little girl insults a black little boy is. This presentation will expose the working methodologies and results of this university theatre company that empowers minority groups under the theoretical frame of Boal’s Theatre of the Oppressed.

Slot 2: Friday 3rd September, 10:30-12:30

1. Ludmila Martanovschi (Ovidius University, Constanta, Romania, ludmila.martanovschi<at>gmail.com)

Staging African American Women's Empowerment in Katori Hall's Memphis Plays

Using black feminist criticism, the analysis focuses on various instances of feminine empowerment in four plays by Katori Hall: *Hoodoo Love*, *Saturday Night/Sunday Morning*, *The Mountain Top* and *Hurt Village*. These texts are called Memphis plays by the playwright herself in the introduction to the Methuen Drama Contemporary Dramatists edition (2011) since they are all linked to this southern city in the United States of America. Whether taking the form of women's cooperation to fight racist and sexist oppression, that of black motherhood as cornerstone to the health of the community, or that of self-assertion and courage in the face of adversity, the theme of feminine empowerment appears throughout Hall's work. *Hoodoo Love*, *Saturday Night/Sunday Morning* and *Hurt Village* feature cross-generational alliances that help characters cope with the challenges society reserves for African American women. The female protagonist in Hall's celebrated *The Mountain Top*, a hotel maid in Memphis, is Martin Luther King Jr.'s interlocutor the night before his assassination and she carries this burden gracefully. Her being articulate and brave helps the Civil Rights leader, her whole part coming to represent another facet to Hall's plea for the empowerment of African American women.

2. Élise Rale (Sorbonne Université, Paris, France, elise.v.rale<at>gmail.com)

Reclaiming History: The Theater of Lynn Nottage and Suzan-Lori Parks

Suzan-Lori Parks and Lynn Nottage are two of the most influential African American women writers, and the only two African American women playwrights who have been awarded the Pulitzer Prize for Drama. They both explore the political interest of a popular genre, historical fiction, reclaiming a place in History for those who have been left out of its dominant account, so that they can have a place in the present times.

Their different approaches of History lead us to question the theatrical medium and its treatment of History. Is it possible to represent and dramatize historical events faithfully? How can real events be used as creative material, and to what extent may artistic creation be free in the process? Park's and Nottage's works lead us to consider and question the necessity of inventing new esthetics to represent new perspectives.

Whereas Nottage strives to represent a particular period of the past precisely and faithfully, Parks is not interested in the real events that have taken place: she rewrites History to evince new meanings and enable new interpretations of reality by focusing on the metaphorical scope of past events. Parks suggests that no certainty may be derived from History and its related stories.

3. Raphaëlle Tchamitchian (Université Sorbonne Nouvelle, Paris, France, raphaelle<at>epistrophy.fr)

Is Contemporary African American Theatre « Post-Black »? Suzan-Lori Parks's legacy in the work of Branden Jacobs-Jenkins, Jackie Sibblies Drury and Tarell Alvin M Craney

In contemporary African American theatre, few playwrights have been as influential as Suzan-Lori Parks. Her sophisticated and groundbreaking and 1990's. If the very existence of a "post-

black” era is questionable, the term coins an undeniable turn in the way black theatre theorizes itself. Unlike the Black Arts Movement’s playwrights for instance, Parks believes “a black play does not exist. Every play is a black play” (“New Black Math”, 2005); in her work, she has challenged in countless ways what a black play is and how African Americans are represented onstage.

As Parks’s theatre has been well documented, this paper rather aims to study her legacy in the work of following playwrights. What is left of this political and aesthetic shift in the plays by authors such as Branden Jacobs-Jenkins, Jackie Sibblies Drury or Tarell Alvin McCraney? Do those writers, who were born in the 1980’s, have anything in common? How do they represent their community on the contemporary stage? Can we trace a similar “postblack” aesthetics in their work, or was there another shift?

4. Cyrielle Garson (Avignon University, France, cyrielle.garson<at>univ-avignon.fr)
Intersectionality in Contemporary Anglophone Canadian Theatre: Perspectives on a 21st-century Political Praxis

How is contemporary Anglophone Canadian theatre, as a ‘theatre of the world– but at the same time uniquely Canadian’ (Heinze 2014: 326) aesthetically and politically engaging with the seminal concept of « intersectionality » as used by legal scholar Kimberlé Crenshaw (1993, 383)? Are these minority stories and voices currently able to reach the main institutional stages and unsettle single-axis thinking?

And what exactly happens when they do in a global context that increasingly sees the systematic and mainstream recuperation of gestures of protest and resistance? To answer these pressing questions and through a close study of the work of Theatre Replacement, Swallow-a-Bicycle Theatre, Jordan Tannahill, and Nina Arsénault, this paper sets out to examine the staging of such intersections in contemporary Anglophone Canadian theatre as a cultural and artistic field in its own right, where both theatre and militantism productively intersect. A particular focus will be placed on the disruption of the neat borders between race, gender, sexual preferences, and class through aesthetic means, as well as the enhancement of dramatic representation and characterisation. Finally, the promise of VR and AR technologies recently used by theatre and performance makers across Canada will be discussed in the context of under represented communities and intersectional identities.

S42: Revisiting the Periodical Essay (1860-1940)

Monday 30th August, 16:30-18:30, Tuesday 31st August, 10:30-12:30 and 14:45-16:45

Co-Convenors:

Laurel Brake (Birkbeck College, University of London, UK, l.brake<at>bbk.ac.uk)

Bénédicte Coste (Université de Bourgogne, France, Benedicte.Coste<at>u-bourgogne.fr)

Adrian Paterson (National University of Ireland, Galway, Ireland, adrian.paterson<at>nuigalway.ie)

Christine Reynier (Université Paul-Valéry Montpellier3, France, christine.reynier<at>univ-montp3.fr)

This seminar focuses on Victorian and modernist writers' literary essays that were initially published in periodicals, and subsequently republished or forgotten. The aim of the seminar is to reconsider these essays in the context of easily discarded media and see how this affected their

meaning, compared to later republications; or to unearth forgotten essays by influential writers of the time. We seek firstly to trace a tentative history of the genre and define its characteristics from various perspectives (literature, print history, periodical literature, gender studies, etc.) and, secondly, to study the transition between the Victorian periodical essay and its modernist counterpart.

Slot 1: Monday 30th August, 16:30-18:30

1. Maria Elena Ditrani (University of Bari “Aldo Moro”, Italy, elena.ditrani<at>gmail.com)
“Never thought of, or had the least to do with any branch of that!” – Thomas Carlyle and the periodical essay

Thomas Carlyle’s early writings (1824-1832), if we except his translations and his sole work of fiction, *Sartor Resartus*, consist almost entirely in periodical essays, published in the most important reviews of his time – without any strictly political intent, despite the admittedly political nature of journals such as the *Edinburgh Review* (edited by the Whig Francis Jeffrey) or the Tory *Fraser’s Magazine*. This paper aims to reflect on the ways in which, in Carlyle’s writings, *topic* means *genre*. Carlyle dealt explicitly with literature and literary theory only in the periodical essay or in the peculiar form of the lecture (*Lectures on the History of Literature*, 1838). It may be useful to consider the probable reasons for this choice: for example, the unsystematic nature of these genres (Luckacs 1910, Adorno 1953-67, Pavel 2003, Ercolino 2014) and the possibility they offer to express *opinions*, without the scholarship and the authoritativeness that a more systematic discourse on literature would normally require (Woolf 1925). Another possible reason is his ambivalence towards both literature (Shine 1940) and periodical publishing. On the one hand, he regarded literature as “suspect”; on the other hand, despite his acknowledgement of the importance of “journalism” in the construction of the spirit of his age, he forcefully rejected the definition of himself as a journalist. In particular, this paper examines the essays: *Goethe* (1828, *Foreign Review*), *Voltaire* (1829, *Foreign Review*), and *Novalis* (1829, *Foreign Review*) in order to elucidate the characteristics of Carlyle’s “periodical” discourse, and its blending of philosophical and literary issues, as well as its almost contradictory tone.

2. Mark Niemeyer (Université de Bourgogne, France, mark.niemeyer<at>u-bourgogne.fr)
“The Ambiguous Literary Nationalism of *Putnam’s Monthly*”

Putnam’s Monthly: A Magazine of Literature, Science, and Art, whose first issue appeared in January 1853, was one of the best literary and general interest magazines in antebellum America. Besides its high quality, what made the New York-based magazine stand out was its commitment to publishing American writers and focusing on American themes at a time when, with no reliable international copyright protection in place, many periodicals in the United States were in the habit of reprinting the works of foreign (primarily British) authors, often without payment. However, despite its optimistic cultural nationalism, *Putnam’s Monthly*, both implicitly and explicitly, expressed uncertainty about the quality of contemporary American literature and, indeed, about the capacity of American society to encourage intellectual pursuits. And when the magazine looked towards the nation’s past—a theme often viewed as of central importance by cultural nationalists—there, too, its view of the United States seemed uncertain, characterized by an almost desperate attempt praise the literary value of earlier writings and a tendency to publish new literary

works that were imbued with a such a strong sense of nostalgia that they tended to undermine the positive dimension that cultural nationalists often attributed to history in the construction of a distinctive native literature. This paper will explore some of the ambiguities created by the tension between the editorial policy of cultural nationalism adopted by *Putnam's Monthly* and the uncertainties expressed in its pages about the current state of American letters and the nation's relationship with its past.

3. Lesley Graham (Université de Bordeaux, France, lesley.graham<at>u-bordeaux.fr)
The Autobiographical Turn in Robert Louis Stevenson's *Uncollected Essays* (1880-94)

During his lifetime Robert Louis Stevenson wrote over a hundred essays on a very wide variety of subjects for a large range of periodicals. This paper will concentrate on the autobiographical turn discernible in a selection of essays written for periodicals in both Britain and America during the period 1880-94. The periodicals include *Fraser's Magazine*, *The Pall Mall Gazette*, *The Fortnightly Review*, *The Magazine of Art*, *The Contemporary Review*, *Scribner's Magazine*, *The Idler*, and *McClure's Magazine*. Particular attention will be paid to the essays that remained uncollected during his lifetime. The subject matter of these essays ranges from reflections on travel and convalescence to childhood reminiscence; from questions of literary style and inspiration to politics and morality, and they become noticeably more autobiographical as time passes. This autobiographical content is always ingeniously intertwined with the exploration and examination of another more universal topic e.g. the origin of literary imagination ("A Chapter on Dreams"); the difficulties of mutual comprehension ("The Education of an Engineer"); the creative impulse ("The Lantern Bearers"); the respectful treatment of others ("Gentlemen"). The paper takes into consideration the biographical context in which the essays were written, notably Stevenson's poor health, his peripatetic lifestyle during the period in question, and his growing celebrity. We also consider the ways in which the constraints imposed by the periodicals for which Stevenson was writing and the expectations of their editors and readership shaped both the form and style of the essays he submitted as his mastery of the genre reached maturation.

4. Laurel Brake (Birkbeck College, University of London, United Kingdom, l.brake<at>bbk.ac.uk)
Editing Walter Pater's 'Poems by William Morris' and 'Coleridge's Writings'

Professor Emerita of English Literature and Print Culture at Birkbeck College, Laurel Brake is currently completing an edition of Walter Pater's journalistic essays for the OUP Collected Works and will discuss her findings.

Slot 2: Tuesday 31st August, 14:45-16:45

1. Teresa Bruś (Wroclaw University, Poland, tbrus<at>poczta.onet.pl)
On Sketching the Essay: Thomas De Quincey and Virginia Woolf

The paper is going to address unfinished sketches: De Quincey's "A Sketch from Childhood" and Virginia Woolf's "A Sketch of the Past" in connection with the idea of distinctive incompleteness and the publishing conditions of their time. De Quincey writes that "where the whole is offered as a *sketch*, an action would not lie. A sketch, by its very name, is understood to be a fragmentary

thing: it is a *torso*, which may want the head, or the feet, or the arms, and still remain marketable piece of sculpture". Surviving only in the piecemeal fashion, with parts perished in fire and in the publication processes, his "mutilated" work can be read as an example of the author's "marketing idiom", promoting both the authenticity of the self but also the value of only a "torso" on the literary market (Alina Clej). Woolf's "Sketch," a digression from her "proper work", testifies to her compulsion to disclose in a more immediate way her provisional moments of being and non-being. It stands out as the only text where Woolf reflects on the meaning of the sketch against larger and complete portraits. To publish (with *publicare*, as de Quincey evoked it, as an ultimate act of disclosure), both for De Quincey and Woolf is an impossibility and hence, by sketching, both essayists set out to destabilize principles of certainty, to make apparent the impossibility of "real" publishing.

2. Marie Laniel (University of Picardie, France, marie.laniel<at>gmail.com)

Solvitur Ambulando: The Peripatetic Essay from Leslie Stephen to Virginia Woolf

This paper will try to bring to light some continuities between periodical essays written by Victorian critic Leslie Stephen (1832-1904) and Modernist writer Virginia Woolf (1882-1941), by focusing on a specific type of essay—"the peripatetic essay"—, which uses walking as a structuring device (Forsdick 48) and which both father and daughter quite frequently resorted to. Although they were published some fifty years apart, "London Walks" (1880), "Street-Haunting" (1927) and "Oxford Street Tide" (1932) testify to their authors' common interest in the material culture of their times and their rootedness in the British empirical tradition, a tradition epitomized by Stephen's motto as the leader of the Sunday Tramps: "*Solvitur ambulando*", "solved by walking" or "solved by practical experience", which connects empirical proof with the act of walking (Maitland 366). The peripatetic essay, because it relies on the "alternation between thought and perception", "self-consciousness and consciousness of a world beyond the self", "physical and mental experience" (Forsdick 47), allows both writers to firmly root their reflection in bodily sensation, to represent thinking not as "an abstract process" but as "a complex operation in which the physical condition, and still more the half-perceived relations of the reasoner, count for more than he knows" (Stephen, "London Walks", 237). Comparison with Stephen's essays reveals the magnitude of Woolf's re-appropriation and revision of the genre: while Stephen's persona, "a professed misoscopist" (224), refuses to be absorbed or alienated by visual perceptions, using them merely as a "promoter of thought" (234), and keeping the balance between "observation and self-preoccupation" (Good xii), Woolf's persona radically conflates thought and sensation, turning into "a central oyster of perceptiveness", "an enormous eye" (481), as well as an army of conflicting selves, who dissolve the frontiers of personality.

3. Leila Haghshenas (Université Catholique d'Angers, France, leilahaghshenas<at>yahoo.com)

Reading and Rediscovering Conrad through Leonard Woolf's Essay (1925)

Throughout his career as a writer, journalist and publisher, Leonard Woolf wrote and published hundreds of articles and essays on a great variety of subjects ranging from literature to criticism and education to international politics. A collection of these essays, selected by Woolf himself, was republished by the Hogarth Press in 1927. The collection is entitled *Essays on Literature, History, Politics, Etc.* and includes essays on such prominent literary figures as Joseph Conrad,

Ben Jonson, Samuel Butler, George Moore as well as essays on politics and history. This paper aims to unearth one of Woolf's literary essays entitled "Joseph Conrad" initially published in *Nation and Athenaeum* (October 3, 1925). In a later version, Woolf revisited the essay and republished it under the title "Joseph Conrad" in *Essays on Literature, History, Politics, Etc* (1927). In this essay, Leonard Woolf admires Conrad's art of "craftsmanship" and judges his fiction as ranking with the works of the best Victorian writers of his time such as Thomas Hardy and George Bernard Shaw. Analysing Conrad's literary merits, Leonard Woolf reveals the singularity of his modernist approach and exposes the aesthetic distance that separates his work from that of his Victorian counterparts. I argue that Woolf's essay reflects the transition between the literary tradition of the nineteenth century and the nascent modernism of which Conrad is a precursor. Likewise, I intend to compare Leonard Woolf's essay with that of his wife Virginia also entitled "Joseph Conrad" (1924).

4. Bénédicte Coste (Université de Bourgogne, France, Benedicte.Coste@u-bourgogne.fr)
Data-mining in Periodicals

I am currently exploring the reception of British Aestheticism in French periodicals including the press between 1860 and 1910s and will share my experience with text mining methods and tools for addressing extensive corpora. Mining those corpora, can scholars still find forgotten essays?

Slot 3: Tuesday 31st August, 14:45-16:45

1. Dominika Buchowska (Adam Mickiewicz University, Poznań, Poland, dominika@wa.amu.edu.pl)

Constructing modernism periodically: T. E. Hulme's essays on art in *The New Age*

The paper analyses essays on modern art written by T. E. Hulme and published originally in *The New Age* magazine between December 1913 and July 1914. In 1922 Herbert Read published posthumously Hulme's series of earlier essays entitled "Bergson's Theory of Art" (originally written in 1911-12) in *The New Age*, and in 1924 in a separate volume *Speculations*, which republished all the essays from *The New Age*, with the addition of "Modern art and its Philosophy," which was originally delivered as a lecture at the Quest Society in 1914. Through these essays Hulme came to be known as an avid defender of avant-garde art, as they emerge out of a debate on modern art between the expressivist approach and formalist formula, defending the artwork's right for autonomy and freedom from representation. Referring to aesthetic theories by Bergson, Berenson, Riegl, Worringer and Lipps, Hulme positions himself within the context of formalist art criticism. Their ideas, including the intensity of reception, subjective approach and direct communication to a work of art, as well as the need for abstraction, were of great importance in the formation of the modernist thought in art and literature. These formulations were strengthened by Hulme's series of reproductions of modernist artworks also appearing in *The New Age* in 1914. The aim of this paper is to show how Hulme's formalist approach to modernist art in his essays published originally in *The New Age* promulgated the development of modernism in Britain.

2. Daniel Schneider (Ludwig Maximilians Universität, München, Germany, Daniel.Schneider<at>anglistik.uni-muenchen.de)

“Such Common Objects”: Periodical Thing-Essays of the 1920s and 1930s

This study is part of a book project that introduces the concept “thing-essay” to describe a continuous – albeit so far tacit – tradition in British essays since 1700. In their contemplations of quotidian objects, thing-essayists often come up with universal and existential insights that transcend the object in question. Yet, the essay genre as “a haven for the private, idiosyncratic voice” (Scott Russell Sanders) has always offered a highly appropriate form for the literarization of personal associations with things as well. Thing-essays thus provide little windows that allow us to see how people perceived and were impacted by material items during different time periods. Next to Romanticism, the first four decades of the 20th century can be viewed as the apogee of British thing-essays so far: Among the thematic broadness of periodical essays of that time, everyday objects constitute a particularly popular thematic cluster. Drawing on the New Materialisms and Martin Heidegger’s and Bill Brown’s distinctions of objects and things, this study will therefore explore the role of things in three periodical essays of the 1920s and 1930s: G.K. Chesterton’s “Lamp-Posts”, J.B. Priestley’s “Toy Farm” and Rose Macaulay’s “Arm-Chair”. It will be argued that although it was mainly their rootedness in everyday life that made these essays immensely popular at the time of their publication, Chesterton, Priestley and Macaulay also used the solidity of objects to illustrate and defend the Catholic, socialist and anti-modernist beliefs that they held vis-à-vis an increasingly relativist and iconoclastic Zeitgeist.

3. Xavier Le Brun (Université d’Angers, CIRPaLL, France, xavier.lebrun<at>univ-angers.fr)
How Should One Read an Essay? : The *Yale Review* and the *Common Reader* versions of Virginia Woolf’s ‘How Should One Read a Book’

The genesis and publication history of Virginia Woolf’s “How Should One Read a Book”, whose final version appeared in *The Second Common Reader* in 1932, is by now well-established. Critics have traced its inception in a lecture given by Woolf in 1926 and documented the successive revisions undergone by the text. As Andrew McNeillie observes, the talk itself, “delivered at a private school for girls at Hayes Court in Kent” was published the same year in *The Yale Review*, and subsequently appeared in Woolf’s 1932 collection of essays in a “very considerably revised” form. In an essay entitled “Readin’, Writin’, and Revisin’”, Rigel Daugherty compares the three versions of Woolf’s essay and relates the changes occurring between them to the necessity of adapting to varying audiences – the Hayes Court school girls, the readers of *The Yale Review* and those of *The Second Common Reader*.

In the wake of such studies, this paper focuses on the differences between the *Yale Review* and the *Common Reader* versions of “How Should One Read a Book” to suggest that the change in medium – periodical vs. book-form essay – alters Woolf’s relationship to the subject she is writing about: reading books. Whereas in *The Common Reader*, Woolf is writing from *within* the field she explores (books and their various “classes”), *The Yale Review* essay approaches the same question from the perspective of the journal article. As I argue, a number of the differences between the two versions of the essay – including in the reading strategy devised by Woolf – are accountable to this change of perspective.

4. Annalisa Federici (Roma Tre University/University of “Tuscia”, Italy, annalisafederici3<at>gmail.com)

“Ladies’ clothes and aristocrats playing golf don’t affect my style”: Virginia Woolf in *Vogue*

This paper analyses Virginia Woolf’s frequent forays into the domain between highbrow and lowbrow culture over the 1920s, a time when the canon of modernist writing had not yet been fixed and the “great divide” between “high” and “low” was still to be established. Such boundary-crossings include the essays she contributed to mass-circulation, popular magazines like the British *Vogue*, long disregarded as incidental commissions undertaken purely for money. Indeed, these articles show that the elitist author was nonetheless eager to participate in the new middlebrow culture and reach ordinary as well as professional readers. *Vogue* was a fascinating cultural hybrid where work presumed to be unique and of high aesthetic value was juxtaposed with the somewhat degraded status of mass-produced objects. At a close analysis, the five essays Woolf published in *Vogue* between 1924 and 1926 do not differ in style and imagery from other examples of her witty and brilliant criticism. The homogeneity between these articles and the rest of Woolf’s literary production strengthens the notion that writing for middlebrow magazines did not in the least affect her style as a highbrow intellectual, a view also corroborated by the fact that most of them were reprinted in subsequent collections of essays. Exactly as their appearance in popular periodicals created a complex interplay between high modernist aesthetics and decadent, “throwaway” consumer culture, the posthumous publication of these essays in book form, along with more mainstream pieces of criticism, contributed to the portrayal of a multifaceted artist who never compromised her high intellectual ideals.

5. Christine Reynier (Université Paul-Valéry Montpellier 3, France, christine.reynier<at>univ-montp3.fr)

Rebecca West’s Essays of the 1930s in *Nash’s Pall Mall Magazine*

Throughout her life and career, Rebecca West wrote many essays for British and American magazines and newspapers such as *Freewoman*, *Clarion*, *Time and Tide*, *Harpers*, *The New Yorker*, to quote but a few. In 1934-1935, together with David Low, she published a series of essays on ‘The Modern “Rake’s Progress”’ in *Nash’s Pall Mall Magazine*.

The Modern ‘Rake’s Progress’. Words by Rebecca West. Paintings by David Low was then published in book form. Although *Nash’s Pall Mall Magazine* had a high circulation and was popular in the 1930s, although West and Low were famous at the time as a novelist and a cartoonist, *The Modern ‘Rake’s Progress’* has almost been forgotten.

This paper means to have a close look at these essays in their initial and final form of publication. It also means to appraise Low’s and West’s unique take on William Hogarth’s series of paintings, *A Rake’s Progress* (1733-1735), see how they adapt it to the 1930s, and compare it with Gavin Gordon’s ballet *The Rake’s Progress*, created one year later with choreographer Ninette de Valois.

S43: Polyglossia and Multilingualism in Early Modern Travel Writing and Drama

Monday 30th August, 16:30-18:30 and Tuesday 31st August, 10:30-12:30

Co-Convenors:

Sophie Lemerrier-Goddard (École Normale Supérieure de Lyon, France, sophie.lemerrier-goddard<at>ens-lyon.fr)

Chloe Houston (University of Reading, United Kingdom, c.houston<at>reading.ac.uk)

As exploration and overseas migration steadily grew over the period from 1550 to 1660, Britain slowly established itself as a global and Atlantic power and more citizens became “cosmopolitans” (Game 2008). Geographic mobility encouraged multilingual practices and polyglossia: travel reports often relied on earlier translations, displayed multilingual exchanges between explorers, mariners and “others”, and were themselves translated into vernaculars that circulated widely in Europe. This seminar (which is part of the “Translation and Polyglossia in Early Modern England – LLCT project, (<https://tape1617.hypotheses.org/author/tape1617>) will explore the uses, forms and functions of polyglossia in early modern English travel writing as well as in Renaissance travel drama. Contributions examine the staging of multilingual practices in travel plays and travel writing, as well as linguistic hybridity and pluralism; pronunciation and accents; reading habits, literacy and use of maps among travellers and their fictional counterparts.

Slot 1: Monday 30th August, 16:30-18:30

1. Anna Demoux (Université Clermont Auvergne, France, anna.demoux@uca.fr)
Polyglossia and Multilingualism in *The Art of Navigation*

Published in London in 1561, *The Art of Navigation* is generally considered as the first English manual of navigation: the story goes that the original Spanish text, Martín Cortés de Albacar's *Breve Compendio de la Sphera y de la Arte de Navegar* (1551), was brought to England in 1558 by navigator Steven Borough after his visit to the navigational school in Seville. In this paper, I propose to survey polyglossia and multilingualism in the three versions of *The Art of Navigation*: the Spanish original, the English translation by Richard Eden and John Tapp's amended edition (1596 onwards). In doing so, I will determine whether the coexistence of several languages turned out to be an idiosyncratic phenomenon or a more widespread one characteristic of early modern works of navigation in general.

I will start my study with some paratextual considerations to build up a framework to the main argument of this paper. Then, I will survey the presence of other languages by relying on specific examples from the three parts of the work in the three versions of the text. This will allow me to identify regular patterns in terms of language, discourse and rhetoric, and to isolate variations and differences. Finally, all these considerations will be related to the circulation of the texts within their editing, publishing and marketing context. All in all, my paper will examine to what extent *The Art of Navigation* paved the way for new linguistic practices of navigational literature.

2. Donatella Montini (University of Sapienza, Rome, Italy, donatella.montini@uniroma1.it)
Travel and Translation in John Florio's *Two Navigations*

Just returned to England by the mid-1570s after achieving his intellectual and linguistic education on the continent, the well-known anglo-italian lexicographer and translator John Florio spent several years at Oxford as a language teacher, around the time of the publication of his famous didactic dialogues, *Firste Fruites*, in 1578. In this period of his early career, Florio also developed a collaboration with the English geographer Richard Hakluyt (1553-1616) (*Divers Voyages* 1582, *Principall Navigations* 1589, 1598-1600), a translator himself, a go-between, a key figure in promoting English colonial and commercial expansion in the early modern period. Hakluyt

commissioned and paid Florio's translation of the account of the first two voyages of the French explorer and geographer Jacques Cartier (1494-1554), concerning the 1530s French exploration of Canada. However, Florio –Montaigne's future translator!- did not work on Cartier's reports, but on the Italian version translated from French by the Italian humanist Giovan Battista Ramusio. *Two Navigations* is clearly another typical example of transit and translation in early modern Europe: the focus is on the geographical triangle France –Italy –England this time, and the story of *Two Navigations* is a story of multiple authors/translators, of multiple and multilingual voices. The aim of my presentation will be to build a case of this less known translation by the young Florio, firstly describing the book and its intertextual connections, that are intercultural as well. As a second step, I will draw on the model of the early modern translations communications circuit proposed by Brenda Hosington and Marie-Alice Belle in 2017, and try to visualize the interrelated connections of Florio's translation.

3. Emily Stevenson (University of Oxford, United Kingdom, emily.stevenson<at>exeter.ox.ac.uk)

Englising Strangers in *The Principal Navigations*

Both editions of *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*, edited by Richard Hakluyt, are a major source for the study of Elizabethan travel and imperial history. Using a combination of network and textual analysis I work on examining both the social structures which influenced Hakluyt's editorial choices and the effects of this process on the text itself.

4. Laetitia Sansonetti (Université Paris Nanterre, Institut Universitaire de France, France, l.sansonetti<at>parisnanterre.fr)

Five translations and no original: the case of Duarte Lopes's *Report of the Kingdom of Congo (1591-1598)*

In 1591 Filippo Pigafetta published a work entitled *Relatione del reame di Congo et delle circonvicine con trade, tratta dalli scritti e ragionamenti di Odoardo Lopez* which he claimed to have compiled drawing material from both the writings ("scritti") of Portuguese merchant and explorer Duarte Lopes (or Lopez) and from the conversations ("ragionamenti") Pigafetta himself had with Lopes. Pigafetta's translation of an original forever doomed to be missing, since his Italian version was composed instantly as he was listening to Duarte's oral report (so he states in the dedication), was in turn translated into several languages over a few years. A Dutch version came out in 1596, then an English one and a German one (both in 1597), and a Latin one in 1598. My point is that these five texts can be considered a polyglot corpus, five versions of the same absent original which question the concepts of authorship and authority and challenge the hierarchy between source and target by their uses of foreign vocabulary (ancient or modern, European or African). For reasons of time I will be focusing on the Italian and English versions, with a look at the Dutch one, paying particular attention to: passages which explicitly refer to the oral dimension of the missing original; whether foreign words are translated or not (with the specific case of Pigafetta's Italian words in the English text); instances in which Portuguese words are added in the English version.

Slot 2: Tuesday 31st August, 10:30-12:30

1. Asseline Sel (Université de Namur, Belgium, asseline.sel@unamur.be)

‘Why speak you this broken French when y’are a whole Englishman?’: French, travelling, cultural mediation, and self-satire in Jacobean city comedy

Given the widely multicultural and multilingual context of seventeenth-century London and the central role of French culture and language in Renaissance England, it comes as no surprise that a number of the highly topographical Jacobean city comedies contain French scenes. Drawing on Niayesh’s argument that French often served as a cultural and linguistic mediator between England and further, ‘exotic’ destinations in early modern drama (Niayesh 2008), this paper explores the links between French and travelling in two city comedies, *Eastward Ho!* and *Anything for a Quiet Life*. Exploring how and why staged French and Frenchmen are linked to the issue of England’s new, growing role as a colonising, global power and to the consequences of this role on London’s cosmopolitanism, it argues that French, often staged in the plays as spoken by Englishmen, is regularly used to criticize, comment on, or warn against superficial attitudes of Londoners toward ‘Others’. Linking the traditional analysis of city comedies as satirical plays criticizing English attitudes with scholarship on travel drama, it suggests that French in city comedies may be used as a means to make sense of an ever-evolving early modern English society which felt increasingly foreign or alienating. This paper thus follows McManus’s broad definition of the term ‘travel drama’, which is not restricted to plays staging trips in foreign countries represented as ‘exotic’ but also includes any play which is ‘in some way concerned with the motivations and consequences of travel’ (2018), and argues that the inclusion of plays set in London in this category is therefore contradictory solely in appearance.

2. Sophie Lemerrier-Goddard (École Normale Supérieure de Lyon, France, sophie.lemerrier-goddard@ens-lyon.fr)

‘I cannot tell wat is dat’: Double Tongue, Double Dutch and Mingle-Mangle Speech on the English Stage

Mingle-mangle speech, ‘when we make our speech or writings of sundry languages, using some Italian word, or French, or Spanish, or Dutch, or Scottish, not for the nonce or for any purpose (which were in part excusable) but ignorantly and affectedly’ is an intolerable vice according to Puttenham (1589). Yet a hodgepodge of strange words or barbarisms into the vernacular is part of the usual depiction of foreigners, alongside some stereotypical characteristics, like excessive drinking or an extravagant taste in fashion. Linguistic difference as a marker of national identities on stage has a double function: it is a double mock as it mocks the foreigner – thereby flattering a national ego which is unsettled by the pressure of immigration and the contemporary linguistic and literary debate – but it also mocks the Londoner or English subject mocking the foreigner, thus exposing English untravelled selves. While the forms of linguistic difference, ranging from the foreign import to the pidgin and to the erasure of linguistic differentiation, have been well studied (Fleck 2007, Hoenselaars 1999), I will focus on barbarous insertions – foreign phrases but also multilingual double entendres – that are not meant to be incorporated by the vernacular and that resist understanding and appropriations. Focusing on Katherine’s role as an interpreter in *Love’s Labour’s Lost*, Lacy / Hans in Dekker’s *Shoemaker’s Holiday* and Franceschina in Marston’s

Dutch Courtesan, I would like to suggest that obscure forms of polyglossia encourage audiences to listen to the appeal of foreign speech, beyond linguistic discrimination and didacticism.

3. Chloe Houston (University of Reading, United Kingdom, c.houston<at>reading.ac.uk)
Lost in translation: multilingualism and knowledge gaps in early modern English travel writing and drama

Translation, the movement of information or meaning between different languages, was integral to early modern Europe's processes of discovery and learning. Translation and its challenges were, unsurprisingly, a preoccupation of early modern English travellers, who were obliged, either by design or by circumstance, to become translators themselves. The necessity of speaking foreign languages abroad often involved a degree of performance on behalf of the traveller; as Arturo Tosi notes in his recent study, *Language and the Great Tour* (Cambridge University Press, 2020, p. 57), many Englishmen attempted to pass themselves off as continental Europeans while travelling in Europe, a deception which necessitated at least a basic level of language-learning (and also, perhaps, of acting).

When recounting their attempts at trying to assimilate with a foreign culture and convincingly speak a foreign language, travellers often turned to the language and experience of the stage, describing themselves both as actors and spectators. Recent scholarship has explored the inter-related nature of travel writing and drama, including the influence of travel texts on stage and the performativity of travel writing. This paper will consider the particular issues and tensions that arise in the necessary processes of translation that occur both in travel literature and in travel plays. Beginning with Samuel Purchas's *Purchas His Pilgrimes* (1625), it will look at the problems that travellers experience due to mistranslation or misunderstanding in attempting to convey meaning between languages. Turning to the stage, it will consider the use of words and phrases from non-English languages in mid-seventeenth-century English plays, arguing that errors and absences of meaning themselves constitute a form of meaning, one which is only evident when we pay attention to what becomes lost in translation.

S44: Urban and Suburban Spaces and the Narrative of Locality in Victorian and Neo-Victorian Fiction

Wednesday 1st September, 10:30-12:30

Co-Convenors:

Elisabetta Marino (University of Rome Tor Vergata, Italy, marino<at>lettere.uniroma2.it)

Octavian More (Babeş-Bolyai University, Romania, octavian.more<at>ubbcluj.ro)

Of all periods of British history, the Victorian Age is best remembered for its irrevocable transformation of the very fabric of modern existence. For a nation caught in the grip of the world's first industrial revolution, a particular challenge was represented by the rapidly developing cities, which created a medium where societal and individual values were questioned and contested. This seminar is aimed at exploring the echoes in Victorian / Neo-Victorian fiction of this second, urban revolution, in whose wake "future-shock" led to a novel understanding of "locality" and a reappraisal of the dialectic relationship between "periphery" and "centre".

1. Alina Cojocaru (Ovidius University, Romania, alina.cojocaru<at>univ-ovidius.ro)

Victorian London after Dark: The Impact of Urban Design on Criminality in the Novels of Charles Dickens and Peter Ackroyd

Victorian and neo-Victorian portrayals of London in fiction centre around cartographies which capture the tension between practices of inclusion and exclusion and uncover hidden places within the city which undergird a farrago of crimes. Hence not only linguistic, but also architectural devices are employed to depict the sinuous dismantling of the relation between the city and the mind of its denizens. This paper examines the Dickensian representations of the cityscape in the novels *Bleak House* and *Oliver Twist*, as well as the nefarious effects of urban planning on the proliferation of criminality in *Dan Leno and the Limehouse Golem* and *The Casebook of Victor Frankenstein* by Peter Ackroyd. I argue that the disorienting spaces create a labyrinthine setting which kills. The urban landscape may therefore be interpreted as equally reflective of and conducive to criminality. This intrinsic connectedness of spatial and cognitive models materializes into a space which amounts to more than an architectural and aesthetic statement. In this respect, I conduct a geocritical exploration of the underworld of Victorian London, examining both the real and the fictional spaces portrayed in the selected novels.

2. Maria Dubkova (Lomonosov Moscow State University, Russia, dubkova.maria.v<at>gmail.com)

Rutherford and Ackroyd: Londons in Historical Perspective and the Genre Issue

Both authors address to London in their works. Ackroyd wrote “London: The Biography” in 2000, and “London” by Rutherford was first published in 1997. The main similarity between the two is that both authors write about the history of the city from the very beginning to the modern time with special attention to the Victorian era. History becomes a tool of storytelling for them. Both authors make a fusion of fictional and non-fictional texts in their books, although the recipes are quite different.

In these novels we see two distinctive cities, which are defined by the authors’ approaches. Ackroyd’s London is a character on its own, with its personality and fate, while Rutherford’s London is a uniting place for the characters. Despite this difference, both authors show us how close history and stories are. In Rutherford’s novel fictional characters meet real historical personalities, and in Ackroyd’s biography we see all kinds of people, from royals and celebrities to commoners, who add to the face of the city.

Both works blur the limits of genres. Rutherford mixes history and novel, Ackroyd mixes biography and fiction. This tendency continues in later novels by Rutherford, as well as, for example in Norfolk’s novels. It seems interesting to investigate the nature of these blurred genres, and how the concept of the place changes.

3. Nataliya Polosina (Lomonosov Moscow State University, Russia, netalie<at>yandex.ru)

Urban Experience and Modern Subjectivity in Late Victorian Poetry

Sharing the general interest in Victorian urban spaces the paper contributes to the discussion by taking poetry for its material. Dating back to Benjamin’s canonical study of Baudelaire the French poetry has received much scholarly attention as a source of insights into the paradoxical relationship between urbanism and modern sensibility. Meanwhile, the same interest towards the British literature of the time has been almost exclusively focused on prose writing. My claim is

that the late Victorian poetry has much to reveal about “the irrevocable transformation of the very fabric of modern existence” in the largest of the 19th century metropolises. The paper suggests a reading of several collections of poetry where the London experience is thematized and reflected upon in various genres and modes of diction: *A London Plane-Tree* by Amy Levy (1889), *London Voluntaries* by W.H. Henley (1893), *London Nights* by Arthur Symons (1895), *London Visions* by Lawrence Binyon (1896, 1899). My reference point is the classical work by Simmel, *The Metropolis and Mental Life* (1903), that comes from the same fin-de-siècle cultural context. What I take from Simmel is a) his fundamental concern for the destiny of the individual in the modern city; b) his link of individualism with “culture” which he conceives in terms of refined “subjectivity” and opposes to the “objective” impersonal forces of encroaching “civilization”; c) his dialectical vision of the modern city that both grants and frustrates unprecedented opportunities for freedom and self-perfection.

4. Carla Fusco (University G.D’Annunzio Chieti-Pescara, Italy, carla.fusco<at>unich.it)
Metropolitan Spaces. Victorian London in *City Of The Mind*

The XIX century is acknowledged as the age of transition which sees the transformation of England from an agricultural to an industrial country. Factories outline the new skyline of big cities with their smoky chimneys and above all the rise of slums in the outskirts create and extension of the urban space. What also characterizes this urban modification is the appearance of the crowd on the city scenario. An anonymous and alienated crowd wandering in the city represents a significant change towards a more modern concept of living. London becomes the epitome of this revolution. This transient characteristic remains constant through times. Identifying transitoriness as a central and temporal trope is indeed the purpose of the neo-Victorian stories too in which past and present real and imaginary coexist simultaneously. This is the first cue of Penelope Lively’s novel *City of the Mind* (1991) where the city is London while the mind belongs to the protagonist Matthew Halland, an architect involved in the restoration of some historical buildings. This the starting point of Halland’s wandering and musing about London. The aim of my paper is to show how this evocative London tour can also provide a convincing and fascinating narration of human history in London oscillating between a dichotomic feeling of wonder and anxiety.

5. Sinem Oruç (Middle East Technical University, Turkey, sinoruc<at>metu.edu.tr)
Urban/Rural Dichotomy and Its Change: Victorian Fiction Analyzed through Spaces in *Great Expectations* and *Tess of the D’Urbervilles*

Space in the works of Victorian Fiction offers great insight into social and economic conditions at that time. The Victorian Era can be named a “spectacular” period that placed great value upon seeing and being seen. In line with this idea of spectatorship, the nation presented and sustained its vision as a wealthy and powerful state to other countries through promotion of representative spaces such as The Great Exhibition and The Crystal Palace. In addition to these landmarks, space represents the effects of the Industrial Revolution and the social changes in its aftermath both in urban space and rural space. Victorian fiction has reflected and steered the views on urban and rural spaces widely because urban/rural distinction was a pressing issue at that era. For the purposes of exploring urban and rural space in Victorian fiction, *Great Expectations* and *Tess of the d’Urbervilles* are suitable works in that both novels entail the protagonist’s departure from their home located in a rural space, moving to an urban space and return to home although the

paths of the protagonists are very different from each other. Additionally, *Great Expectations* and *Tess* belong to different periods of Victorian fiction. An analysis of these novels is expected to reveal the changing paradigms in urban/rural dichotomy and the perception and significance of urban and rural spaces. It can be argued that the differences between *Great Expectations* and *Tess* in terms of urban/rural dichotomy and spaces in these novels reflect the shift from realism to proto-modernism, which will be analyzed from the aspect of individual, socio-economic issues and perception of nature.

S45: Shell Shock in Modernist Fiction

Thursday 2nd September, 10:30-12:30 and 15:30-17:30

Co-Convenors:

Armela Panajoti (University of Vlora, Albania, armelap@assenglish.org)
 Angelika Reichmann (Eszterházy Károly University, Hungary, reichmanna@gmail.com)

This seminar focuses on shell shock, a puzzlingly physical condition of anxiety affecting many soldiers during WWI, not only as a physical, mental and psychological state but, most importantly, as a literary representation. It aims to discuss the various forms of shell shock, literal and non-literal, and question how WWI contributed to the expression of modernist moods and literary imagination on the whole. Potential participants are invited to discuss any of the following:

- Representations of shell shock and war trauma(s)
- The shell shocked individual, self and the world
- WWI and the post-war period
- Modernist isolation, fragmentation, disillusionment, alienation and WWI
- Post-war private and public lives

Slot 1: Thursday 2nd September, 10:30-12:30

1. Andrea Sáenz R. (Universidad Autónoma de Barcelona, Spain, andrea.saenzr@e-campus.uab.cat)

“Not-Writing” About War When Writing About War: Diversion and Indirection in Virginia Woolf’s *To the Lighthouse*

Kate McLoughlin (2011) states that the representation of war is inherently *anxiogenic* since conflict resists depiction but it also demands it. Therefore, she argues, one of the literary responses to the inadequacy of language to portray such a traumatic event as war is “not-writing” about it. In *To The Lighthouse* (1927), for example, Virginia Woolf— a war victim herself— portrays the story of the Ramsay family before and after the breakout of the Great War, without any direct depiction of conflict, leaving war in the distance. In this paper, however, I will examine Woolf’s particular approach to war in which the employment of several diversionary tactics may suggest a deliberate intention to overcome the anxieties of representing what had seemed so far unrepresentable. In the light of this, I believe that through fragmentation, and silence Woolf attempts to divert attention away from the main action with the inevitable result that the true target, the war, eventually becomes clear.

2. Linara Bartkuvienė (Vilnius University, Lithuania, linara.bartkuviene<at>flf.vu.lt)
Virginia Woolf and the Great War. Shell Shock: who is there to give an account of oneself?

The paper will look into shell shock from a three-fold perspective: first, as the analysis draws on Michel Foucault's views on bio and psychiatric power (*Society Must be Defended*, etc.) and Judith Butler's ethics of precariousness (*Giving an Account of Oneself*, etc.), it will seek to answer the question of how the narrative of *Mrs. Dalloway* (in particular) (artistically and politically) approaches the varying degrees of mental breakdown as a consequence of collective and individual post-war trauma. The analysis will extend its focus in examining where the need for having one's self-identity suspended comes from, and if one's identity is suspended, how does one remain recognizable by normative discourse as it is enacted by the medical and military, legal and political system (*Thee Guineas*)? How does one give an account of oneself so as to be recognizable? What happens if this account remains outside the frames of normative (medical and military, etc.) recognition? Second, the paper will read shell shock as a metaphor for the narrative that seeks to find its way to account for the lived experience so as to verbally (and metaphorically) give voice to the unsaid, to the troubled and chaotic mind shamed by a sense of failure (Clarissa, Septimus). Thirdly, shell shock will serve as a metonymic common denominator between appearances and reality with a focus on analytical philosophy and its method of logical atomism, as formulated by Bertrand Russell, a member of Bloomsbury group, and its odd affinities with the epistemology of Virginia Woolf's aesthetics.

3. Mariglina Meminaj (University of Vlora "Ismail Qemali", Albania, mariglina.meminaj<at>gmail.com)

Roland Zisi (University of Vlora "Ismail Qemali", Albania, roland.zisi<at>univlora.edu.al)
Shell Shock and Time in *Mrs Dalloway*

Shell Shock and the problems related with it in post-war English society are revealed in Virginia Woolf's *Mrs Dalloway* through the experiences of Septimus Smith. The atmosphere surrounding the two characters, Clarissa and Septimus, bear the mark of spiritual death, crisis, and lack of prospective.

The aim of this paper is to examine, through an analysis of the narrative, this phenomenon as well as time in the novel, which, as Ricoeur points out in *Time and Narrative* (1990), is such an important literary means there that he considers *Mrs Dalloway* a novel about time. At first sight, the novel's time appears to be a historical post-war time. For the characters, though, time is lived as an overstretched unbearable present, devoid of natural hope about the future. On the other hand, the novel's time is the time of the individual who returns over and over again to the past, as their only option. In such a timeline, the future is beyond imagination, which is why the characters avoid it by only coping with the present through their past reminiscences and traumas. Big Ben, which periodically marks a real present, is the mark of the novel that signifies the characters' everlasting challenge and their strife with society and time, a challenge that in Septimus Smith's case is won by death.

4. Jakob Summerer (Albert-Ludwigs-Universität Freiburg, Germany, Jakob.Summerer<at>gmx.de)

“Strangeness had come into the House”: Shell Shock and Gender in Rebecca West’s *The Return of the Soldier*

This paper discusses the representation of shell shock in Rebecca West’s *The Return of the Soldier* (1918). In particular, I am interested in three separate but interconnected aspects of this textual representation. Firstly, through a discourse analysis of wartime medical literature on shell shock, I establish in what shape the medical discourse found its way into West’s novel and consequently into the public sphere. Secondly, seeing that shell shock was perceived as exclusively affecting men during and after the First World War, I focus on instances in the text that depict the complex relationship of this gendered mental illness and the dominant modes of British masculinity. At the same time, West’s choices in regard to setting and point of view also demand a discussion of the novel’s portrayal of British femininity in the context of shell shock. Finally, a stylistic and narratological analysis of the novel will reveal the formal aspects of West’s fragmented and elliptic representation of this mental disorder and its effects on the British soldiers and their environment. The investigation of these different elements of literary shell shock reveals the intertwined and dynamic relationship between the medical discourse and British masculinity in *The Return of the Soldier*, as well as the great versatility and adaptability of the modernist form in the face of mental and cultural disruption.

5. Maria-Ana Tupan (University of Alba Iulia, Romania, m_tupan<at>yahoo.com)

Shell-Shock: Discursive Negotiations and Fictional Representation

The present paper discusses the thematization of shell-shock in post-war novels by Virginia Woolf, Rebecca West and Ernest Hemingway, which, despite the common topic, differ wildly in point of narrative structure, character construction and representation. Our reading is meant to disentangle the narrative threads woven into each novel and account for the incompatible figures emerging in the end. How does choice of narrative voice (centres of consciousness, unreliable narrator, first-person or omniscient narrator ...) influence representation? Or the ontogenesis of the novel (origin in psychoanalytic papers read to conferees in Budapest, including military officials, personal experience, or fictional experiment)? What are the effects of poetic operators in the shaping of the plot (modernist planes in relation, or the economy of a narrative style acknowledged as source by American minimalists of the later twentieth century)? New Historicist approaches to discursive negotiations and narrative theory are called upon in this revisionist study of a number of canonical modernist novels.

Slot 2: Thursday 2nd September, 15:30-17:30

1. Angelika Reichmann (Eszterházy Károly University, Hungary, reichmanna<at>gmail.com)

Trauma, Muteness and Remembering: Shell-shock and Narrative in *Parade’s End*

The present paper discusses Ford Madox Ford’s tetralogy, *Parade’s End* (1924/28), with a special focus on shell-shock and related narratological aspects of the text. Taking my clue from Wyatt Bonikowski’s Freudian-Lacanian interpretation of shell-shock (the death drive) as a structuring

principle behind Ford's, Virginia Woolf's and Rebecca West's respective modernist texts (2013), I aim to discuss the compulsive-repetitive pattern of storytelling prevalent in *Parade's End*. Central to this pattern is a scheme Bonikowski associates both with attempts to narrate traumatic events and the delayed decoding of Ford and Joseph Conrad's impressionism: occasionally huge gaps in the chronological sequence of events, which parallel the amnesia caused by shell-shock, are followed by a nonlinear retrospective narrative of fragmentary nature. This narrative invariably leads back to a traumatic event, whether it is a domestic or war scene, which, however, is never fully revealed. In other words, while *Parade's End* obsessively tries to approach traumatic kernels, voluntary and/or forced muteness, an inability to communicate, which is symptomatic of the shell-shock experience, remains a crucial component of the text's narrative technique. It is in this context that the paper aims to reinterpret crucial aspects of the novel sequence's ending: the thematic presence of muteness – Mark Tietjens's mysterious illness – and the muted (repressed) motivation of the tetralogy's "villain," Sylvia Tietjens, to ruin Christopher Tietjens and his family.

2. Armela Panajoti (University of Vlora "Ismail Qemali", Albania, armelap@assenglish.org)

Shell-(w)holed humanity: A reading of desertion in "Court-Martial"

In "Court-Martial", a story about Mason, a married 35-year-old clerk, father of a small son, who unwittingly but voluntarily enlists in the army out of an impulse to overcome his childhood physical and emotional feebleness, Alfred Noyes tries to restore the dignity of and express sympathy for deserters of war. In the story, three successive episodes, leaving behind a drowning soldier in mud because his company could not be delayed, witnessing the death of a fellow soldier, and, eventually, falling into a shell-hole full of human remains lead Mason to desertion. His childhood weak nerve reemerges and he breaks down. His court trial points out the difference between civilian conventions and martial laws. In my reading of this story, I will try to demonstrate how Mason's civilian impulse is confirmed by his breakdown in the shell-hole and his humanity comes to fullness when he decides to desert the military machine. The irony of his condemnation, desertion for cowardice, is mouthed by the man who once recruited him who affirms the cold "inhumanity" to fellow countrymen.

3. Marta Lucari (Università di Roma "Tor Vergata", Italy, marta3791@hotmail.it)

"Vitality shows in not only the ability to persist but the ability to start over": The World War and the Gender Ideology in *Tender Is the Night* by Francis Scott Fitzgerald

"World War I changed the human universe, quite literally. [...] It brought about fundamental change in governmental structures and social foundations [...] all of which Fitzgerald lived to see."¹ This paper will focus on the question of the war and the gender ideology in *Tender Is the Night* by Francis Scott Fitzgerald. *Tender Is the Night* cannot be categorized as a historical novel in the strict sense, but we can find numerous references to the semantic field of the war. The war's trauma is commonly associated with the so-called "shell-shock", in our specific case, Dick Diver, the protagonist of *Tender*, serves the USA as a military psychiatrist, but not as a fighter, so apparently he seems to have been spared all the traumatic consequences that ensued, but Fitzgerald in the novel seems to suggest the exact opposite. We will see as Dick's guilt of survivor and his

¹ Milton R. Stern, "Tender is the Night and American history", in Ruth Prigozy (edited by), *The Cambridge Companion to F. Scott Fitzgerald*, Cambridge University Press, New York, 2002, pp. 103-104.

war's nightmares are typical examples of the kinds of traumatic reenactments typical among shell shock sufferers. Moreover, Dick as a psychiatrist is therefore well aware of these psychological implications when ironically self-diagnosing a non-combatant's shell shock, he is also identifying himself as womanish at the same time.

4. Torunn Skjærstad (Inland Norway University of Applied Sciences, Norway, torunn.skjarstad<at>inn.no)

First World War literature in the English language classroom

The British Poet Laureate (1999-2009) Andrew Motion said at the eightieth anniversary of the armistice that the “memories of the First World War are still endlessly pondered and transformed in the minds of those born long after it ended... Those guns may have fallen silent..., but their echoes neither die nor even fade away” (38). This paper examines the role of these echoes by reviewing what the First World War literary representations might offer English language teaching (ELT) in Norway. It takes the concept of historical literacy as its point of departure, emphasising that historical literacy concerns people's understanding of the pasts and individuals' ability to navigate the world. Encountering literary representations of the past has been suggested as a valuable disciplinary history method to use in a language learning setting (Maposa and Wassermann, 2016), and that learning from literature to develop historical literacy may enhance pupils' literacy skills in general, as well as contribute to the development of citizenship and encourage democratic processes (UN). In this paper, I therefore present a literature review putting forward the purpose(s) that literary representations of the First World War may serve the development of pupils' historical literacy in ELT in Norway.

S46 Literary Studies after the Spatial Turn

Thursday 2nd September, 10:30-12:30, 15:30-17:30, Friday 3rd September, 10:30-12:30

Co-Convenors

Prof. Michael C. Frank (University of Zurich, Switzerland, michael.frank<at>es.uzh.ch)

Prof. Johannes Riquet (Tampere University, Finland, johannes.riquet<at>tuni.fi)

The “spatial turn” in the humanities and social sciences involves both (1) a renewed interest in spatiality as a social and cultural phenomenon and (2) a socio-constructivist reconceptualisation of space itself. Literary scholarship has played a crucial part in these developments. While spatial concepts originating from literary theorists have had remarkable transdisciplinary careers, the field of literary studies has, in turn, adopted spatial approaches from other disciplines. We invite contributions that take stock of the spatial turn and critically (re-)assess its potentials. At the same time, this seminar aims to challenge current space-oriented approaches by pushing beyond their limitations – for instance, by exploring the material and experiential dimensions of space.

NB: There will be no live presentations; papers will be shared in the form of manuscripts or pre-recorded presentations prior to the conference. We will use the sessions to discuss the papers. Please contact the convenors via e-mail if you would like to participate in the seminar. We will then provide the necessary links and passwords.

Slot 1: Thursday 2nd September, 10:30-12:30: Imaginative Geographies

1. Seminar Opening & Introduction

2. Nicoletta Brazzelli (University of Milan, Italy, nicoletta.brazzelli@unimi.it)
Going Beyond: The Representation of Extreme Places in Theory and Practice

In my paper, I intend to focus on the intriguing notion of extreme place. This concept allows us to discuss one of the crucial issues and challenges concerning spatial representation: the role of the point of view, which, during and after the “spatial turn”, has been fundamentally Eurocentric and obviously anthropocentric. On the one hand, such a perspective is limited, as an ideologically oriented approach has been pursued by scholars; on the other, it is inevitable, as space is always subjective and “felt”. Cultural geography (deeply influenced by Denis Cosgrove) is probably the discipline that has better explored these questions. The idea of the extreme becomes a tool for defining and redefining personal and national identities, and for revisiting the connections between the centre and the periphery. Spaces “at the end of the world”, “off the map”, are geographical goals as well as literary and symbolic sites. Textual Patagonia (especially Bruce Chatwin’s and Paul Theroux’s) can be used as an example of how extreme places shape literary texts and how literary texts shape extreme places. Patagonia takes the form of a collage accumulating or juxtaposing local and global discourses. Ideological and rhetorical narratives create Patagonia as an imaginary geography, figured as the outer limit of a global order and as a land at the antipodes of the known and “civilized” world; in this sense, it defies the ordinary spatial knowledge and perception.

3. Jos Smith (University of East Anglia, United Kingdom, jos.smith@uea.ac.uk)
The Engendering of Space: Narrative Entanglements of the Human and Nonhuman

In *Down to Earth*, Bruno Latour proposes a new “Terrestrial” politics that dismantles the uneasy opposition of “Local/Global”. The “new climatic regime”, he argues, demands that we shift from a modernist historical trajectory governed by a “system of production” to a more grounded “system of engendering” based on recognising relations, dependencies and co-existences, especially those that operate across human and non-human boundaries. This paper explores this demand and considers its implications for the spatial turn, so profoundly influenced by Lefebvre’s *The Production of Space*, asking instead “what would *the engendering of space* look like?”

In doing this, it reads two literary texts that take human/nonhuman relations seriously, exploring narrative spaces of painful, dependent, uneasy and innovative entanglement – Eleanor Passarello’s *Animals Strike Curious Poses* and Richard Powers’ *The Overstory*. Such entanglements suggest a literary space based not on “points of view” so much as “points of life” (Latour). These texts make starkly apparent what Latour calls “a situation of war” that “some people see everywhere [while] others ignore”. The paper also deploys Vinciane Despret’s notion of “*agencements*” as a way of thinking about the ethical demand that such entanglements of adjacent agency make on the reader.

4. Anna-Tina Jedele (Tampere University, Finland, anna-tina.jedele<at>tuni.fi)
Climate Change and Place in John Lanchester's *The Wall* (2019)

Faced with ongoing climate crises, debates about literature and the environment have gained new urgency. As knowledge about the interconnectedness of ecosystems increases and globalization connects societies all over the world, the spatial elements of literature become all the more pertinent. Progressive settings in stories about such a global phenomenon therefore require constructions of places that take these manifold interconnections into account. However, western environmentalism traditionally conceptualizes place in terms of spatial closeness, rootedness, homogeneity and independence (Heise 2008), which seems inept to encompass the global scope of the issue. It is precisely this large scope that presents a challenge to novelists and the genre of the novel itself (Ghosh 2016; Trexler 2015). While geographers such as Doreen Massey have brought forth constructive notions of place that acknowledge the increasing interconnectedness, some novelists envision the climatically changed world in more a reactionary fashion.

John Lanchester's *The Wall* (2019) demonstrates how the insistence on perceiving the UK as a bounded place set apart from the rest of the world prevents not only a realistic, multilayered depiction of a place in the middle of a climate catastrophe but also renders impossible a hopeful future in times of environmental destruction. By looking at the depiction of the UK and characters' reactions to this bleak and bounded place, I will outline the implications of the novel's refusal to integrate its setting into global social and ecological networks onto the spatial challenges that climate change poses to novelists both on the content and formal level.

5. Kirsten Sandrock (University of Göttingen, Germany, ksandro<at>uni-goettingen.de)
Border Studies, Spatiality, and the Symbolic: Anna Burns's *Milkman* (2018)

The proposed paper looks at the relationship between border studies, spatial approaches and the symbolic by exploring the role of spaces and spatiality in Anna Burns's novel *Milkman* (2018). Although clearly set in Northern Ireland during the Troubles, the novel avoids the use of any geographical locations, historical references or any other specifying system that we usually associate with spatiality. Instead, it offers a purely symbolic system of orientation that takes on significance not despite but because of its eerie metaphorical nature. The Irish border, in *Milkman*, is not simply a geographical, cultural, political or religious construct. It is a site of difference that exists anywhere and everywhere, not only in the physical realm but above all in the realm of thinking and speaking. The proposed paper takes its discussion of *Milkman* as a starting point to think about the epistemological realities of borders, and also about what we might be able to gain by refocusing on language and the symbolic as a central constituent of socio-constructivist approaches to space.

Slot 2: Thursday 2nd September, 15:30-17:30: Watery Spaces

1. Ursula Kluwick (University of Bern, Kluwick, Switzerland,
ursula.kluwick<at>ens.unibe.ch)

Virginia Richter University of Bern, Kluwick, Switzerland,
virginia.richter<at>ens.unibe.ch)

Experiencing Aquatic Spaces

One of the most innovative recent interventions in spatial studies has been the shift towards aquatic spaces advocated in the Blue Humanities. Moving from territory to water demands a radical rethinking of space, and a new methodological approach. As programmatic articles (Blum, “Prospect”; Steinberg, “Of Other Seas”) insist, the ocean is not simply a metaphor (of connection, flux, infinity and so on), but an arena of social interaction as well as a fluid, voluminous body that partly eludes human experience, and hence social constructivism. The ocean is also more than a surface – as which it is experienced from ships, from the shore and via satellites – but has depth, force and a three-dimensional materiality (Steinberg and Peters, “Wet Ontologies”; Alaimo, “Violet-Black”). Recent studies emphasise the ocean’s dynamics and agency, and its quality as a socio-natural assemblage in which human labour, incommensurable objects and elemental forces are closely enmeshed (Yaeger). Conversely, rather than positing a detached human subject, these studies assert the corporeal experience of the ocean in various practices such as swimming and surfing, as well as the animality of the human body immersed in water and its continuity with the nonhuman world (Neimanis), its trans-corporeality (Alaimo). In our paper, we want to show how this new epistemology challenges the traditional binary divides between nature and culture, body and mind, humans and other biota. We also claim that our understanding of matter, space, but also culture, identity and subjectivity changes if these foundational concepts are no longer paradigmatically based on land but on the wet, fluid sea. This ‘aquatic turn’ within spatial studies enables reassessments of literary texts, as we will show in our readings of two watery classics: Kate Chopin’s *The Awakening* (1899) and Michael Ondaatje’s *Cat’s Table* (2011). Both novels depict their protagonists’ changing sense of self through their corporeal interactions with water, and engage with the sea as a material force that shapes human lives, as well as a three-dimensional body that is entered and in whose depths human bodies are transformed.

Papers 2, 3, 4: The Poetics of Island Space

This panel presents a book project on the poetic construction of islands in island fictions across media and genres; our goal is to foreground the poetic processes through which islands come to be in literature and audio-visual media rather than discussing islands as tropes for a set of often preconceived and fixed meanings. The book examines how textual islands are conceived through a combination of sensory perception, spatial practice, and mediatisation, and thereby develops a new methodology for reading textual space that is also applicable to other geographical forms. While being attentive to the historicity of spatial and poetic form, Part I primarily systematises the different dimensions of what we call island poetics by drawing on many examples from twentieth- and twenty-first-century island fictions. The chapters of Part II examine classics of island fiction through the method of analysis developed in Part I; the latter’s phenomenological, spatial and medial analyses are complemented by historical theories of perception, (island) space and mediatisation.

2. Johannes Riquet (Tampere University, Finland, johannes.riquet<at>tuni.fi)
The Poetics of Island Space (I): *Utopia* and the Mediation of Geography

This paper, the first in a panel of three, discusses Thomas More's *Utopia* (1516) through the lens of early modern cosmography, geography and cartography, bringing it into dialogue with the writings of Martin Waldseemüller, John Thorie and others. It argues that the interplay of mediality, spatial practice and sensory experience that runs through More's text is grounded in contemporaneous concerns with the mediated experience of geography in the wake of the "discovery" of the New World. This coming together of the spatial and the sensory in the medial is linked to various tensions that are embodied in the figure of utopia: between abstract models of geography and lived experience, between the island as a geometrical ideal and a body, and, finally, between the influence of geography over human actions and the human production of space.

3. Daniel Graziadei (Ludwig Maximilian University of Munich, Germany, daniel.graziadei<at>romanistik.uni-muenchen.de)
The Poetics of Island Space (II): *Robinson Crusoe*, *Gulliver's Travels* and the Production of Absolute vs. Relational Space

This paper, the second in a panel of three, discusses Daniel Defoe's *Robinson Crusoe* (1719) alongside Jonathan Swift's *Gulliver's Travels* (1726). Starting from the premise that these two novels negotiate eighteenth-century debates about the nature of space, we suggest that the island in *Robinson Crusoe* is the product of a Newtonian understanding of absolute space, while the islands encountered by Gulliver in Swift's novel embody a Leibnitzian conception of space as relational, simultaneously critiquing the tendency towards geographical abstraction in the work of contemporaneous geographers like Herman Moll. At the same time, we argue that attention to different forms of sensory perception in *Robinson Crusoe* complicates the island's function as a figure of absolute space and of colonial mastery: in line with material theories of perception by philosophers like John Locke, the island repeatedly seems to enter Crusoe's very body, challenging the Cartesian subject's separation from the space it surveys and maps.

4. Barney Samson (City University of London, United Kingdom, barney.samson<at>city.ac.uk)
The Poetics of Island Space (III): *Treasure Island*, Environmental Determinism and the Uncertainty of Spatial Perception

This paper, the third in a panel of three, discusses Robert Louis Stevenson's *Treasure Island* (1883) in relation to contemporaneous anxieties about the relationship between human agency and the physical environment as evident in the tension between environmental determinism – exemplified by Ellen Churchill Semple's *Influences of Geographic Environment*, which includes a long chapter on island environments – and the idea of human geological agency, present in texts like George Rolleston's "The Modifications of the External Aspects of Organic Nature Produced by Man's Interference." Experienced in radical phenomenological shifts, the island in Stevenson's novel at times seems to generate perceptual experiences (such as smells and tastes) that are linked to infection and disease, and at others to offer exhilarating bodily possibilities for inscription and transformation. Resonating with late twentieth-century debates about space as perception, it

thereby maps an uncertainty about the links between man and environment onto a second uncertainty that pertains to the tangibility – or lack thereof – of space as an external reality.

5. Jopi Nyman (University of Eastern Finland, jopi.nyman@uef.fi)

Mediterranean Borderscapes in Victoria Thompson's *Losing Alexandria: A Memoir*

To address the seminar's focus on new ways of imagining space in literary studies, this paper addresses the role of cultural, ethnic, and civilizational borders and borderscapes in the memoir *Losing Alexandria* (1998) by Australian writer, actor, and psychotherapist Victoria Thompson. The ongoing change in interdisciplinary border studies suggests that the border should no longer be understood as a fixed boundary marker generating binaries such as here and there, us and them, but as a more extensive space that also generates diverse encounters that involve both acts of bordering and debordering, exclusion and inclusion.

This paper is based on an emerging borderscaping approach: Thompson's memoir of life in multicultural and -lingual Alexandria in Egypt is approached in the context of what contemporary border theorists call borderscapes, "zones of varied and differentiated encounters" (Rajaram and Grundy-Warr 2007), which extend beyond the actual border. I suggest that the city of Alexandria – mythologized in modern literature a space of cultural, ethnic, and sexual encounters – is a borderscape as revealed in its negotiations and displacement. Located on the border between East and West, it provides in Thompson's memoir a space for imagining identity and offers moments of "belonging" and "becoming," to use the terms presented by Brambilla (2015). The memoir is act of rememory that attempts to revisit the space of the narrator's family memories as well as the mediated cultural memory of Alexandria in modern writing. As is typical of borderscape narratives, it emphasizes cultural plurality and polyphony.

Session 3: Friday 3rd September, 10:30-12:30: Writing Cities

1. Hanne Juntunen (Tampere University, Finland, hanne.juntunen@tuni.fi)

Reading Space and Time through Rhythmanalysis

This presentation approaches space-oriented literary studies from the viewpoint of time-space. Spatially-oriented thinkers have long fought the Bergsonian idea that space is static, mathematic and representational, whereas time is living and dynamic. However, spatio-temporal approaches, such as Massey's (2005) and Thrift and May's (2001), reveal the artificiality of the division. Especially as the emphasis is laid on the dynamism of space, the question of time cannot be ignored. Space is experienced in conjunction with time, it changes and shifts in time. One effort to consolidate the differences is that of rhythmanalysis originally proposed by Henri Lefebvre (1992). Rhythms are determined by both the space they exist in and the time they exist as. In the framework of rhythmanalysis, time and space are both viewed as dynamic and experiential.

The importance of rhythms for space and time is explored in the presentation through an analysis of Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886). The two titular characters, Dr Jekyll and Mr Hyde, are divided both temporally and spatially, with one being awake at day light and one at night, one having his sphere of life in a nice part of town and one in a bad part. As such, their dynamic is already defined through rhythms. However, rhythms are what truly define their relationship – the rhythm of the human digestive system. When reading the story

and its legacy through the lens of rhythm analysis, we can see the lasting impact of rhythms in culture.

2. Airin Tegelman (Tampere University, Finland, aino.tegelman@tuni.fi)

‘We Do Things Differently Here’: Contemporary Music Memoirs as Narratives of Post-Punk Manchester

As much as music is often regarded as something which possesses no limits, a great number of 20th century music is nonetheless defined by its location. Whether the Merseybeat of Liverpool or the grunge of Seattle, the history of popular music is often obsessed with spatial origins. For instance, the legacy of 1980s post-punk is heavily characterized by the city of Manchester, UK, where various bands and physical venues have become emblematic of the city’s cultural identity. While a number of films and documentaries have tried to capture this era since the early 2000s, the past couple of decades have also witnessed a surge in autobiographical works penned by the performers themselves. These texts, often regarded as the “true” voice of post-punk Manchester, combine individual memories with communal events to present the private and the public dimension of the city – constructing narratives of the imagined self as much as the imagined Manchester. In this presentation I will use autobiographical works of post-punk Manchester to illustrate how contemporary music memoirs can be utilized as a tool for studying this type of cultural spatiality. Focusing on both the methods and the influence of these texts, I will argue that not only do these works become vessels of personal and communal identification, but that the physical location is a key element in producing their narratives of identity and imagination.

3. Andreas Lehtinen (Åbo Akademi University, Finland, andreas.lehtinen@abo.fi)

Manchester as Heideggerian Dwelling in Michael Symmons Roberts’s *Mancunia*

Alongside ‘spatial turn’ criticism drawing explicitly on theorists like Lefebvre, Foucault and de Certeau, a fairly recent development in the literary study of place is the return to the phenomenological topology of Martin Heidegger’s later philosophy. For Heidegger and the theoreticians following in his footsteps (e.g. Jeff Malpas & Jason Finch), a location signifies not a mere geographical site, but instead a contextually-bound mortal experience in which space and place unite. In his 2017 collection of poetry *Mancunia*, the British poet Michael Symmons Roberts (b. 1963) imagines the city of Manchester as such a place. Despite his own interests in spatiality—as seen for instance in his book on the contingent plots between city and countryside entitled *Edgelands* (2011)—there exist, to date, no published literary studies of place in Roberts’s poetry. This presentation aims to open the field by studying the multifarious and mythological Manchester in Roberts’s poetry with the help of the Heideggerian concept of ‘dwelling.’ *Mancunia*, being a collection which overtly connects spatiality with death, is a particularly apt platform for a Heideggerian study, as the philosopher saw dwelling itself as a Being-towards death. While the connection made by Heidegger in “Building Dwelling Thinking” between place, mortality and poetry has been expounded by Jeff Malpas during the 2000s, the link is seldom emphasized in literary studies on place. Here, the theory is developed further and applied to Roberts’s contemporary work of poetry in order to highlight new aspects in both.

4. Meeria Vesala (Tampere University, Finland, meeria.vesala<at>gmail.com)

Digging Toronto: Uncovering the City’s Urban Past through Literature

Historian John Tosh argues that “[a]ll societies look to their collective memories for consolation and inspiration”, and emphasizes that a shared interpretation of the events and experiences of the past is definitive for any social grouping. Despite having witnessed decades of scholarly neglect in literary urban studies, today Toronto shines in fiction and, 227 years after its creation, is rediscovering its material history. My multidisciplinary analysis of Michael Redhill’s historical city novel *Consolation* (2006) combines traditional spatial theory with new locational criticism, looks for similarities between archaeological and literary research, and shows how Toronto myths connect to the imaginative and material qualities of the locale. Evoking the palimpsestic model of the city, the novel addresses Torontonians’ collective identity, recounts the city’s (his)story through multiple acts of digging, excavating and burying, and problematizes the role of official history. Urban theorist Amy Harris calls Toronto writers “archaeologists of memory”, and writes that “by travelling downward” is how we make our way into the city within a city. My research agrees that in order to discuss the buried city, which literature and archaeology are particularly good at doing, we must turn our attention to the ground below.

6. Tereza Topolovská (Charles University, Czech Republic, tereza.topolovska<at>pedf.cuni.cz)

Reading Buildings: The Textual Turn of Architecture as a Complement to the Spatial Turn of Literary Studies

This paper offers an insight into the development of the textual turn of contemporary architectural theory and practice, perceived as a response to the spatial turn embraced by literary studies. The paper has the following objectives: first, to explain and exemplify the nature of the connection between these two contemporary tendencies; second, to summarise different theoretical approaches to the textual turn of architecture drawing on works pioneering and highlighting this practice; and, third, to provide practical examples of the mutual influence and involvement as well as enrichment of the textual turn of architecture and the spatial turn of literary studies.

Architecture is to be seen as a principle of the physical structuring of space, whereas language is regarded as structuring the abstract sphere. What bridges the difference between the two spheres – the physical and the abstract one – is the human perspective. It is because of the nature of human perception that the experience of space and physical forms is no longer understood as separate from other sources of experience such as literature, music, or fine arts. The result of the inclusion of the human dimension and involvement within spatial relations is the liberation of architecture from its purely formal understanding. Where literary studies benefit from the qualities of the spatial turn, architectural criticism is to be seen as implying the epic nature of buildings, inviting us to their reading.

S47: Seminar cancelled

S48: Writing on the Move: The Conditions of Writing during / about Travel
Tuesday 31st August, 17:00-19:00 and Wednesday 1st September 10:30-12:30

Co-Convenors:

Tim Hannigan (Athlone Institute of Technology, Athlone, Eire / Republic of Ireland, thannigan<at>ait.ie)

Samia Ounoughi (Université Grenoble Alpes, France, samia.ounoughi<at>univ-grenoble-alpes.fr)

We invite reflexions on the conditions in which travel writing is produced and the effects of these conditions, both on the narrative discourse and on the travel itself.

One can write from a vessel (a ship, an aeroplane, a train), a mode which implies an immediate conveyance of the experience. Does this render the narrative richer or more accurate? How much does the writing take from the travel experience? Can both processes be fused? In other instances, the mode of travelling (mountaineering, cycling, even walking) may be so demanding that there is no opportunity for writing in the moment. As Jean Viviès reminds us of ‘travel’ and ‘travail’ share an etymology.

Slot 1: Tuesday 31st August, 17:00-19:00

1. Béatrice Blanchet (Lyon Catholic University, bblanchet<at>univ-catholyon.fr)

“On foot to Constantinople”: Liminality, transgression and intercultural encounters in *A Time of Gifts* by Patrick Leigh Fermor

My contribution investigates narratives of geographical and temporal boundary crossing in *A Time of Gifts* (1977), a travelogue depicting a pedestrian journey undertaken by British author Patrick Leigh Fermor across Central Europe in 1933-1935. In *A Time of Gifts*, walking invokes timelessness: the confrontation with the unfamiliar is frequently mediatized through the lens of cultural analogies, conjuring up references to Brueghelian landscapes and Shakespearian Bohemia. But the reflexive practices associated with walking also create contingent “spaces of enunciation” (Certeau, 1994) that subvert existing representations of identities and alterity. In Fermor’s narrative, contemporary political boundaries are superseded by alternative thresholds such as the Danubian bridges whose crossing (imbued with desire and anxiety) materializes transgressive impulses. *A Time of Gifts* has been published more than forty years after the completion of Patrick Leigh Fermor’s journey across Central Europe. The delay between the original experience by a nineteen year-old dropout and subsequent redrafting by a mature man reveals the trials of the journey (involving the loss of travel diaries) as well as the tragedies of WW2 and the Cold War divisions. This multilayered and polyphonic narrative is consequently imbued with nostalgia, illustrated by the haunting figure of the parallax (Moroz, 2016). Blurring the boundaries between past and present, home and away, this tribute to a bygone cosmopolitan Europe epitomizes postcolonial concerns with displacement while outlining the ubiquity of liminal spaces in contemporary narratives of self and otherness.

2. Kelly Hall (Cedar Crest College, United States, Kelly.Hall<at>cedarcrest.edu)

Writing from the Ice: An Examination of Travel Writing in Modern-Day Antarctica

Antarctica can be a harsh place. It’s the highest, driest, windiest, coldest continent, and the few people who go there for work, research, or adventure, are an eclectic mix of individuals with many

interesting stories to share. The people there work a great deal and yet still find time for creative pursuits.

Many books have been written about Antarctica by journalists, station employees, adventurers, and historians—all of whom had time to edit their work back home before publication. However, little research has been undertaken on how current workers and scientists in Antarctica compose their personal and professional travel writings while working there. This presentation will explore both post-Ice edited works and those composed on Ice.

This presentation will explore the various forms of travel writing being done at research stations, how that writing is shared, and to what extent a reader would consider the work ‘literary.’ This will include: an examination of published books and the *Antarctic Sun* newspaper, a description of and excerpt from McMurdo’s Writing Contest (a fun contest with a giant reward), examples of poetry read at the Women’s Soirée, as well as postcards, hand-written letters, and an excerpt from my own published article.

3. Tim Hannigan (University of Leicester/Athlone Institute of Technology, Eire / Republic of Ireland, thannigan@ait.ie)

“Did They Even Go There?": Latent narrativity and projected journeys in commercial travel guidebooks

As utilitarian texts, commercial travel guidebooks (Lonely Planet, Rough Guide etc.) are not generally viewed as having “literary” status. This paper considers the radical shifts in guidebook production of recent years, prompted by the industry’s financial contraction and the ready availability of online information. Many 21st-century guidebook editions are researched by “desk updaters” who are no longer paid to visit the destination in question, but who check existing details and produce new content at a distance, and who may, in the most extreme cases, never even have visited the place in person.

Guidebooks typically feature suggested itineraries – “ten days along the Mekong River”; “three days in Paris”; “two weeks on the Silk Road”. Unlike the bulk of guidebook content, these sections do use a narrative form (though usually with a second-person imperative mode – “Next, travel south along the river...”). The itineraries may well have been constructed by an author who has never made the trip in question. They are still forged from empirical input, but rather than direct personal experience of the destination, this may consist exclusively of maps, Google images and street-views and YouTube videos, as well as the mediated accounts of other travellers. The paper considers the question of whether this empirical grounding is sufficient to qualify these texts as “travel writing” without an actual journey having taken place – leading to the further question of what actually constitutes a journey – and thus what constitutes “travel writing” – in the digital era.

Slot 2: Wednesday 1st September, 10:30-12:30

1. Monika Kocot (University of Lodz, Poland, monika.b.kocot@gmail.com)

Moving Between Modes. Robert Macfarlane’s and Kathleen Jamie’s Journeys on Foot and in Time

The paper will discuss journeys on foot and in time in Robert Macfarlane’s *Underland* and Kathleen Jamie’s *Surfacing*. It could be argued that both authors are fascinated with walking and the notion of “deep time.” This is why it would be interesting to compare and contrast the ways in

which they interact with the land, and the modes/tones/emphases of their stories. In order to do so, I will try to investigate complex relations between landscapes and mindscapes. Journeys “in time” in the title of my presentation will also point to intriguing, and often dynamic, links between places/landscapes and personal memories; most importantly, “in time” will refer to the length of the post-editorial process (in Macfarlane’s case, we are speaking of six years). I will also discuss the importance of paratexts such as the book cover, epigraphs and/or selected pictures which open a given narrative, and last but not least (especially in Macfarlane’s writing practice) notes listed at the end of the book.

2. Gemma Lake (University of Portsmouth, United Kingdom, gemma.lake<at>myport.ac.uk)
Affective Gender: Navigating the unknown in contemporary female solo travel writing

Written fifteen years apart, Dervla Murphy’s *In Ethiopia* and Rosemary Mahoney’s *Down the Nile* represent two very different experiences of women travelling alone. For Murphy, being a woman is advantageous, endearing even, among the local men and women of the Ethiopian Highlands; for Mahoney, it is cumbersome and problematic, particularly in a fisherman’s skiff on the River Nile in Egypt. Both demonstrate how gender impacts on the contemporary female solo travel experience in different ways. This disparity between gender representation in women’s travel writing is further problematised by Murphy’s reasoning that travelling on foot, rather than by bike, in an ‘unknown country’ is the root cause of her vulnerability under the locals’ ‘suspicious gaze’, and not her gender. Rather than reductively referring to gender essentialist, polarised assumptions about women travelling alone, Murphy elicits other cultural and environmental influences from her experience and in so doing demonstrates a more dynamic understanding of her environment and the ways in which she affects, and is affected by it. Though ostensibly accounts of two very different environments, *In Ethiopia* and *Down the Nile* offer valuable insight into the myriad reciprocal influences and capricious undercurrents of human-environmental interaction. This paper focuses on the lived, everyday experiences in contemporary female solo travel writing and, through the analysis of internalised manifestations of affect, simultaneously interrogates the role of gender identity in, and its bearing on, their solo exploration of space.

3. Dan Horatiu Popescu (Partium Christian University, Romania, dhpopescu<at>yahoo.com)
Writing Travel in 1938 Romania: Bugs and Anti-Semitism

In 1938, when Harold Webber Freeman undertook his travel *by bicycle* throughout Romania, Patrick Leigh Fermor had been living there for almost three years, apparently unaware of the underground upheavals of the time. Fermor was going to write only a few pages on this prolonged experience, reserving his *remote* – in terms of time and space –, *testifying* for the interval he actually *walked*, i. e. 1934, as materialized in *Between the Woods and the Water*.

In 1938, Sacheverell Sitwell published his *Roumanian Journey*, based on his one month *travel by car* experiences in 1937. Sitwell offered his English readers a generally positive perspective on realities encountered, probably feeling indebted to the cosmopolitan Romanian princess who had invited him. On the other hand, his insistence on the picturesque of the marginals gave way to accents of anti-semitism that used to be common in the pre WWII Europe.

Once considered a Thomas Hardy of the 1930s (for his native Suffolk), Harold Webber Freeman took advantage, in 1938, of travelling in a way that provided another perspective in capturing the landscape and interacting with people. In a type-written draft that, for mysterious reasons, he never

got to publish, the *bicycle* itself became a narrative prop in exposing harsh facts, overlooked by the two writers previously mentioned. As for the end product, one could add to the *time for living* and the *time for testifying about living*, as identified by Camus, the *time for editing* as unavoidably significant for its acquiring a *literary* status.

4. Julia Szoltysek (University of Silesia in Katowice, Poland, julia.szoltysek<at>us.edu.pl)
How to Disembark Completely: Annemarie Schwarzenbach's and Ella Maillart's Afghan Journey (1939)

In 1939, when the world was but a step away from the irreversible, Ella Maillart and Annemarie Schwarzenbach, two young Helvetians, dragged two typewriters and a stack of single-malt whiskey to the trunk of an old Ford, and set out from the rural Engadine towards the Geneva motorway, heading for Kabul. They were no novices: both keen and experienced drivers, they stepped on it with an assuredness of rugged roadmen, ready and raring to go.

As affluent intellectuals who were quite well-connected in the world, Schwarzenbach and Maillart represent a different order of migrants or exiles than the refugees of today; nevertheless, theirs is a record of transitioning amidst a double crisis – the global and the personal, which they dared to tackle on their own terms. In the present paper, I wish to shed light on modes of arrival as escape/departure as deliverance which they negotiated and which marked them off as, at once, representatives of the 'leisure classes' of old, and harbingers of the tragic heroes of today's grey zones.

S49: Behind Closed Doors: Reconfigurations of Domestic Architecture and Gendered Spaces in Contemporary Indian Literature in English
Monday 30th August, 16:30-18:30

Co-Convenors:

Elisabetta Marino (University of Rome "Tor Vergata", Italy, marino<at>lettere.uniroma2.it)

Daniela Rogobete (University of Craiova, Romania, dani.rogobete<at>yahoo.com)

According to Bachelard, "the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace" (*The Poetics of Space*), but it also shapes our understanding of reality, of the surrounding world and our relation to it. Our seminar focuses on various strategies of mapping and representing domestic spaces and the relationships that shape their human geography, in the context of the social, political and cultural changes that redefine gender binarism in modern India. We welcome proposals mostly analysing the correlation between the ever new dynamics of gendered domestic spaces, and the contemporary architectural reconfigurations of the "house" in recent literary productions.

1. Natacha Lasorak (École Normale Supérieure de Lyon, natacha.lasorak<at>ens-lyon.fr)
Imagined Houses in Amitav Ghosh's *The Shadow Lines* (1988)

Amitav Ghosh's second novel, *The Shadow Lines* (1988), is a narrative of crisscrossing displacements epitomised by the titles of its two parts, "Going Away" and "Coming Home", whether 'away' and 'home' refer to Dhaka, Calcutta, Delhi or London. Houses often come into focus despite the international trajectories the novel depicts, and critics have rightly underscored

the alternating focus on local and global as a rooted form of cosmopolitanism. Behind the shape of roofs and the arrangement of walls, images of the nation and society pervade domestic spaces and with them, gender representations. Therefore, the way some of the novel's women characters relate to images of the house questions their acceptance of the roles they are given not only in the house but also in the world. Focusing on an Indian family settled in Calcutta and a British family living in London, whose relationships strengthen across generations, the novel leads us to visit or revisit the houses in which the characters evolve, sometimes in uncanny repetitions that the non-linear narrative emphasizes. Houses undergo sharp observation under the eyes of the narrator's uncle Tridib; their walls are redrawn under the fingers of his cousin Ila while she plays "Houses" with the narrator; their tales are told as his grandmother Tha'mma remembers them. Through the lines which are erased, accentuated or interrupted, the differences in the reappropriation of the domestic space through imagination invites us to see how they question gender distinctions.

2. Elisabetta Marino (University of Rome "Tor Vergata", Italy, marino<at>lettere.uniroma2.it)

On the Threshold: Gendered Spaces in *Home* by Manju Kapur

Starting from her first, award-winning novel, *Difficult Daughters* (1998), Manju Kapur has always chosen to focus her narratives on the controversial condition of women in the context of Indian patriarchal society. Moreover, her characters' struggle to balance tradition and modernity, their attempts at reconciling the demands of their families and their own individual aspirations, have often been reflected in the tension between the spaces women are entitled to inhabit and those from which they are supposedly excluded. This essay sets out to explore the way physical and metaphorical thresholds are trespassed in Kapur's *Home* (2006). As will be shown, family values symbolically identified with domestic spaces are challenged and transgressed to attain the freedom and self-fulfillment the characters long for.

3. Ecaterina Patrascu ("Mihai Viteazul" National Intelligence Academy, Bucharest, Romania, catipatrascu<at>gmail.com)

The Difference of the Same: Heterotopic Spaces in Arundhati Roy's *The Ministry of Utmost Happiness*

Spatiality, temporality and identity interrelate in shaping imagined worlds and creating literary works. Arundhati Roy's *The Ministry of Utmost Happiness* is no exception to this dynamics, and reflects upon the workings of Indian contemporary societal construction, with a focus on the divergent identities, the out-of-the-law lives that, though apparently particular cases, do make part of the daily life of a society that is struggling between patriarchal, traditional hegemony and the all too human course of diversified identities. Roy's special protagonists, Aftab turned Anjum, a Hijra, and Tilo, an elusive entity, inhabit heterotopic spaces: the Khwabgah – liberating sleeping quarters, the graveyard – life vanity turned living safety, the Kashmiri Shiraz cinema – the theatre transformed into interrogation center. All these thirdspaces become alive and meaningful as they construct themselves out of the characters' growing identities. The process of self-definition in the case of the two characters is mutually dependent on the architecture of the spaces they inhabit and, at a larger scale, portrays how Roy reflects on the natural multiplicities that define the social structures of contemporary India. Accommodating the different in terms of identity is possible by envisaging the inherent normality of fragmentarity as a common space.

4. Daniela Rogobete (University of Craiova, Romania, dani.rogobete<at>yahoo.com)
**Genie of the Gutter: Labyrinthine Spaces and Conflicting Intimacies in Deepa Anappara's
*Djinn Patrol on the Purple Line***

Djinn Patrol on the Purple Line, Deepa Anappara's much acclaimed and awarded 2020 novel, builds up a labyrinthine spatial structure with parallel spaces that mirror one another in a continuous game of reflections and *trompe l'oeil*. The story told by Jai, a nine year-old child who lives in a *basti* (slum settlement), though spiced up with humour and irony, with freshness of perspective and innocence of judgment, is at the same time a detective story, a coming-of-age tale and a sharp critical comment on various Indian institutions. Real events that happen in real spaces (a series of disappearances among the children of a poor neighbour), mirror mythical events that recreate legendary spaces populated by soul-snatching djinns and supernatural beings, the gloomy spaces of the invisible underbelly of India are mirrored by the glamorous spaces of globalised modern India and are counterbalanced by the open spaces of imagination, of high expectations and of the miraculous escape offered by TV reality cop shows and Bollywood productions. This article mainly focuses on the strategies Anappara uses in order to subtly create – amid the claustrophobic spaces of the slums where poverty, suffering and injustice delimitate their own unbreakable boundaries of insecurity, resignation and self-deprecation – unexpected spaces of intimacy, human solidarity and beauty.

5. Olivia Bălănescu (University of Craiova, Romania, olivia.balanescu<at>gmail.com)
Spaces of Identity

The house functions as the cradle of human existence, representing, as Gaston Bachelard emphasised, man's primal metaphysics, followed by a secondary one, when he is 'cast into the world' outside the house. The interrelation between the spaces inside and outside the house provides the key to our understanding of subjectivity and its connection to the collective consciousness. From a feminist perspective, the house is typologically considered a feminine space, or the place allotted to women, epitomising the relation between space and patriarchal power. Apart from gender inscriptions, space implies the reality of physical borders, of margins, and, since space is a social construction, the borders become ideological, constrictive barriers. The concern with the production of space has largely been informed by colonial and postcolonial studies, which attempt to expose the effects of European domination over space by focusing on issues of geographical marginality, migration and political displacement. Starting from these theoretical considerations of space, the aim of this paper is to investigate space and symbolic boundaries of selfhood in Kiran Desai's novel *The Inheritance of Loss*.

**S50: War and its Aftermath in Contemporary English-Speaking Theatre
 Thursday 2nd September, 10:30-12:30**

Co-Convenors:

Sibel Izmir (Atılım University, Turkey, sibelegeizmir<at>gmail.com)

Claus Peter Neumann (Universidad de Zaragoza, Spain, cpneuman<at>unizar.es)

War has been a major topic represented in theatre since Greek antiquity. While the focus of much of 20th-century English-speaking theatre lay elsewhere, the Yugoslav wars and 9/11 and its

aftermath have brought war back centre stage in more recent years, this renewed interest taking on many different forms. In our seminar we want to debate how war has been portrayed in the English-speaking theatre in the last three decades with the following possible topics:

- war and migration/displacement
- political, ideological and economic implications of war
- aesthetic modes and war
- memory, identity and war
- staging war and the use of technology

1. Ifeta Ćirić-Fazlija (University of Sarajevo, Bosnia and Herzegovina, ifetaciric<at>yahoo.com)

‘Not the Time for Fighting but for Taking Care of Each Other’: Dramatization of the Second World War in Two Asian-American Plays

Most of the recorded history of humanity has been indelibly marked by armed conflicts in sundry places of the world, yet none of the wars seem to have had such a crushing scale or overwhelming effects as the two world wars of the first half of the twentieth century. Both world wars remapped the geography, politics, economies, and consciousness of the pre-Great-War realities, and deafeningly echoed in modern literatures of various nations. Anglophone literature has overtly portrayed the atrocities and human ordeals, and concurrently raised awareness and agitated against the savagery of warfare in its poignant Trench Poetry, anti-war novels of the Lost Generation authors, dramas of the Holocaust and theatre of Genocide, among others. Yet a relatively recent subgenre of Anglophone drama has appeared to avoid the subject of armed conflicts and its consequences, mainly because its critics and reviewers focus on identity politics and minority and ethnic studies’ potpourri of ideas and images that Asian-American theatre abounds in. Conversely, precisely in Asian-American dramas a researcher may find arresting examples of how an English-speaking theatre represents conflict-induced displacement and migrations, and repercussions of the Second World War, while dealing with one of the most discomfiting events in recent US history.

This paper aims to examine the staging of state-controlled relocations of Asian American citizens and their consequent experiences in Wakako Yamauchi’s play *I2-I-A*, and the ideological and socio-economic repercussions of the Second World War for the Japanese in Velina Hasu Houston’s *Asa Ga Kimashita (Morning Has Broken)*.

2. Cristina Pividori (Universitat Autònoma de Barcelona / Universitat Oberta de Catalunya, Spain, MariaCristina.Pividori<at>uab.cat)

Representing the Malvinas/Falklands War on Stage: Crossing Borders in *Minefield/Campo Minado* (Lola Arias, 2016)

The English/Spanish bilingual play *Minefield/Campo Minado*, written by Argentine theatre and film director Lola Arias in 2016, was crafted as a collaborative project involving British and Argentine veterans of the Malvinas/Falklands War of 1982. The cast is formed by six combatants who act out their own war experiences and recollections. This paper will explore how aspects such as past/present, friend/foe, fact/fiction, amongst others, blend together in an effort to challenge, reframe and deconstruct fixed categorizations, enabling the intersection and crossing of

representational borders. By doing so, the play invites viewers to rethink and/or cross borders within social, political and cultural spaces on the stage.

In drawing from documentary records, the theatre of testimony has become a genre of rupture that responds to the trauma of war, as it calls upon the conceptual framework of ‘witness literature’ to respond, in this particular case, to the devastation of the Malvinas/Falklands War, all the while recreating within this responsive framework a reinterpretation of more conventional forms of expression. *Minefield/Campo Minado* produces the effects of estrangement and instability that represent the enormity of war trauma, inviting the viewer to participate in an ethical, social and cultural act of watching but also of bearing witness. Through the crossing of borders between the documentary and the fictional, between personal and cultural memory the play lends itself to wide-ranging texts that not only call upon diverse narrative strategies of destabilisation, but tend both to closure and to the shaping of British and Argentinian personal and collective memory.

3. Andrea Roxana Bellot (Rovira i Virgili University, Spain, andrearoxana.bellot@urv.cat)
***Sink The Belgrano!* (Steven Berkoff, 1986): A Grotesque Caricature of M. Thatcher’s Belligerence**

The satirical verse-play *Sink the Belgrano!*, written by British actor and playwright Steven Berkoff in 1986, was conceived in the aftermath of the Falklands/Malvinas War as a critical response to Margaret Thatcher’s management of the conflict, and more specifically to the controversial sinking of the *ARA General Belgrano*, which was torpedoed by the nuclear submarine *HMS Conqueror* outside the Maritime Exclusion Zone, causing the death of hundreds of young sea cadets.

The play seeks to counteract the Thatcherite myth, rebuking Margaret Thatcher (“Maggot Scratcher” in the play) and her War Cabinet for their electoral cynicism, imperial snobbery, and meritocratic individualism in the disproportionate and illegal use of force and the boycott of the peace negotiations. To do so, Berkoff relies on some of the strategies of the so-called ‘in-yer-face’ theatre (Aleks Sierz regards him as one of the early pioneers of this style of drama): mostly the use of the grotesque in the portrayal of Thatcher and her Cabinet, and the shifts in style from the epic and chivalric to the violent hooligan slang. Yet, I contend that by representing the conflict as the resulting expression of Thatcher’s political ideology, Berkoff is caught up in what he criticizes as the play becomes the binary opposite of the myth, disregarding historical and social complexities and even the playwright’s own ideological ambiguity towards Thatcherism, as shown in *Greek* (1980), in which he appears to somehow endorse the neo-conservative culture that Thatcher represented.

4. Marion Coste (Sorbonne Université, France, marion_coste@live.fr)
‘The war was all right. I miss it. It’s just you come back to this’: Alienation and Trauma in Simon Stephens’s *Motortown* (2006)

Motortown was written in just four days in July 2005 during the 7/7 bombings in London: a sense of horror and urgency therefore permeates the play, which tells the story of Danny, a young soldier returning home after a tour in Iraq only to find himself back on the battlefield on a new home front. The apocalyptic tone of the play serves to highlight Danny’s traumatic experience in Iraq and his disenchantment with the country he sought to defend but now sees as utterly corrupt and lacking any moral standard. Danny’s blinding rage and frustration with his failure to belong to a collective

identity reaches its climax with the graphic torture and murder of a young innocent black girl. This paper will argue that *Motortown*, through its carefully choreographed staging, does not explain Danny's violence as a failure to cope with post-traumatic stress disorder, but rather as the result of his socio-economic situation, which was later exacerbated during his time in the army. *Motortown* is therefore as much about the Iraq war as it is about the class war: the violence evoked or displayed in the play aims at unsettling its largely liberal audience and shocking them into acknowledging the culture of despair in which Danny is trapped.

5. Sibel Izmir (Atılım University, Turkey, sibelegeizmir<at>gmail.com)

Deconstructing Politically Constructed History: David Hare's *Stuff Happens* and *The Vertical Hour*

The British playwright David Hare's two plays *Stuff Happens* (staged at the Royal Court Theatre in 2004) and *The Vertical Hour* (staged on Broadway in 2006) are among the most renowned productions which were written as an artistic response to the Iraq war in 2003, post 9/11. In *Stuff Happens*, Hare makes use of the techniques of verbatim theatre to write a "history play" as he claims and tries to picture the political actualities behind the closed doors by further elaborating the discourse of the "War on Terror", while in *The Vertical Hour*, the companion piece to the previous play and a fictional account, the Iraq war is treated in a more indirect and personal manner. As it is apparent, although the common topic in both plays is the Iraq war, the playwright utilizes distinctive dramatic methods in each of them. This paper will try to investigate how and to what extent Hare achieves to deconstruct politically constructed history and the war discourse in the two plays, one being documentary, the other being fictional. The deconstructive and distinctive strategies consciously employed in the plays and their overall effects on the plays' aesthetic structure will also be the concern of the study.

6. Claus Peter Neumann (Universidad de Zaragoza, Spain, cpneuman<at>unizar.es)

Dismantling the American Army Family: Lydia Stryk's *American Tet*

Contemporary English-language plays on war-related topics seem to have left behind the post-dramatic forms of the turn of the century in order to return to dramatic modes. Abstraction and intertextual play are being exchanged for more realistic representations of historically concrete and geographically localized events. Frequently, these plays, rather than staging acts of war per se, depict the repercussions of war on people's lives in their respective communities, thereby probing the local effects of global conditions.

A case in point is Lydia Stryk's *American Tet* (first performed in 2005 and published in 2008), which focuses on the lives of an American army family: the father is a retired Vietnam war veteran and the son a soldier returning from Iraq in the course of the play. The monologues by and dialogues between the different family members, full of references (mainly made in passing) to bodily disfigurement suffered and gender violence perpetrated by homecoming war veterans, simultaneously invoke and dismantle the image of the American army family as self-abnegating but proud and supportive haven. At the same time, while the play challenges the national rhetoric of the USA's "war on terror" as a humanitarian mission of liberation, it also cautions against a too simplistic inversion of dichotomies, thereby questioning any dualistic vision of war.

S51: Adapting Literature in Film and the New Media
Wednesday 1st September, 14:45-16:45 and 17:00-19:00

Co-Convenors:

Işıl Baş (Istanbul Kültür University, Turkey, isil@boun.edu.tr)
 Katerina Kitsi-Mitakou (Aristotle University of Thessaloniki, Greece, katkit@enl.auth.gr)

We invite papers that will explore different ways in which literary works have been adapted and appropriated for the screen, or other media, such as, video games, cartoons, comic books, advertisements, newspapers, etc. Some of the questions that will be addressed are related with how the adaptation industry impacts on the book industry; how the adapter's production choices enable new readings of the source text; whether issues like race, gender, sexuality, or ethnicity are dealt with in ways that produce more politically correct versions of the plays for contemporary audiences; or if and how literary texts are revisited in an effort to question expansionist and imperialist discourses and politics.

Slot 1: Wednesday 1st September, 14:45-16:45

1. Işıl Baş (Istanbul Kültür University, Turkey, i.bas@iku.edu.tr)
"Vampyrıc" Cultural Texts: Politics of Westernization and The Women's Question in the Turkish Adaptations of Dracula

My paper will discuss two cultural adaptations of Bram Stoker's seminal work, *Dracula*. The first is a much shortened version of Stoker's text written by Ali Rıza Tevfik in 1928 originally titled *Vlad the Impaler* and later published as *Dracula in Istanbul*. Tevfik's novella goes beyond adaptation by not only summarizing the main text but also blending in lengthy references to Ottoman history thereby underlining the significance of Vlad, a western aristocrat and warlord on whom the character of Dracula is based upon, for Turks, the target audience of Tevfik. Late 1920's mark the emergence of the nation state and top-down reforms of modernization that created tensions in all sections of a predominantly Muslim society and reactions to the West which are reflected in Tevfik's fiction. The 1953 film adaptation of Tevfik's novella goes even further by adding socio-cultural elements while diminishing Dracula's character and highlighting gender relations of the era that were significantly different from the early Republican period in which Tevfik's work appeared.

2. Maria Vara (Athens School of Fine Arts, Greece, marivara@enl.auth.gr)
A Museum of Literary Adaptations: Charles Dickens Museum in London

It is common experience today to immerse oneself, "all the year round," into the fiction of Charles Dickens, which continues to evolve into an inexhaustible cultural phenomenon adapted for all types of media, old and new: movies, cartoons, comic books, advertisements, newspapers, computer games, blogs, social networking platforms, etc. The purpose of this paper is to illuminate how the above range of Dickens powerful transmedia adaptation industry underlines the structure of a whole museum, the Charles Dickens Museum in London, which was Dickens' home for two years. The house where famous novels were written – *Oliver Twist* and *Nicholas Nickleby* among others – has been turned into a museum of literary adaptations which constructs a fascinating

illusion of time-travel into the author's intriguing narratives as well as into his own literary biography.

3. Irene Stoukou (Aristotle University of Thessaloniki, Greece, enstoukou@enl.auth.gr)
Escaping Alice: The Posthuman in Claude Chabrol's *Alice or the Last Escapade*

Claude Chabrol's *Alice ou la Dernière Fugue* (1977), an adult fantasy film, has been one of the most scholarly overlooked screen appropriations of Lewis Carroll's *Alice* stories. Already known for her leading role in the erotic film series *Emmanuelle*, Sylvia Kristel is the adult Alice Carroll who decides to abandon her husband, before entering a mansion that proves to be a kind of purgatory. Influenced by the cinema of Alfred Hitchcock and Fritz Lang, the French New Wave director alternates between realism and expressionism, the subjective and the objective camera, realising elements of cinematic voyeurism, desire, innocence, guilt, fear, and violence, while addressing questions pertaining to death, gender, and sexuality. In the present paper, I explore the film's stylistic and narrative elements, and I look into the power relations and the notion of death—present in both Carroll's text and Chabrol's film—through the lens of posthuman critical theory. Drawing on Rosi Braidotti's philosophy within posthuman (feminist) theory, I pose that Chabrol's aesthetics and his use of the death metaphor serve as a critique of the inhuman(e), patriarchal, bourgeois culture of twentieth-century France, while, through his more-than-human characters, the director poses questions with regard to the essence of human nature and humanist logic in ways that anticipate contemporary posthuman discourse. In doing so, Chabrol offers a new reading of Carroll's texts, one that defies humanist logic and anthropocentric ethics structured upon Enlightenment ideals, and moves towards a posthumanist approach to the concepts of “life” and the “human.”

4. Margarida Esteves Pereira (University of Minho, Portugal, margarida@ilch.uminho.pt)
“Poor, poor Tess”: Adapting *Tess of the D'Urbervilles* to the Screen

Tess of the D'Urbervilles by Thomas Hardy has been recurrently adapted to audio-visual media, be it the big screen, be it the television screen. In the first case, apart from old silent film adaptations, Roman Polanski's *Tess* (1979) stands out as a landmark version of the novel; in the case of television, there are at least two productions: one, a LWT film, from 1998 and the other a BBC mini-series from 2008. It has also been adapted into different locations, as is the case with Michael Winterbottom's film *Trishna* (2011), a transcultural adaptation which relocates Hardy's novel to twentieth-first century India. Central to the several versions is the character of Tess, a heroine that is presented in the novel as “a pure woman, faithfully presented by Thomas Hardy”. This paper aims at comparing different adaptations of Hardy's novel with a focus on the central character of the story. We will take as a point of departure feminist readings of the novel which point out contradictions in the presentation of the character both as an innocent country girl and as an object of male desire. It is our purpose to understand the way the several adaptations of *Tess of the D'Urbervilles* reinforce or dismiss the contradictory presentation that is made of this character in the novel.

Slot 2: Wednesday 1st September, 17:00-19:00

1. Nina Moroz (Lomonosov Moscow State University, Russia, nina.a.moroz<at>gmail.com)
The Forbidden Fruit and the Bomb: Soviet Animated Adaptations of Ray Bradbury

My presentation is concerned with the animated adaptations of Ray Bradbury's short stories, made in the USSR in the 1980s – “There Will Come Soft Rains” (1950; animated film directed by Nazim Tulyahodzhaev, “Uzbekfilm”, 1984) and “Here There Be Tygers” (1951; animated film directed by Vladimir Samsonov, “Ekran”, 1989). Ray Bradbury was one of the most popular and influential foreign sci-fi authors for the Soviet readers of cold war era. Nevertheless, both adaptations omit some Bradbury's key metaphors and transform the original plot and imagery, making them ideologically freighted. It is, of course, the cold war fear of nuclear attacks and, moreover, the fear of Western world itself. But, paradoxically, these are also the projections of the Soviet isolation and total panoptical control onto the hated and desired “other” world. The house in “There Will Come Soft Rains” turns into a mechanical tyrant and an embodiment of a repression machine. In this connection, it is of interest to note that both films use Biblical imagery, absent in the source texts – the garden of Eden and the forbidden fruit, the serpent, the crucifix, etc., and sacrificial motives. Unusual Christian symbolism in Soviet films was legitimized by their western setting. Widening the context, I will also comment on the late Soviet sci-fi adaptations, thoroughly focusing on the animated films and on their specific visual language.

2. Anja Meyer (University of Verona, Italy, anja.meyer<at>univr.it)
Adapting Classics of Literature to Social Media: The Case of Insta-Novels

The exceptional growth of audio-visual media and digital texts over the last decades has deeply changed the modes of diffusion and reception of literature. The continuous production of new kinds of multimodal reading, emerging both in print and on screen, represents a great challenge for researchers, who constantly need to redefine the borders of today's visual culture. From the “pictorial turn”, theorized by W.J.T. Mitchell in the '90s and the raise of visual literacy as a basic competence for understanding meaning, to the more recent theories about the visual grammar of multimodal texts (G. Kress, 2003, T. Leeuwen, 2006), it is increasingly clear that new reading practices and technologies are reshaping the borders of readability of our contemporary culture. In the last years, the Internet has become the most popular platform for the creative realisation of new stories under the form, for instance, of fan fictions and Twitter novels (‘Twitterature’), leaving the consumption of literary ‘classics’ to more traditional channels. In 2018, however, the New York Public Library has announced the launch of the series “Insta Novels”, and started to share classic novels like Carroll's “Alice's Adventures in Wonderland” (1865), Gilman's short story “The Yellow Wallpaper” (1892) or Dickens' “A Christmas Carol” (1843) on Instagram, today's most popular social media platform visited by millions of people every day. In order to engage the attention of virtual instagrammers, literary novels are accompanied by original images and animations specifically realised by artists with large followings. The aim of this paper is to analyse the way such novels, chosen for their highly visual nature, have been addressed to a vast digital audience through a new media tool, in the attempt to make the practice of reading classics a new experience of visual literacy.

3. Katerina Kitsi-Mitakou (Aristotle University of Thessaloniki, Greece, katkit@enl.auth.gr)

LOL: Let Ophelia Live: Shakespeare in the Age of Memes

If *genes* transfer genetic information and are subject to continuous mutation for the sake of assisting survival, then *memes*, their cultural equivalent, are responsible for cultural transmission and also undergo transformations for the sake of cultural evolution. A few decades after the term ‘meme’ had been coined by Richard Dawkins in his seminal study: *The Selfish Gene*, memes became a new mode of communication for a generation of digital natives in the age of the social media revolution. Shakespeare memes came to claim a noteworthy section in this new cult and are being unremittingly disseminated, ‘liked’, ‘re-blogged’, and/or ‘shared’ in platforms such as Facebook, Instagram, Tumblr, and Twitter.

Like all cultural replicators, memes are constructed on the basis of intertextuality, and (anomalous) juxtaposition, and as mini adaptations, may spoof the original, re-contextualize it, or re-appropriate it. In this vein, communities like 9GAG.com, quickmeme.com, 4chan.com, cheezburger.com, or Tumblr.com, engage with Shakespeare’s works or image to create Hipster or Scumbag versions Shakespeare, fool around with Shakespeare’s Insults, joke about his ironies, or design Infographics of his work. This paper aims at exploring how Shakespeare memes have changed the ways Shakespeare is (re)produced, consumed, shared and read today. Do memes enable the new generation of digital natives to appropriate the text for its own cultural, social and/or political agenda? Do memes contribute to the democratizing effect of adaptation, by setting a cultural icon free from its constricted territory of elitist canonicity? Do they participate in Shakespeare’s globalization? Do they, finally, threaten to trivialize the ur-text or do they contribute to the survival of Shakespeare through forcing into a process of necessary mutation?

4. Sergej Macura (University of Belgrade, Serbia, sergej.macura@fil.bg.ac.rs)

The Sacrifice of the Old-God King in Conrad and Coppola: Narratological and Anthropological Parallels

The presentation focuses on the climactic segment of Joseph Conrad’s *Heart of Darkness*, when Marlow and his boat crew arrive in Kurtz’s forest village to make an end to his “unsound methods” of running the company’s operations deep in the Congolese forest. Although he is just a man dying of jungle fever, the natives see him as a sort of deity, which he has abundantly exploited in his favour, having become an object of worship. Despite his wish to bring European civilisation to Africa – it must be said, in an outrightly abusive manner bleeding the land of its wealth – he succumbed to the mythical lure of kingship beyond the confines of the Western episteme of order. Its film adaptation, Francis Ford Coppola’s *Apocalypse Now*, retains many motifs from the original storyline, like the upstream journey of Captain Willard, the almost inaccessible village with loyal native subjects, the accountant (Colonel Kilgore in the film), the black helmsman (Chief Phillips), and the Russian harlequin (photographer played by Dennis Hopper), with the unearthly-looking mass of followers, who serve as Kurtz’s dedicated soldiers and adorers. The talk will also touch upon the subsequent products of culture that have found plausible motivation in the film’s structure, like the critical moment of the Vietnam War, the liminal state of mind of an officer sent into hostile territory, his reading of scholarly studies of myth such as *The Golden Bough* and *From Ritual to Romance*, side by side with Eliot’s “The Hollow Men,” and his giving over to the ritual sacrifice performed by the “new god.”

S52: European Translations and Adaptations of 19th-Century British Classics

Tuesday 31st August, 17:00-19:00

Co-Convenors:

Ebbe Klitgård (University of Roskilde, Denmark, ebbek@ruc.dk)

Alberto Lázaro (University of Alcalá, Spain, alberto.lazaro@uah.es)

It is well known that many 19th century classics in British fiction have been adapted for children and published as easy readers in several European countries, e.g. Charles Dickens' *Oliver Twist*, Robert Louis Stevenson's *Treasure Island*, or Arthur Conan Doyle's Sherlock Holmes stories. It is less known, however, that classics from Charles Dickens and the Brontë sisters to George Eliot and Thomas Hardy have also been edited for adult readers and that translation practice well into the 20th century involved editing, abbreviation or other kinds of text transformation. This seminar includes papers investigating how 19th-century British classics have been re-shaped across Europe, both for children and adults.

1. Evgenia Sifaki (University of Thessaly, Greece, evsifaki@uth.gr)
Eleni Kontaxi (University of Thessaly, Greece, kondax@uth.gr)

The Reception of *Jane Eyre* in Greece

We propose to present a study of the translations and abridged editions of the Brontë sisters in Greece, particularly focusing on the reception of Charlotte Brontë's *Jane Eyre*. The first translation of *Jane Eyre* was followed by the translation of the Classics Illustrated comic book (from the series created by A. L. Kanter in 1946) and, subsequently, by a number of abridged editions (the novels were first published in Greek about a century after the publication of the originals). More recently, there have appeared Greek translations of several English abridged editions of the novel, addressed to adolescents and even much younger children. In the first decades of the twenty-first century, new, commendable translations were produced.

Given the fact that, during the twentieth century, cut down and abridged editions of the text of *Jane Eyre* were intended not only for young people but adult readers as well, we approach these texts by means of recent theories that relate translation to adaptation, assuming that translation always involves transcultural interaction, and differentiating between "ethnocentric" and "foreignizing" translations. We also aim to relate the reception of the Brontë sisters in Greece to the changes in the "horizon of expectations" regarding gender identity formations, from the beginning of the twentieth century till today.

2. Marta Ortega Sáez (Universitat de Barcelona, Spain, marta_ortega@ub.edu)
'To Be for ever Known'. The Early Construction of 'The Brontë Myth' in the Spanish Literary System: Charlotte Brontë and *Jane Eyre* in the 19th Century

The concept of the "Brontë Myth" in the title of this paper derives from Lucasta Miller's book (2005 [2001]), which explores the worldwide recognition of the sisters from Haworth. In the case of Charlotte Brontë, Miller argues that she was "her own mythologizer" (4) and distinguishes

between “two distinct and conflicting myths”: Jane Eyre, the heroine of Charlotte’s widely-known novel, and the writer herself.

In Spain, Aurora Astor Guardiola shares the belief in such mythological dimension which is similar, she argues, to that “of fairy tales” (2006: 38). The critic also stresses the fact that there may have been a considerable number of people who, in spite of not having read the novel, are familiar with the atmospheres, the landscapes and the protagonists. Arguably, the constant visual presence has contributed to the diffusion of the Brontë myth in contemporary times.

The construction of such myth around Charlotte Brontë and *Jane Eyre* in the Spanish peninsula began already in the mid-nineteenth century. As a matter of fact, it was only three years after its publication in Great Britain that the first references to the novel appeared in the press of the capital. It is the aim of this paper to track down the origin of the legend in order to present and examine the earliest manifestations of the novel in the Spanish literary system, which adopted quite varied “shapes” that reveal the ever-expanding quality of such classic book. Special emphasis will be placed on the publication of *Juana Eyre ó memorias de una institutriz*, a translation in installments in the daily newspaper *El Globo* between 9 September 1882 and 7 February 1883.

3. Ebbe Klitgård (University of Roskilde, Denmark, ebbek@ruc.dk)

Translations of *Jane Eyre* in Denmark

In this paper I will discuss the Danish translations of Charlotte Brontë’s *Jane Eyre* (1847), focusing on the two most often reprinted Danish translations from respectively 1905 and 1944, while treating in less detail the remaining five translations of *Jane Eyre*. My approach is analytical, and my aim is to provide original research by demonstrating that all the translators except the very recent ones have severely edited and abridged their translations and taken liberties unheard of in modern literary translation. The clearest example of this is the many times reprinted *Jane Eyre* translation from 1944 by Aslaug Mikkelsen. On the basis of this translation and a consideration of Mikkelsen’s books about 19th century English authors, including the Brontë sisters, I argue that Mikkelsen lets her personal taste play a huge part in translating and editing these classics for a Danish readership. I demonstrate that Mikkelsen tends to edit out Jane Eyre’s self-reflections, and that also some melodramatic parts of the novel are not translated. Comparing Mikkelsen’s translation with an anonymous translation from 1905, which has also been heavily edited, I conclude that the two most often reprinted Danish *Jane Eyre* translations are far from being full and proper translations. Finally in my paper I offer a brief comparison with Danish translations of other Victorian classics, many of which have actually been well translated.

4. Naciye Tasdelen Saglam (Fırat University, Turkey, naciyetasdelen@gmail.com)

***Batman Noel* as an adaptation of *A Christmas Carol* and its Turkish Translation**

A Christmas Carol (1843) by Charles Dickens is one of the most famous and timeless books, being still translated into countless languages and adapted for stage and movies as well as other forms such as video games and graphic novels. The transformations the text has gone through throughout the years reveal countless different interpretations all around the world. Tracing these interpretations in intralingual, interlingual and intersemiotic levels will shed light upon the new facets of the 19th century classic *A Christmas Carol*. With the widening use of intertextuality, in some cases it is even possible to observe adaptations based on a metafictional reading of the classic. One such example is the graphic novel *Batman: Noel* in which the story of *A Christmas*

Carol is integrated in a Batman story. The aim of this paper is to analyze this interesting Batman adaptation of *A Christmas Carol* that is *Batman: Noël* written by Lee Bermejo and its Turkish translation *Batman Noel*. Such an evaluation requires to consider the intertextuality concept as well as intersemiotic perspective before examining interlingual translation practice. Bringing the story of *A Christmas Carol* into the city of Gotham, this adaptation will be examined in two dimensions. The first one is based on the adaptation of *A Christmas Carol* into Batman story. The intermingling of the two stories will be evaluated in terms of a translation act reshaping the source text. In the second level, interlingual translation between the two graphic novels in English and Turkish languages will be elaborated.

5. Alberto Lázaro (University of Alcalá, Spain, alberto.lazaro<at>uah.es)

The Popularity of Wilkie Collins's Sensation Fiction in Spain: The Case of *The Woman in White*

One of the most popular Victorian novelists, Wilkie Collins has been widely acclaimed as the early master of the sensation novel and a pioneer of English detective fiction. Novels such as *The Woman in White* (1860) and *The Moonstone* (1868) became best sellers and captivated Victorian readers with their convoluted plots full of mystery, crime and sexuality, usually within the respectable middle-class home. His popularity crossed national and linguistic borders and his novels, novellas and short stories were soon translated into different languages. In Spain, we find a dozen of different editions of Collins's stories already in the 19th century, which often appeared serialised in popular journal or magazines, like their original counterparts. One of these early Spanish translations was *The Woman in White* which, in different forms and with different titles, attracted the attention of many publishers and Spanish readers during the 20th century, despite the obstacles posed by censorship and the hardships of the post-war period. This paper aims to discuss the Spanish publication history and reception of Collins's sensation novel *The Woman in White* and analyse the scale of its popularity.

S53: Experience and Experiment: Seventeenth-Century English Essays and Other Nonfictional Prose Writings

Friday 3rd September, 10:30-12:30

Co-Convenors:

Prof. Ingo Berensmeyer (University of Munich, Germany, ingo.berensmeyer<at>anglistik.uni-muenchen.de)

Dr. Paolo Bugliani (University of Pisa, Italy, paolo.bugliani<at>fileli.unipi.it)

Dr. Emanuel Stelzer (University of Verona, Italy, emanuel.stelzer<at>univr.it)

This seminar aims to explore the forms of the English essay in the seventeenth century, which can be considered a formative age for this genre following its emergence in late sixteenth-century France. We are especially interested in contributions that highlight the historical progression of the genre, both in its intertextual evolution (e.g. Florio's translation, Cornwallis's and Bacon's modes, etc.) including questions of readership and life-writing, and its transgeneric dimension (the contamination with other discourses, most notably the scientific, religious, and political ones). Contributions on other non-fictional genres within the same period are welcome, as are those on non-fiction writers of the late Elizabethan and early Augustan ages.

1. Fabio Ciambella (Università degli Studi della Tuscia, Italy, f.ciambella<at>unitus.it)
A Stylistic Analysis of the War Lexis in Thomas and Dudley Digges' *Four Paradoxes*

Enlisted by Elbert N. S. Thompson (*The Seventeenth-Century English Essay*, 1967, 2nd edn) among the essay-like seventeenth-century genre of problems and paradoxes, Thomas and Dudley Digges' *Four Paradoxes* (first edition: 1604; complete title: *Foure Paradoxes, or politique Discourses. 2 Concerning Militarie Discipline, written long since by Thomas Digges Esquire. 2 Of the worthinesse of warre and warriors, by Dudly Digges, his sonne*) represents one of the first and very few seventeenth-century English attempts to deal with war essay writing (see Angela McShane's "Recruiting citizens for soldiers in seventeenth-century English ballads", 2011). Taking into account genre-related issues and possible source material, this paper aims at conducting a stylistic analysis of the Diggeses' collection of essays, mainly focusing on lexicosemantic features and considering the pervading 'interlinguicity' ("a condition where multiple languages continuously cohabit systems of meaning", Michael Saenger (ed), *Interlinguicity, Internationality, and Shakespeare*, 2014: 5) which characterizes this text – consisting in continuous quotations from Latin and French writers – and which fully contextualizes it within the early modern English linguistic milieu.

In order to conduct such a kind of analysis, the relationship between essay writing and paradoxes in seventeenth-century England will be outlined at first. Secondly, the research object will be introduced and contextualized within the complex early modern English linguistic panorama. Finally, lexicosemantic peculiarities related to war lexis will be explored, also with reference to the authors' possible source material.

2. Jaroslaw Jasenowski (FAU Erlangen-Nürnberg, Germany, wljasen<at>gmx.de)
'We might easily invent a probable Account of this Matter': The Truth-Making Mechanisms of Micro-Essayistic Writing

Ranging from the deeply personal to the strictly objective, the essay repeatedly proves to be one of the most tenacious shapeshifters of the literary ecosystem. One thing most definitions can agree on, though, is the fact that the essay represents a form of non-fictional writing. It is therefore not surprising that essayistic conventions were appropriated and shaped by (proto-)scientific discourses. In order to circulate their observations and to contribute to a growing body of verifiable knowledge, natural philosophers meticulously recorded experiences and experiments, which formed the basis of their professional credibility. Sometimes, however, experiences differed decisively and the form of the experiential report was taken advantage of in order to spread fictional or satirical content, undermining the essay's factual grounding. Shining a light on essayistic truth-making mechanisms and their involvement in the popularisation of science, this paper will therefore examine the limits of the factuality traditionally attributed to the essay. As the periodical constituted one of the main arenas for discussing new knowledge and making it accessible to a wider public, the *Athenian Mercury* and its competitors will be the main focus of this study. Reading them as forms of micro-essayistic writing, this presentation will pay close attention to prefaces as well as experiential reports of editors and readers alike and the means by which they conjure up an air of veracity. In the course of this, the epistolary dimension of said periodicals will be taken into account and employed to illuminate the communicative strategies of the essay.

3. Katarzyna Kozak (Siedlce University of Natural Sciences and Humanities, Poland, katarzyna.kozak<at>uph.edu.pl)

Against Sophistry and Mock-Logicians: *The Examiner's* Appeal to Logic

At the end of the seventeenth century and the first two decades of the eighteenth-century Parliament, along with the entire English political scene, was radically transformed by a sequence of events leading to the formation of a predominantly two-party system. Association with one side or the other of the developing Whig-Tory divide (within the initial versatility of the various political circles) assumed not merely following a specific political philosophy or outlook but also identifying with the groups that were associated with it such as those belonging to a particular class, occupation, region or one of the religious denominations. All these factors influenced the party propaganda rapidly developing within the growing newspaper market. A newly emerged genre, the periodical essay, appeared to be of great importance for the early eighteenth-century politicians who were intent on unleashing a plethora of ministerial propaganda. This presentation aims to identify and analyse the 'rhetoric of reason' employed by *The Examiner* (the main Tory Press organ in 1710-14) specifically in order to build up its own positive image which then could be skilfully juxtaposed with that of its Whig adversaries. This image, so powerfully created on the pages of *The Examiner*, represents an element of a wider vision depicting passionate Whigs as opposed to orderly and reasonable Tories.

S54: Spaces and Places of Care: The Medical Humanities and Literature

Monday 30th August, 16:30-18:30, Tuesday 31st August, 10:30-12:30 and 14:45-16:45

Co-convenors:

Elise Brault-Dreux (Université Polytechnique des Hauts-de-France, France, braultel<at>wanadoo.fr)

Eszter Ureczky (University of Debrecen, Hungary, ureczkyeszter<at>hotmail.com)

What is meant by care in a society identified by Foucault as somatocracy? From the Christian notion of caritas to what Nancy Fraser calls the current "crisis of care", the affective labour of caring has always been a preoccupation of Western culture and literature. The spatialization and somatization of (self-) care especially reflects on the precarity of the ill subject. The seminar invites presentations on 20th- and 21st-century literature with a background in the medical humanities, philosophy, psychology, history, biopolitics, phenomenology related but not limited to:

- institutional spaces of medical care: hospitals, old people's homes, wellness resorts, rooms, beds
- patienthood, phenomenology of illness, pain, chronic illness, disability
- thanatology, end-of-life care

Slot 1: 30th August, 16:30-18:30: Care

1. Dr. Seda Arıkan (Firat University, Turkey, bulutsedaarikan<at>gmail.com)

Unconditional Care in *The Diaries of Jane Somers* by Doris Lessing

Doris Lessing planted the notion of caring into many of her novels. The unconditional care she frequently proposes turns into a virtue in her fiction while vicious ignorance is revealed as a malevolent product of utilitarian and egoistical character of the twentieth century. In *The Diaries*

of *Jane Somers*, Lessing especially puts emphasis on caring not only for elderly parents, sick or dying close relatives but also for distant others who are old, sick and *ending*. Jane Somers, a woman of fifty who was once an ignorant daughter and wife, –insensitive to the disease and death of her mother and husband from cancer–, develops an unconditional care for Maudie, a woman of ninety living alone and waiting for her death. By depicting Jane’s transformation into a caring and interdependent persona, contrary to her earlier uncaring individuality and autonomy, Lessing reveals how the claim of the old, the sick and the dying people could be responded by sharing their experiences and feelings (mostly pain, anger and fear) with an unconditional care which differs from a social worker’s, a paid neighbour’s or caregiver’s interest in a person– within the spaces of hospitals, old people’s homes, rooms and even beds and bathrooms.

2. Isabelle Brasme (Université de Montpellier, France, [isabellebrasme<at>gmail.com](mailto:isabellebrasme@gmail.com))
Liminal Geographies of Care: Nurses in the First World War

During WWI, the figure of the nurse was affected with a paradoxical tension: on the one hand, the nurses caring for the wounded were idealised as avatars of the Virgin Mary. On the other hand, the nurses’ accounts of their experience tended to be erased from collective memory. Recent research has been focusing, however, on the contribution of women, particularly of nurses, to the war effort.

This paper proposes to focus on the testimony of the experience of care at the front, as recorded by two nurses, Mary Borden and Vera Brittain. I will look at the sections from Borden’s *The Forbidden Zone* (1929), written during the war, as she created and directed *L’Hôpital Chirurgical Mobile n°1* behind the front line of Ypres; as well as Brittain’s diaries, written as she was a VAD nurse, and published posthumously as *Chronicle of Youth: Great War Diary 1913-1917* (1981).

This paper aims at delineating the ways in which there emerges not only the singular voice of the female carer, but also a phenomenology of WWI, distinct from that of the soldiers and made palpable through the relationship to the bodies of the wounded and of the dying, at odds with traditional relationships between the sexes; but also through a reconfiguration of the geography of the war as seen from the perspective of the nurses and from the spaces of care that they occupy – these ‘forbidden zones’, or interstitial spaces between the soldiers and the civilians, between the living and the dead.

3. Andrew Hodgson (Université Paris-Est Marne-la-Vallée, France, [andhodgson1<at>gmail.com](mailto:andhodgson1@gmail.com))

B. S. Johnson’s *House Mother Normal*, Disciplining Language and the Institution of Care

B. S. Johnson’s 1971 novel *House Mother Normal* takes place in an elderly care home. The book takes the form of a sequence of eight character-narrators, relaying the same series of scheduled events at the same paginated timing, over the course of the same evening in the care home.

Each character-narrator accounts their version of events, their ability to participate, perceive and communicate what is going on around them, defined by a stats page that codes their cognitive ability, loss or degradation: a character sheet that prefaces each narrative section.

The list of medical and cognitive percentages presage the coherency of the narrative account that follows – and in this sense each narrator appears a sort of optical machine of variable dysfunction, placed with the set space of the institutionalised home. Kate Connolly thus reads a “Foucauldian disciplining” in this “language of pathology” – the definitional statistics themselves

dictating what percentile of human cognisance, thus human being, each ‘machine’ is prescribed by the societal institution of ‘the home’.

And yet, when we try to piece together the scheduled space of the institution of care, it is the space of care itself that appears pathologically dysfunctional. A space of violent objectification in which interior human life appears persistently variable, discursive.

Johnson then depicts a disciplinary language of pathology that seeks to reduce the complexities of human interior life to the strict codes of the institution of care as a space itself of confinement, disciplining and social exile.

4. Laure de Nervaux-Gavoty (Université Paris-Est Créteil, France, denervaux<at>u-pec.fr)
Places of care in Katherine Butler Hathaway’s *The Little Locksmith* (1942)

A central motif in most autobiographies, the growth of the self takes on poignancy in narratives of illness or disability that give voice to diminished bodies. *The Little Locksmith*, a memoir written in 1942, could be described as a precursor of today’s disability memoirs.

Struck by tuberculosis of the spine as a child, Hathaway led an invalid’s life pinned down to a board for several years. When she emerged from the disease, she found out she was afflicted with the deformation which her medical treatment had meant to save her from. Now sister to the “little locksmith”, a hunchback whose disturbing presence haunts the first chapters, she begins to suffer from an illness of a different kind: her body becomes a prison which she can’t escape.

In her autobiography, Hathaway explains how she managed to define an identity for herself outside the diminishing environment imposed on her by her family. Pointing at something unutterable, kept under lock, the hovering figure of the locksmith and the lock motif suggest that identity and sexuality are bound up with notions of space. The first, highly ambiguous, place of care of the book is the bedroom where she is trapped and has to lie flat for years and from which she emerges cured but maimed for life. Reconstruction occurs through two other places of care: the house she purchases to buy a protective shell and, finally, the space of the page where she gradually learns to articulate a self.

5. Maricel Oró-Piqueras (GrupDedal-Lit, Universitat de Lleida, Spain, maricel.oro<at>udl.cat)

Núria Casado-Gual (Grup Dedal-Lit, Universitat de Lleida, Spain, ncasado<at>dal.udl.cat)
‘Yes, that’s me singing to myself’: Jackie Kay’s “These Are Not My Clothes” as an Anti-Ageist Narrative of Care

Fiction set in care homes has developed in the last decades, and the representation of care homes has therefore been diversified. These fictional narratives reveal the increasingly varied possibilities of care that a residential settlement can offer. At the same time, they highlight the attributes attached to human beings once their bodies are not regarded as fully functional or ‘able’ by their carers and society at large. Jackie Kay’s short story “These are not my clothes” (2011) presents a highly symbolic ‘carehome narrative’ in which depersonalized care and infantilization lead to the residents’ inevitable dehumanization, and eventual deterioration. Through the viewpoint of its female protagonist, a resident called Margaret, Kay creates an extremely subjective, poignant and, at times, humorous narrative of care that undermines prevailing images of the so-called ‘fourth age’ as a period of extreme cognitive deterioration. On the contrary, Margaret’s insightful perspective on her own situation at the care home, together with her imaginative connection with

the landscape, her witty remarks, and her symbolic resistance to renounce to her own clothes, prevent her from losing her own identity in an extremely alienating environment. Drawing from theories of care and the interdisciplinary field of ageing studies, especially in connection with theories of embodiment and old age, and social approaches to ageing, this paper offers a close reading of Kay's short story as both an anti-ageist narrative on the fourth age, and as a story of care which can serve as a model to both gerontologists and care practitioners.

Slot 2: Tuesday 31st August, 10:30-12:30: Hospital

1. Alice Braun (Université Paris Nanterre, France, alice.braun@u-paris10.fr)

The Hospital as the Scene of Childbirth

Up until the 20th century, childbirth as an event was rarely represented in literature. Because it was so closely related to sex, as well as female bodily functions, it was confined to ellipsis or metaphor. But with the emergence of autobiographical expression from female writers, it started being represented in the first person. This coincided with the evolution of childbirth practices and the medicalisation of the event. The scene of birth now happens at hospital, which has replaced the home as the place where babies get born. As a result, the representation of childbirth is deeply linked with the hospital and its attending ideology: the superiority of medical knowledge, the power play between the mother-to-be and the medical staff, the intrusion of the male gaze, etc. Using the works of Adrienne Rich, Rachel Cusk, Maggie Nelson and others, I will try and study the effect that the hospital as a place and as an ideology has had over the representation of childbirth in self-life-writing by women.

2. Elise Brault-Dreux (Université Polytechnique des Hauts-de-France, France, braultel@wanadoo.fr)

The Hospital as a Poetic Space

My purpose is to analyse how some English poets (20th and 21st century) have unexpectedly turned the hospital into a poetic space. Relying on Bachelard's *Poétique de l'espace*, I will show how this specific space of care, at once universal, common, neutral (it welcomes all vulnerable patients indiscriminately) *and* exceptional (the individual patient goes through a physical ordeal and, often, an ontological crisis) is turned into a poetic chamber of echoes. Vertical like the poems which "contain" it, the hospital stands as a massive, sometimes austere, building (Philip Larkin, Roy Fisher, Peter Reading), at the heart of the city but *at the same time* marginalized from it (Hugo Williams). Its corridors (its bowels almost) repeatedly appear as liminal zones where the submitting patient's evolution in space is structurally disciplined, coded with specific units, "zones" (Jo Shapcott) and numbers (Sarah Broom), constrained and limited by their vulnerable condition (Julia Darling), unless they are wheeled (submission is then total). Using Foucault's idea of the hospital as a panopticon and Deleuze's theory of "the society of control", I want to study how the poets subtly outline this hospital ecosystem, this regulated machine in which staff, patients, sounds and smell circulate under the vigil of the poet and of the reader.

3. Rocío Riestra-Camacho (University of Oviedo, Spain, riestrarocio@uniovi.es)
A Book Nook Saves Lives which Hospital Beds Can't: Reviewing Laura Freeman's Anorexia Recovery through English Fiction

Anorexia is a pervasively treatment resistant disease. The clinical domain has proved unable to offer a definitive solution to it. It should not come as a surprise that alternative treatment methods have been appearing over the last years. Art therapies are a good example of this and yet their inability to provide empirical results of their efficacy poses an obstacle to their justifiability. However, this is not the case with the works of cognitive literary scholars, who draw on psychological expertise to add validity to their claims. Their perspective can indeed be taken as a point of reference to analyze how precisely it is that reading fiction was what prompted Laura Freeman, author of *The Reading Cure: How Books Restored My Appetite* (2018), to combat anorexia. In this paper, I explore some of the examples which prompted her to “eat again, my appetite stirred by wonderful descriptions of food in books” (*Irish Times*, 2018). I will focus on the English novels she read, including those by Virginia Woolf and Charles Dickens or J.K. Rowling. Drawing on cognitive literary studies, I suggest some of the psychological mechanisms by which descriptions of food and of characters eating aided her to lose her fear of nourishment much effectively than psychologists themselves did. In particular, I will resort to the motif of fiction as a space of care in order to examine how Freeman was able to rearrange her “library”—a metaphor she uses to describe her mind—back in order again.

4. Eszter Ureczky (University of Debrecen, Hungary, ureczkyeszter@hotmail.com)
Family ties and Mourning in Péter Esterházy's *Helping Verbs of the Heart*

Péter Esterházy (1950-2016) was one of the most outstanding representatives of postmodern Hungarian fiction, and his 1985 novelette, *Helping Verbs of the Heart* shows his focus on his family and political history, as well as the powers and limitations of language at his best. The work is the story of two brothers and a sister, summoned by their father and reunited at the hospital where their mother lies on her deathbed, who must come to grips with their relationships with both their parents. A combination of a fairly straightforward narrative of a parent's hospital death and the narrator's deeply emotional reflections on the process of the mother's agony, the text becomes an elaborate reflection on the medicalized, or, with Norbert Elias's word, hygienic way of dying and the crisis of care in the 20th century. The emotionally drained, uncaring nurses and doctors and the paralyzing, awkward grief of the family members outline the vacuum of the modern death-bed, where end-of-life care often falls short of a meaningful psychological coping with the situation. Grieving after her funeral, the narrator suddenly visited by the ghost of his mother, who announces that it is he, rather than she, who is really dead, and thus the text also follows the stages of grief following the funeral. The presentation focuses on the phenomenological interconnection between the hospital's institutional spaces, with special attention to the death bed, the thanatopolitics of end-of-life care, and the domestic places of grieving.

5. Alda Correia (Universidade Nova de Lisboa, Portugal, al.correia@fcsh.unl.pt)
Storytelling for Health - Storying Patient Experience in Maeve Binchy's *Heart and Soul*

Maeve Binchy (1940-2012) is a very famous Irish writer who wrote novels and short stories, being known for her presentation of the complexity of human relationships. In her work *Heart and Soul*

(2008), written after Binchy developed a heart condition, and which takes place in a cardiology clinic, she reveals the importance of communication, support and relationships in medical care and also, in a second level, testifies to the importance writing can attain, in the lives of people who face deep illness. My proposal is to analyse these two features of the book with the help of Arthur Frank's argument that illness is a call for stories (*The Wounded Storyteller*, 1995) and his essay (2009) on the benefits of storytelling.

6. Laura Goudet (Université Rouen-Normandie, France, lauragoudet<at>gmail.com)
“Because I was born into a world of suffering”: transcending care in Bob Flanagan’s Visiting Hours

Bob Flanagan’s exhibition *Visiting Hours*, first presented in 1991, depicts a world between the hospital (in which he spent much time because of his cystic fibrosis) and the museums. He showed his interpretation of rites (Kauffman, 1998) as a mix between popular culture, BDSM and his sickness. This paper examines Flanagan’s twists on his illness and the medical world, as a poet and a performance artist.

His “sadomedicine,” as Kauffman dubs it, is an array of experiences he is subjected to, or which he relates in his poems, as the fact doctors had him “lie inside this plastic bag so [they] could collect [his] sweat” (to test him for cystic fibrosis). Medical elements in his life are indissociable from his empowerment through BDSM. Caring for a sick body using masochistic and sexualized depictions becomes a cry for the recognition of Flanagan’s inner strength: “because I learned to take my medicine/because I was a big boy for taking it/because I can take it like a man.”

Slot 3: Tuesday 31st August, 14:45-16:45: Pain

1. Shadia Abdel-Rahman Téllez (Universidad de Oviedo, Spain, abdelshadia<at>uniovi.es)
Aching Heads: Chronic Pain, Self-Representation and Medical Discourse in Joan Didion’s “In Bed” and Sallie Tisdale’s “An Uncommon Pain”

Normally approached as a symptom of physiological malfunction, pain has the quality of transmuting into chronic illness. The experiential divergences between acute and chronic pain have been the object of philosophical and medical interest. Several authors, like David Morris, Drew Leder, Jean Jackson or Robert Kugelmann, have contributed to define the particularities of chronic pain in opposition to “normal”, acute pain. Unlike acute pain, which is linear and finite, chronic pain is cyclical and fluctuating and is not normally associated to a physical cause, contributing to its misdiagnosis.

This paper analyses two autobiographical representations of a specific type of chronic pain, migraine. Joan Didion’s essay “In Bed” (1979) and Sallie Tisdale’s short pathography “An Uncommon Pain” (2013) chronicle what is inside their heads: the physical pain invading their cranium and their minds trapped in a faulty container. From a phenomenological perspective, the pain experienced by the authors is analysed as a world-destroying force that shrinks their world to the sickbed in the domestic sphere, the space of private suffering. From a discursive perspective, it is relevant to examine the contraposition between the author’s voices and the voice/gaze of the masculinist and objectivist medical discourse when they enter the medical paradigm of healthcare and adopt the role of patients. Finally, it is also pertinent to consider the new meaning that the

embodied experience of well-being adopts for the chronically ill subject, when the boundary between health and disease starts to blur.

2. Dr. Teodora Domotor (Karoli Gaspar University of the Reformed Church, Budapest, Hungary, teodora.domotor<at>hotmail.com)

Bedridden Patients - Pain, Silence, and Control in Hemingway's Short Stories

This paper examines the controversial narrative representation of bedridden patients in two of Hemingway's short stories: 'Indian Camp' and 'The Doctor and the Doctor's Wife' (*In Our Time*, 1925). Both stories portray the silenced suffering of people confined to bed by a medical condition. Interestingly, however, the physical agony that the characters undergo is only of secondary importance. Hemingway's preoccupation with the theme of pain and trauma adds to his trademark manipulation of interpretation. He developed an obsessive compulsion with defining masculinity, which governs the above-mentioned tales as well through structures of domination carrying themes of gendered violence and bodily pain within a racially charged context.

In 'Indian Camp', a baby is delivered by Caesarean section. The word Caesarean speaks volumes from the point of view of supremacy, and the woman's body is thus envisaged as a voiceless territory, a kind of uninhabited land the man takes possession of and must control.

'The Doctor and the Doctor's Wife' reverses power relations. Here, the Indians speak and theirs is the last word, and the white doctor is silenced after a fight. He goes home, defeated, and he has no one to speak to. His sick wife lives in her dark room, obsessed with religious books. She has a stronger belief in divine intervention than in any treatment her physician husband could cure her with. Accordingly, the doctor and the doctor's wife represent completely opposing value systems. Through the religious books she silently attacks her husband's medical journals that establish his status.

3. Maximo Alaez Corral (University of Oviedo, Spain, alezmaximo<at>uniovi.es)

'The Most Humane Alternative': Cancer, Suicide and Agency in Lorrie Moore's 'Go Like This'

Lorrie Moore's short-story 'Go Like This' (Self-Help, 1985) is one of the author's finest attempts at confronting the cultural and psychological impact of breast cancer with her trademark wicked sense of humour. However, the drama caused by the disease remains undiminished until the end. After being told by her physician she is suffering from a very aggressive type of breast cancer, Liz, the main character, takes the decision of committing suicide on Bastille Day. Using Arthur W. Frank's concepts of "chaos" and "quest" narratives, this paper aims to dissect the reasons and meaning behind Liz's choice, as well as the contrasting views of the medical, family, and societal sides surrounding Liz and her experience of cancer. In 'Go Like This,' the cultural and religious bias against suicide intermingles with the social rejection of cancer, and both elements are exposed as catalysts employed by the main character to strengthen her mindset in the face of her demise. Humour is used to deepen the philosophical reflections upon the circumstances that have led to her decision. In the stark face of the disease, therefore, suicide is presented as a valid path, a way out of cancer that implies a rejection of the alternative offered by the medical system, as well as a willing acceptance of mortality.

4. Marta Fernández-Morales (University of Oviedo, Spain, fernandezmmarta<at>uniovi.es)
On Having to Be (a) Patient: Ovarian Cancer as Phenomenological Experience in Memoir of a Debulked Woman

In 2012, Susan Gubar published *Memoir of a Debulked Woman*, about her experience with ovarian cancer. In it, she exposes the scarcity of narratives around a disease that continues to be hidden, and elaborates her own story of enduring it. She tackles the physical and psychological effects of the tumor and its treatments on herself, as well as their impact on friends and family members. In particular, she delves into what she dubs the tyranny of her body: “I no longer ‘have’ or ‘relate to’ a body. This injured body rules me”, she states.

Working within the field of the Medical Humanities, and using as starting point Jackie Stacey’s idea that, during cancer treatment, “the body becomes the only reality”, this paper proposes a phenomenological reading of Gubar’s ovarian cancer memoir. It argues that her narrative choices around the sick female body, and in particular, around the ileostomy procedure, are conceived with a double objective: on the one hand, to make sense of her plight in the framework of a self-conscious and often metanarrative autobiographical praxis. On the other hand, to break the prevailing silence around a condition that makes the patient carry a burden of shame and self-rejection due to the cultural construction of the female and of the abject.

5. Şebnem Kaya (Hacettepe University, Turkey, sebnemkaya2005<at>yahoo.co.uk)
Mutism in Context: Andrew Taylor’s *The Silent Boy*

One night in 1792, Charles – ten-year-old protagonist of Andrew Taylor’s historical thriller *The Silent Boy* (2014) – whose mother has just been butchered before his eyes, is cautioned by the faceless murderers, to “[s]ay nothing. Not a word to anyone. [...]. Ever.” He is, it seems, let in on a secret, which, if revealed, will bring France and England to the edge of an abyss. Too traumatised to trust anyone, the boy thereafter lapses into silence. As Charles moves from a Paris permeated with the metallic smell of bullets and blood to the relative safety of London and the outskirts of Bath, it seems nobody, in private spaces of “care” off the beaten path, can make him speak though they expose him to corporal punishment, indifference, scorn, and nightmarish threats such as that posed by Dr. Gohlis, a malevolent German physician with a morbid interest in human anatomy and centuries-old, sterile methods of treatment bordering on torture.

Setting out with extreme case of elective mutism, the present paper attempts to delve into the eighteenth-century conception of mutism that held the mute to be less than sane and thus less than human, together with the false treatments and cures back then seen fit to use for this condition or inability, against the transnational backdrop of the chain of, both clinical and non-clinical, spaces likely to do more harm than good to the already troubled central character of the novel.

S55: Representing Brexit: Community and Body Politics in Contemporary British Fiction and Visual Arts

Wednesday 1st September, 10:30-12:30 and 14:45-16:45

Co-Convenors:

Catherine Bernard (Université Paris Diderot, France, catherine.bernard<at>u-paris.fr)

Tamás Bényei (University of Debrecen, Hungary, tamasbenyei<at>yahoo.com)

The Brexit crisis has brought recent British fiction and visual arts to rethink the nature of the body politic. The seminar invites papers that address how metaphors of the body – including those of division, metabolism, expulsion, segregation and encystation, contagion and immunity, the permeability of racial, sexual and class membranes and boundaries, bodily metamorphosis – have been deployed to reimagine the community. Taking its examples from a wide range of genres – from condition-of-England novels and new regionalism through historical and dystopian fiction to cyberpunk and urban fantasy – and media – painting, photography, installations, video art –, the seminar will thus explore anew how closely the body politic is entangled in thinking the biopolitics of the present.

Slot 1: Wednesday 1st September, 10:30-12:30

1. Catherine Bernard (Université Paris Diderot, France, catherine.bernard<at>u-paris.fr)
Tamás Bényei (University of Debrecen, Hungary, tamasbenyei<at>yahoo.com)

Introduction to the seminar: Brexit and the Changing Face of Literature

2. Tatjana Jukić (University of Zagreb, Croatia, tjukic<at>ffzg.hr)
The Melancholy Intelligence and the Ends of Modernity: on John le Carré

Drawing on Giorgio Agamben's reading of Hobbes's *Leviathan*, I propose to analyze how the fiction of John le Carré contributes a discourse of self-reflection to the mutating modern body politic. With a steady focus on intelligence in its different and interlocking meanings, le Carré suggests that modern political intelligence is metonymic and paratactic, which is why metaphors of the body politic, even though they may amount to an operative fantasy, ultimately serve to derail the modern project. If this means that modern intelligence coincides with the pitfalls of melancholy subjectivation, it also means that the end of the Cold War, cohering fast into a privileged metaphor of political reason, was how modern melancholia gave way to uncritical fantasies of self-sufficiency, in narrative, political and psychoanalytic terms. Finally, I argue that le Carré criticizes Brexit precisely as one such fantasy of self-sufficiency.

3. Catherine Bernard (University of Paris, France, catherine.bernard<at>u-paris.fr)
Between Melancholy and Utopia: the Politics of Nature in Ali Smith's *Winter* (2017)

Brexit literature has been intent on probing the fault lines that the 2016 referendum has brought into full view (see, among others, Anthony Cartwright's *The Cut* [2017], or Jonathan Coe's *Middle England* [2018]). Ali Smith's second volume in her Brexit quartet, *Winter* (2017) adopts a different perspective and chooses to inscribe her reading of the crisis into a longer history of social and ideological fractures dating back to the 1980s. Once again reappropriating the genre of the condition of England novel, she queers it by bringing it into conjunction with the language of

allegory and that of myth. Her previous exploration of the politics of metamorphosis (see for instance “The Beholder,” *Public Library* [2016]) is here harnessed to a reflexion on the experience of collective crisis and of historical belonging.

While never couching her meditation in the language of political utopia, she weaves a metamorphic poetics of a possible future, grounded in aesthetic memory. As the running dialogue with both Shakespeare’s *Cymbeline* and Barbara Hepworth organic Modernism reveals, the novel elaborates a poetics of transmutation harbouring the promise of collective redemption. This paper will thus reflect on the poetics of affect imagined by Smith and the way her vision of a metamorphic body politic, fuelled by the rhythms of nature, fashions an embodied national community. It will thus also explore Smith’s covert experimentalism and how her politics of experience harbours the promise of a reimagined collective subjectivity.

4. Petronia Popa Petrar (Babeş-Bolyai University, Cluj-Napoca, Romania, petronia.petrar<at>gmail.com)

Accruing Corporeality in the Times of Brexit: Patrick McGuinness’ *Throw Me to the Wolves*

In *Giving an Account of Oneself*, Judith Butler continues Adriana Cavarero’s reflections on the irreducible character of the bodily exposure that is said to make up our singularity (Cavarero 1997/2000). Butler argues that this “constitutes a collective condition, characterizing us all equally;” our common participation in the vulnerability of exposure therefore recovers the possibility of a “we” and introduces “a structure of substitutability at the core of singularity” (Butler 2005, 35). For Butler, corporeal exposure is defined by its unnarratability, because in itself it does not fully coincide with the temporality of the societal norms that regulate our stories about it. Language’s struggle – or failure – to account for the paradoxical community created by the exposure of singular bodies lies at the heart of Patrick McGuinness’ *Throw Me to the Wolves* (2019), a darkly comic novel written against the background of Brexit, revolving around the murder of a young woman whose body is found next to a fly-tipping site that happens also to be close to the detective narrator’s former boarding school. The ensuing investigation, having as a main suspect the narrator’s former English teacher, reconstitutes the linguistic, material and corporeal debris of a personal and communal past that constantly returns to haunt the present, registering bodily accretion (such as in the figure of the “fatberg” discovered in the sewers) or various forms of unnarratable absence.

5. Tamás Bényei, (University of Debrecen, Hungary, tamasbenyei<at>yahoo.com)

Metamorphosis and the Arboreal Body in Ali Smith’s Fiction

In Edward Bond’s *Lear* (3.3), the broken king says: “I see my life, a black tree by a pool. The branches are covered with tears. The tears are shining with light. The wind blows the tears in the sky. And my tears fall down on me.” This vision of the royal body (politic) in the shape of a tree is the perfect contrast to Ali Smith’s use of the trope. In Smith, vegetal or arboreal metamorphosis is dispersed – Daniel’s dreams of his metamorphosing body in *Autumn*; the foliation of the child’s head and Iris’s fantasy of becoming moss in *Winter* –, it is non-teleological – an open, ongoing process rather than terminating in a finished body –, it is metonymic rather than metaphorical – triggered by contiguity –, and it involves mental, spiritual and political entities as well as physical bodies and landscapes, which are between the two. Thus, what we have is *alteration* or Deleuzian becoming rather than metamorphosis proper; foliation, sprouting and arborescence rather than

transformation. Even though arborescence is seen as a territorialising process by Deleuze and Guattari (“the subordination of the line to the point”), the paper will argue that, in Smith, it is rhizomatic, informing both the narrative strategies and the politics of her texts. The paper will juxtapose Smith’s poetics of (ex)foliation with Paul Klee’s 1935 *Metamorphosis* as well as with some landscapes by post-war British (mainly St. Ives) artists.

Slot 2: Wednesday 1st September, 14:45-16:45

1. Wolfgang Funk (Johannes Gutenberg-Universität Mainz, Germany, wfunk<at>uni-mainz.de)

Physical Divisions: Pre-Brexit Visions of a Divided Kingdom

My paper will illustrate how the social, political, economic – but probably more than anything else, emotional – divisions in English society which have manifested themselves in the run-up to and aftermath of the Brexit referendum, are foreshadowed in a number of novels that significantly predate any thought of Brexit.

In view of the overall topic of the seminar, I will concentrate on how these divisions, and the crisis of national identity of which they are symptomatic, are presented by way of corporeal metaphors, or, in other words, how these novels envision England as an ailing body politic. In Rupert Thomson’s *Divided Kingdom* (2005), which will be the main focus of my paper, England is partitioned into four separate states, which are hermetically sealed off from one another and which are constituted along the lines of the four bodily humours. I will argue that this dystopian vision can be seen as a potent literary imagination of the post-Brexit referendum break-up of English society into opposing ‘camps’ of Leavers and Remainers, which are likely identified by commonalities of emotional constitution.

To provide a socio-political background for this analysis, I will read Thomson’s novel against David Goodhart’s *The Road to Somewhere* (2017), in which he reads the outcome of the Brexit referendum as the result of a social antagonism of what he describes as the ‘Somewheres’ and the ‘Anywheres’.

2. Svitlana Pereplotchykova (Taras Shevchenko National University of Kyiv, Ukraine, s.pereplotchykova<at>knu.ua)

The Wall Metaphor in BrexLit: Material and Immaterial Barriers to Protect the Vulnerable Body of Britain

Brexit has stripped British society of many illusions and left it naked and exposed. Previously existing but largely ignored social rifts have been brought into focus and attributed by some to the ‘infection’ of foreign intrusion, so that in the speeches of certain highly motivated supporters we hear “the necessity to defend the precious ‘body’ from ‘outside’ dangers” (Scholtz 2000) by means of protecting walls.

The present talk involves an investigation of this Wall metaphor in selected BrexLit texts, specifically John Lanchester’s “The Wall”, Sarah Moss’s “Ghost Wall”, and in partial contrast, Zadie Smith’s “Fences: A Brexit Diary”. It is an attempt to compare the modern situation to that depicted in Edmund Spenser’s “The Faerie Queene”, where the image of the human body is used to symbolize the English Commonwealth of the Elizabethans (Scholtz 2000).

This work is part of a broader programme of research dedicated to the investigation of the changing idea of Britishness from the reign of Queen Elizabeth I to the present day. This is being carried out by correlating and contrasting political rhetoric on the subject with literary and intellectual responses through the ages, with a view to achieving a better understanding of how citizens' identity has been shaped and reshaped through political action, literary works and the mass media. The investigation into literary reflections is of importance due to "literature's potential to engage with emergent political realities" (Shaw 2018), allowing authors to present different views within a single space-time dimension.

3. Diane Leblond (Université of Lorraine, France, diane.leblond@univ-lorraine.fr)

A Time for *Esprit de Corps* and a Time for Rebellious Corporealities: Ali Smith's Politics of Critical Embodiment, 2016-2020

Brexit appears as a critical moment for the body politic: one in which 'the people' was asked to make a decision for itself, and in doing so to redefine or reposition itself as a nation with regards to the Continent. And while much has been written on the divisions which the original vote crystallised within the British population, the echo between the Referendum results and the most recent general election suggests a degree of 'esprit de corps', a general intent to honour 'the will of the people' as expressed in June 2016.

Focusing on Ali Smith's seasonal quartet, this paper will aim to show that Smith's novels bring out rebellious, nonconforming corporealities which challenge and ultimately refashion the notion of a unified body politic, working with one overriding purpose. *Autumn*, *Winter* and *Spring* all point to the unruliness of their protagonists' bodies – in some cases, because the necessity of physical degradation and entropy questions the very concept of organic integrity, in others, because physicality becomes a means of political resistance, in the form of activism and civil disobedience. Yet while it challenges empty or self-serving references to 'the people,' and in the context of a wider, environmental crisis, the quartet also suggests new ways of being *with* others, new concerns for the organic forms of kinship that unite us: Smith's rebellious corporealities thus work to reconfigure the material field of politics as an ecological space to be protected for the survival of all.

4. Christine Berberich (University of Portsmouth, United Kingdom, christine.berberich@port.ac.uk)

Bodies washed up on the shore...: BrexLit and the Anonymity of the EU Migrant

This paper focuses, quite literally, on bodies. Cynan Jones 2011 novel *Everything I found on the Beach* starts with a body washed up on the beach; Linda Grant's 2019 novel *A Stranger City* opens with a body found in the Thames. Grant's novel is an openly declared 'BrexLit' novel, dealing with the lead-up and the fall out of the 2016 Brexit Referendum. Jones' novel can be seen as a precursor for contemporary Brexit novels in that it deals with the plight of European migrant workers in Britain. What unites both novels is that the 'bodies' washed up on by sea and river are the bodies of EU migrant workers who remain, for quite some time in the narrative, officially unnamed. This paper argues that the focus on the unnamed 'bodies' in both novels is symptomatic not only for the contemporary Brexit debate but also for much of contemporary 'BrexLit': migrants are there, in large numbers, but mostly remain nameless, faceless, devoid of an identity. Contemporary political debates in the UK deny migrants a voice; contemporary BrexLit – possibly

unintentionally – mirrors this by featuring very few migrants that actually have a real voice and role to play in the novels.

S56: Orientalism and Borealism in the Long Eighteenth Century

Wednesday 1st September 17:00-19:00, Thursday 2nd September 10:30-12:30

Co-convenors:

Michaela Mudure (Babes-Bolyai University, Romania, mmudure<at>yahoo.com)
 María Jesús Lorenzo-Modia (Universidade da Coruña, Spain, maria.lorenzo.modia<at>udc.es)

Both Orientalism and Borealism are modes of thinking, ways in which the Orient or the North were produced and re-produced as exotic performances and representations by the West eager to control the world by Othering anything that is different. Starting with but not limiting to the famous *Turkish Embassy Letters* of Lady Mary Wortley Montagu and Mary Wollstonecraft's *Letters Written in Sweden, Norway, and Denmark*, this panel will analyse various ways of commodifying the Orient and the North, the negotiations of identities in the various texts that constituted the Orientalist and the Boralist discourse during the long eighteenth century.

Slot 1: Wednesday 1st September 17:00-19:00

1. Juliana Borbely (Partium Christian University, Romania, juliannaborbely<at>gmail.com)
Lord Byron's Orientalism in *Turkish Tales* Distilled to the Modern Byronic Hero

Strong, brooding, silent and attractive male characters in books and films are easily labelled “Byronic” based on Lord Byron persona and his male characters. Many of these “Byronic” characteristics stem from his *Turkish Tales*. In spite of that, representations of Byronic heroes in contemporary literature do not seem to resemble Byron's characters. My hypothesis is that few of these characteristics can be found in modern male characters due to spatial and temporal distance. My aim in the paper is to investigate to what extent the Byronic hero in *Turkish Tales* has survived in film adaptations and artefacts these adaptations triggered. In order to do this, I propose to 1) analyse the male heroes presented in “*Turkish Tales*”; 2) identify major "Byronic heroes" in literature that were later adapted to film; 3) identify the literary pieces/film adaptations the above-mentioned adaptations have triggered; 4) find traces of Byron's Orientalism in male characters from points 2) and 3).

2. Achraf Idrissi (University of Debrecen, Hungary, achraf-idrissi<at>outlook.com)
Colonial Spanish America through Arab Christian Eyes: Hanna al-Mawsuli's Travels 1668–1683

Whereas Western views of Islam and Arabs have received increasing scholarly attention during the last decades, this is much less the case with Arab views of other cultures and religions. This article brings into light the travelogue of Hanna al-Mawsuli, an Arab Christian who produced the first account of Spanish America to be written in Arabic documenting the interaction between western Europeans and the Levant through the activities of Catholic missionaries titled *The Book of Travels of the Priest Ilyas, Son of the Cleric Hanna al-Mawsuli* 1668–1683. While such account provides an important perspective on the “Levantine” view of America and of the Spanish and

American Indian populations in the early modern period, I argue that it unconsciously puts on display an interplay between Al-Mawsuli's knowledge of Spanish colonial scholarship about America, and his Eastern Christian lexicon and Levantine geography which were immensely influenced by a Mediterranean linguistic outlook and constituted the prism through which he epistemologically came to understand colonial Spanish America and native Indians. The complexity of al-Mawsuli's travel account stems from his belonging to two cultural milieus; he was a Catholic priest from Ottoman Iraq, and he spoke Arabic, Latin, Eastern Syriac, Spanish, French, Turkish good enough to give sermons, perform Mass and translate from all of them. This research also demonstrates how the transferability of colonial discourses from imperial geographies to the outside world is yet another bane of imperialism which discloses that not only do imperialists denigrate and alterize "natives," but they establish the definition that is adopted and propagated about the "natives" by disseminating anti-Indian sentiment in countries and among communities that had no interaction with America.

3. Cristina Flores (University of La Rioja, Spain, cristina.flores@unirioja.es)

Robert Southey's Romanticised Spain in *Letters Written During a Short Residence in Spain and Portugal* (1797)

It has been already argued that 'in British Literature, Spain was largely the creation of Romanticism' (Saglia and Haywood 2018, 1), a figuration (Saglia 2000) and/or invention (Howard 2007). Based on this premise, the main purpose of this paper is to explore the contribution of Robert Southey's *Letters Written During a Short Residence in Spain and Portugal* (1797) to the shaping of the fictionalised vision of Spain that emerged during the Romantic period. As Lynda Pratt poses, Southey was a crucial figure in the development of early nineteenth-century Orientalist ideologies, showing both fascination and aversion by the foreign (Pratt 2006, xxvi-xxvii). Hence, Southey's travelogue departs from previous eighteenth-century factual descriptions of Spain by British travellers (Clarke, 1762; Twiss, 1775; Carter, 1777; Dillon, 1780; Cumberland, 1787; Jardine, 1788; Townsend, 1791; Young, 1793) in presenting a more complex, subjective and 'imaginary' approach to Otherness. Southey, who considered himself 'Half a Spaniard', shows in *Letters* an ambivalent position partly derived from his earnest interest in all things Spanish, moving from outright repulse against the contemporary fallaciousness of Spanish 'Popery', superstition and cultural backwardness to utterly admiration for an idealised Spanish past. This paper focuses on Southey's romanticised representation of Spain in which Medieval chivalry and the Oriental traits of Spanish civilization are underlined.

5. Elena Butoescu (University of Craiova, Romania, elenabuto@yahoo.co.uk)

Legitimizing Exoticism: The Case of George Psalmanazar's Pseudo-Oriental Account

The persuasive power of the paratextual features that frame George Psalmanazar's *An Historical and Geographical Description of Formosa* (1704), a pseudo-Oriental narrative, is the main concern of this article. A designer of Oriental constructs, Psalmanazar came across as the figure of the Oriental traveller, whom he used as an anti-Establishment device to subvert the official system of values and, in a Rabelaisian manner, use a false historical account as a form of unofficial truth. George Psalmanazar, the 'pretended Formosan,' the erudite impostor who ate raw meat and taught Formosan at Oxford with the financial support of the Royal Society and the moral encouragement of Samuel Johnson, fabricated a description of Formosa featuring an objective

paratextual scheme (title, name of author, table of contents) in addition to a more subjective organisation of the epistles dedicatory, prefaces and other appendages which advertised the publication. The extra-textual paratext exhibits illustrations and a portrait of the author with the aim of commodifying the exotic world of the Oriental Other. The study examines how Psalmanazar's Oriental narrative impacted the Enlightenment paradigm of rationality. By investigating the role of the paratextual elements in the construction of exoticism, this article argues that they functioned as tokens of legitimacy which promoted the author as a credible, though exotic, writer; they highlighted the role of knowledge in the eighteenth century, proving an essential key to understanding the reception of Psalmanazar not only in England, but throughout Europe, after the account had been translated into French, Dutch and German.

4. Carmen Borbely (Babes-Bolyai University, Romania, carmenborbely<at>yahoo.com)

Discursive Framings of the North: The Scandinavian Travelogues of Mary Wollstonecraft and Edward Daniel Clarke

Tracing the different spatial practices that led to the discursive delineation of the European North as a multi-layered space of romantic wilderness and enlightened sociality, this paper examines Mary Wollstonecraft's *Letters Written during a Short Residence in Sweden, Norway, and Denmark* (1796) and Edward Daniel Clarke's *Travels in Various Countries of Scandinavia: Including Denmark, Sweden, Norway, Lapland and Finland* (1823) through comparative lens. Documenting their authors' encounters with the otherness of a space situated at the northernmost edge of the continent, the two travelogues critically engage, to a greater or lesser extent, with the pre-established conventions of travel writing. In the case of Wollstonecraft's autobiographical travel narrative, the cohesive plurality of the Scandinavian space is sieved through competing frames of perception. Her observations on the picturesque and the sublime in nature are interspersed with personal reflections on everyday life, as revealed to her in local forms of permanent or transitional habitation. In Clarke's account of communal travel, echoing the tradition of the Grand Tour, the North is appraised through the distancing grid of panoramic perception. The emphasis is laid not so much on a personalised mode of experiencing place as on the production of an official, objective image of the "Northern latitudes."

Slot 2: Thursday 2nd September, 10:30-12:30

1. Ana Voicu (Babes-Bolyai University, Romania, ana.voicu17<at>gmail.com)

Borealism and the British Experience of the North in Matthew Consett's "A tour through Sweden, Swedish-Lapland, Finland and Denmark"

The aim of this study is to explore the ways in which eighteenth century British traveller Matthew Consett's series of letters on Sweden, Swedish Lapland, Finland and Denmark can be integrated within Borealism as a concept and as an attitude in discourse. Because his time to write is brief and his paper scarce, Consett's choices of what to include and what to insist upon in his letters are relevant with regards to the general opinion and interests of his readers, the educated society of the day. In order to relate to his contemporaries, the author makes many comparisons with his native England, thus showing a contrast which often underlines, politely but firmly, the superiority of his native country. His detailed descriptions of nature, of people's dress and homes, as well as

the few funny interactions with the locals he delights in mentioning will be discussed as examples of a curious, but often superior attitude towards the exotic Northern Europe.

2. María Jesús Lorenzo-Modia (Universidade da Coruña, Spain, maria.lorenzo.modia@udc.es)

Lady Mary Wortley Montague and Orientalism

Orientalism is a pervasive feature in many eighteenth-century English texts. The theoretical framework of this presentation will be that of reception studies, as well as gender studies and medical humanities. Following Ros Ballaster (2005), the East is represented in eighteenth-century English texts by means of translations, pseudo-oriental tales, travelogues and letter fictions. Lady Mary Wortley Montagu (1689-1762) would be included as a traveller who wrote *Turkish Embassy Letters* (1763) from Istanbul, which would eventually be labelled both as a historical and a literary document. Through her letters she disseminated the culture of Ottoman Empire, considered at the time a threat to Western civilization. She performed this task from a female perspective, provided not only by her own gender, but also by means of the voices of the Turkish women included in her text. She was a pioneer in many fields. A friend of Mary Astell, author of the feminist essay *A Serious Proposal to the Ladies, for the Advancement of Their True and Greatest Interest* (1694), and a successful salonnière in London, in Montagu's house were received famous authors such as Alexander Pope or John Gay. She became also an activist who fought for the popularization of "vaccination" or "variolation" in the United Kingdom. While she had access to Eastern medical knowledge and wanted to transmit it, she received a reluctant response by the Western intelligentsia, particularly when these new medical discoveries in inoculation were disseminated by a female aristocrat who did not belong to the medical profession.

3. Miriam Borham-Puyal (University of Salamanca, Spain, miriambp@usal.es)

Reading the Other: Orientalism and the Feminisation of Eighteenth-Century Culture

Addressing the Western imperial gaze and its perception of the Oriental as female (Said 219-20), commodified and often sexualized, this paper considers the presence of an Eastern trace in Alexander Pope's *The Rape of the Lock* and Jane Barker's patch-work narratives as a symbol of the feminisation of culture identified with the imagination, romance and an opposition to Augustan classical taste. For an eighteenth-century "classical purist... the orientalist picture, concerned with alien traditions... can easily appear frivolous, or at least no more than an eccentricity" (Sweetman 1, emphasis added), while in fiction it was often associated with "the disruptive powers of the imagination" (Zuroski 258, emphasis added), terms connected with fiction written by women. Pope's inclusion of Oriental traces in his satire against consumerism and the higher classes can then be read as serving his critique to this increasingly feminised society. In addition, the fact that he mockingly frames his heroine's world within a male-centric genre such as the epic exposes the eighteenth-century wish to assimilate and control the other, especially in the context of the tensions between classical and popular narratives. On her part, Barker's work employs the metaphor of a rich tapestry to evoke these disruptive and rich pictures. The presence of the frame narrative and the tales of imagination evoke the influential *One Thousand and One Nights* and subvert the canonical realistic narrative, highlighting the dialogic tensions of gender and genre, East and West, older and newer forms of storytelling, that conform eighteenth-century fiction.

4. María Eugenia Perojo Arronte (Universidad de Valladolid, Spain, eperojo@fyl.uva.es)
Spanish Literature and Orientalism in British Magazines of the Romantic Period

The reassessment of the Spanish inheritance of Arabic culture was carried out by scholars such as Miguel Casiri, with his monumental *Bibliotheca arabico-hispana Escorialensis* (1760-70), and Juan Andrés in his *Dell' origine progressi e stato attuale d'ogni Letteratura* (1782-99), where the latter advanced his thesis about the relevance of the Arabic tradition for the development not only of Spanish Medieval poetry but also of European poetry as a consequence. However, the literary and cultural histories of Spain written by foreigners such as Friedrich Bouterwerk, Simonde de Sismondi, the Schlegel brothers, or Germaine de Staël at the turn of the nineteenth century relegated the influence of the Arabic tradition in the Iberian Peninsula to a downgraded kind of Orientalism. This image was widely disseminated through the reviews and critical articles of books related to Spanish literature that appeared in British literary magazines at a time in which the conflicts in the European battleground, the end of Enlightenment universalism, and the burgeoning of national canons projected diverse and even fleeting images of the Other. In this paper, I analyse the reviews and articles on Spanish literature that appeared in the *Edinburgh Review*, the *Quarterly Review* and *Blackwood's Magazine* in the first three decades of the nineteenth century. Since literary journalism was closely related to historical events and the ideological agendas of the magazines were obviously partial to contemporary political controversies, a close look at these writings can throw light on the politics underlying this process.

S57: Genre, Gender and Nation in Early Prose Fiction in English (1600-1700)
Wednesday 1st September, 10:30-12:30

Co-Convenors:

Dr. Sonia Villegas-López (University of Huelva, Spain, villegas@uhu.es)
 Professor María José Coperías-Aguilar (University of Valencia, Spain, maria.j.coperias@uv.es)
 Professor Karen Gevirtz (Seton Hall University, United States, karen.gevirtz@shu.edu)

This seminar proposes the study of the prose fiction in the seventeenth century, with special attention to the aspects of genre, gender and nation. Paper proposals which address any of the following topics and lines of research are especially welcome: women's access to the writing of prose fiction, their newly acquired roles as professionals in the printing and publishing business, the importance of anonymity, generic variance and experimentation, as well as the transcultural nature of early fiction in prose, focusing on the consolidation of a native tradition of the novel in English from the perspective of its European sources.

1. Olivia Carpenter (Harvard University, United States, olivia_carpenter@g.harvard.edu)
"Her Own Nation": Race, Nationhood, and the Woman Writer in Aphra Behn's *Oroonoko*

Taken from a larger dissertation project on race, gender, and marriage in the seventeenth and eighteenth centuries, my paper examines questions of genre, gender, and nation in Aphra Behn's *Oroonoko* (1688). I argue that Behn posits the woman writer of prose fiction as a crucial response to seventeenth-century colonialism and the catastrophe it presents for questions of nationhood. With her gender positioning her as a bystander in the violence of a slave rebellion, the female narrator intervenes through text. The English woman in *Oroonoko* can take action once she gains

access to writing prose fiction. I examine the deeply experimental nature of this early example of the English novel tradition, focusing especially on *Oroonoko*'s ethnographic elements as its narrator describes African and Native American nations, all while maintaining a stable English national identity for herself in the face of colonial contact. The problem of nationhood leads to crisis when her royal protagonists refuse to relinquish their own ties to national identity. Their tragic downfall occurs when they combat slavery's demand of relinquishing ties to their original nation. The resultant carnage, I contend, forces the woman writer from witness to author, and her text from ethnography to the features of European romance: orientalist sentiment, royal protagonists, and complicated desires, sexualities, and traumas. Generic variance becomes essential for a more empowered female response to the crisis of slavery. The woman writer crafts a transcultural fiction, revealing a native tradition of the novel in English deeply invested in questions of nationhood.

2. Karen Gevirtz (Seton Hall University, United States, karen.gevirtz@shu.edu)
Soldiers and sultans: war and political allegory in Restoration prose fiction

War was a constant backdrop during the Restoration. In Europe, England fought three wars with the Dutch between 1665 and 1685, battled with and against France, Spain, Sweden, and the United Provinces from the 1670s to the 1690s, and supported European military engagements with the Ottoman Empire, including sending troops in 1669 to help relieve the twenty-year siege of the Venetian fortress of Candia, in Crete. At home, the Restoration was punctuated with outbursts of violence and rebellion, including the Exclusion Crisis, the Rye House Plot, Monmouth's Rebellion, and the Revolution of 1688.

A number of genres had emerged by the mid-seventeenth century to grapple with war, including the history, "returned soldier" narratives like the return of Martin Guerre, "European slave" narratives, and military accounts. Most of these genres operate in a liminal zone between fiction and non-fiction. Using Aphra Behn's *The History of the Nun* (1688) as an example, this paper argues that Restoration prose fiction made use of these genres to create both verisimilitude and fictionality, and to represent or comment on contemporary events without endangering their authors. Behn's readers recognized familiar, real military actions—the ongoing wars with the Ottomans and in the Low Countries with France, Spain, and the United Provinces—as history, but they also understood these wars as encoded depictions of the fraught, potentially militarized events at home.

3. Rafael Vélez Núñez (University of Cádiz, Spain, rafael.velez@gm.uca.es)
Transhistorical Fiction and the politics of genre in Restoration England

The *nouvelle historique* was an appealing genre to the readers of Restoration England. They were accounts of the lives and deeds of important historical characters described in an uneven mixture of fact and fiction. Although Mish refers to only six novels, up to 25 were published in England after 1662. They were mostly translations from French into English and published throughout the whole period, with a subtle increase in publications during the mid-1670's. Other novels shared the same characteristics as the *nouvelles historiques*, although they were not described as such in their title pages, *Casimir, the King of Poland* being a good example of this.

Although the number of historical novels seems scarce (4% out of the total novel production) the fact that translations of French sources appeared in England almost immediately after their original

publications points at a clear interest in the genre. The plots of these novels recount, with unequally successful psychological insight, the human and Manichean dimensions of power: from good governing to intrigues, ambition or treason. In the complex political scenario of Restoration England, the history of politics seems to gain certain importance. This paper will try to discern whether the choice of *nouvelles historiques* translated in England respond to literary fashion or might serve as fictional reflections of contemporary discussions of power.

4. Gerd Bayer (University of Erlangen, Germany, gerd.bayer@fau.de)

The Truth and Generic Experimentation: Paratextual Framings in Restoration Poetics

This paper will offer a detailed reading of early modern poetological treatises, including the substantial corpus of paratextual poetics that accompanied Restoration theatrical texts, narrative prose fictions, and the notion of criticism at large. Taking these paratextual engagements with how veracity was implemented for a reassessment of how truth can be harnessed to a discussion of aesthetic merit, the paper will analyse how works such as Dryden's extensive essays on theatrical forms and language or much-noted prefaces such as the one attached to Congreve's *Incognita* find it necessary to insist that matters of artistic truth exist independently of any claims of verisimilitude. The presentation will shed light on the manner in which English paratextual poetics already betrayed an awareness of the distinction between fictional make-believe and a more abstract engagement with matters of truth-making. While much of the derisive commentary about the detrimental consequences readers will suffer from exposure to the fantastical context of romance-inspired fictions relates to the foundational principle of mimesis, the legacy of the late medieval understanding of truthfulness, closely tied to mimeticist thinking in both Plato and Aristotle, allows for another understanding of what is at stake when literary texts address matters of truth: by evoking the very principle of veracity they pick up a discursive threat that extends beyond the merely literary to most other forms of verbal communication, including the social, religious, and political.

5. María José Coperías-Aguilar (University of Valencia, Spain, maria.j.coperias@uv.es)

Literary journals and the making of prose fiction, the case of *The Gentleman's Journal*

In the seventeenth century, the heyday of literary journals in Britain was still to come, although some periodicals devoted to books –even if short-lived– could already be found as early as the late 1670s. What has been considered the first magazine in English devoted entirely to the arts and the most important publication of its times, *The Gentleman's Journal*, published thirty-three issues from January 1692 to late 1694. This journal, edited by the prolific author and translator Peter Anthony Motteux, offered a 'monthly miscellany' including some news but also pieces on topics such as history, philosophy, and music, as well as poetry and some short works (2 to 6 pages average) of the budding genre of prose fiction. Some of the contributions to the journal were made by professional writers with whom Motteux had collaborated, but the publication also relied heavily on pieces sent by ordinary readers and for which the editor often made appeals from the pages of the journal (e.g. May 1692). Motteux also explained (February 1693) that his decision to include novels in each issue was due to the fact that 'the Ladies desire them', from what we may surmise that an important part of the journal's readership was made of women. Bearing these two ideas in mind, the aim of this paper is to discuss the influence of amateurism and gender in the

burgeoning genre of prose fiction as presented in the short novels published in *The Gentleman's Journal*.

6. Sonia Villegas-López (University of Huelva, Spain, villegas<at>uhu.es)

Eroticism in the cloister: the uses of pornography in Restoration prose fiction

The influence of the French *nouvelle* in English prose fiction was paramount during the Restoration. In the decade of the 80s in particular, more than a third of the novels published in English were translations from the French. Especially since the publication of Guilleragues's *Lettres portugaises* (1669), and Roger L'Estrange's English version of 1678, the motif of the nun's passion associated with the topic of dejected love became commonplace in the incipient tradition of the novel in England. On the one hand, it influenced well-known and established authors, like Aphra Behn and Delarivier Manley, in writing some of their works, *Love-Letters between a Nobleman and His Sister* (1684-7) and *Letters* (1696), respectively. On the other, it contributed to the popularization of a number of novels in translation that exploited the same topics in a bawdier fashion, choosing nuns and monks as willing objects of amorous intercourse. This paper will assess the uses of pornography in a selection of short novels, most of them published originally in French, and soon translated into English in the early 1680s. In different degrees, scenes of love and passion become explicit, reinforcing the association of the early novel with degeneration, scandal and moral reprehension. Looking closely to the selected examples, though, other nuances and interpretations come to light. In *Eve Revived, or the Fair One Stark Naked* (1684), *Venus in the Cloister, or the Nun in her Smock* (1683) and *The Adamite, or the Loves of Father Rock* (1683), pornography is at the service of an anti-Catholic critique, which is especially pressing in England. I suggest that, beyond reading these texts as simple erotic manuals, they could be interpreted as vehicles to vent an anti-Catholic conscience, especially at a time when Charles II's reign was on the wane.

S58: Seminar cancelled

S59: English Dialects from Page to Stage

Thursday 2nd September, 10:30-12:30 and 15:30-17:30

Co-Convenors:

Pr. Natalie Braber (Nottingham Trent University, United Kingdom, natalie.braber<at>ntu.ac.uk)

Dr Claire Hélie (Université de Lille, France, claire.helie<at>univ-lille.fr)

Many writers have written in / on dialect, accent and non-standard languages. This seminar examines the construction of diatopic variation on the page and on the stage.

- how dialect is enregistered in the literary field
- how dialect is encoded by the writer and decoded by the reader in the text
- how textual / literary dialect is actualised by the writer or the actor and received by the audience during poetic and theatrical performances
- how dialect translates in other regions and other countries

Slot 1: Thursday 2nd September, 9:30-11:30

1. Natalie Braber (Nottingham Trent University, United Kingdom, natalie.braber<at>ntu.ac.uk)

Literary Dialect of the Nottinghamshire Coalfields

Nottingham, in the East Midlands of England, has a strong literary tradition including authors such as Lord Byron, D.H. Lawrence and Alan Sillitoe. However, from a linguistic point of view, until recently the city and the region more generally had received little attention and not much was known about the dialect(s) used by its speakers. Recent research by the author has shown that there is considerable variation in the region which needs further investigation. A crucial factor of the local economy was coal mining, which ceased to exist in 2015. This has had a major effect not only economically but also socially for these communities. The history of coal mining in the region has not always run smoothly and many problems still linger after the coal miners' strike of 1984-85 which still divides those who were on strike and those who worked. This paper examines how authors and also miners themselves have written about their past, often in local dialect and how this language is used to express a sense of local identity.

2. Antonio Fonet Vivancos (Universidad Politécnica de Cartagena, Spain, antonio.fonet<at>upct.es)

The scalpel of language: style-shifting and translation in three Spanish versions of *The Loneliness of the Long-Distance Runner*

The view that translating Literary Dialect (LD) is 'doomed to failure' (Leppihalme 2000: 260) is an arguably widespread one among scholars of translation. This agreement on the general futility of the task has possibly deterred attention from more specific phenomena, among which the translation of style-shifting. In works of fiction where a character and/or narrator alternates between different varieties of the same language (usually the standard one, and a given LD), style-shifting is important insofar as it has specific literary functions, such as displaying a character's emotions or modulating the distance between characters and narrators. In order to gain more understanding of style-shifting and LD – and the process of translating both – this paper studies instances of style-shifting in Alan Sillitoe's short-story collection *The Loneliness of the Long Distance Runner* (TLLDR, 1959); those instances are then referred to the three existing translations of TLLDR into Spanish (respectively published in 1962, 1981 and 2016). Style-shifting in TLLDR is approached from a 'ficto-linguistic' perspective (Ferguson 1994; Hodson 2014) that draws on literary and sociolinguistic factors, whereas Spanish translations are examined in terms of translators' strategies and agency. The results of the study suggest that no attempts to convey source-text style-shifting can be found in any of the three translations, which would seem to tally with the prevailing scholarly views. However, it is argued that such results and views should be qualified in light of different factors, i.e. the status of LD as a literary construct, and the concerns of target-language publishers and audiences.

3. Léa Boichard (Université Savoie Mont Blanc, France, Lea.Boichard<at>univ-smb.fr)
From pub to stage: eavesdropping on Irish English in Conor McPherson's *The Weir* (1997)

Ireland's literary history owes much to the country's ancient oral tradition. The *Literary Revival* led by Lady Augusta Gregory and J.M. Synge at the turn of the 20th century took on the mission of renewing this tradition through the rewriting of traditional Irish folk tales. At that same period, playwrights such as W.B. Yeats, G.B Shaw or Oscar Wilde contributed to developing a genre that had been surprisingly left aside by Irish writers, despite its apparently natural connection with oral tradition. With this genre, the voices of Irishmen and women found an (almost) unmediated place in Ireland's literary culture. Their idioms and sometimes even their accent made it to the page and to the stage, in a development that constituted a counterpoint to the long-standing English tradition of the Stage Irishman, by which the Irish idiom had been used to maintain sociolinguistic stereotypes. More recently, Conor McPherson decided to use a pub as the setting of his play *The Weir* (1997), a play in which Irish English is given a prominent place. This choice is not trifling, since the pub is both an Irish space *par excellence* and a place where spontaneous conversation can flow and be eavesdropped on easily. Having pointed and studied McPherson's choices regarding the encoding of Irish English, this paper intends to decipher the role played by dialect in the play: is it a mere aesthetic component, or does it serve a more profound literary and/or ideological purpose.

4. Juliette Pezairé (Université de la Sorbonne Nouvelle, France, juliette.pezairé<at>sorbonne-nouvelle.fr)
Re-creating and performing the Scottish voice from one language to another

The problematic status of the Scots language, for some the source of regional or nationalistic pride, and for others a base for linguistic insecurity, is increasingly being portrayed in literary productions, revealing the question to be a widespread and intimate concern among Scottish people. The literary use of Scots is therefore rarely neutral: driven by aesthetic or political motives, or on the contrary by a wish to make it a commonplace writing language, authors express varying degrees of defiance to the London standard. This is the case of the three novels in this study: Irvine Welsh's *Trainspotting* (1993), James Kelman's *How Late It Was, How Late* (1994), and Alan Warner's *Morvern Callar* (1995). After an exploration of the motives and authenticity of the literary recreation of Scottish voices in these novels, this presentation will focus on their recreation in French through translation. Starting from the assessment of typical deforming tendencies, such as variation masking or social downgrading, which are often fostered by unconscious ideology and the constraints of the publishing industry, this study will look towards the theatrical stage and the notion of performance as a way out from the impossibility of translation. The works of Martin Bowman and Françoise Morvan will therefore serve as inspiration for an approach to translation as a localised and possibly multiple performance of voice and authenticity.

Slot 2: Thursday 2nd September, 15:30-17:30

1. Patrick Honeybone (Edinburgh University, Scotland, United Kingdom, patrick.honeybone<at>ed.ac.uk)

Wigh ai lyke eye-dialect

A common feature of dialect writing is the use of ‘eye dialect’, in which respellings are used which simply represent a word in a way which is consistent with its pronunciation in many varieties, including the relevant standard/reference dialect (as in ‘reezun’ “reason” and ‘kride’ “cried”). The use of eye dialect is often disparaged (as in, for example, Preston 1982, 1985), because it is argued that such forms are intended to show a speaker’s illiteracy or lack of education. While this is a fair criticism of some use of eye dialect in certain texts, it misses the fact that there are also reasons to view the use of eye dialect in positive ways: eye dialect need not necessarily contribute negatively to a dialect writing text, and indeed is sometimes used playfully by authors, both to represent the freedom the dialect writing can offer and to differentiate a text from Standard English (potentially contributing to the perception that the variety being represented is an independent linguistic system).

2. Gayatri Devi (Lock Haven University, United States, gdevi@lockhaven.edu)

Dialectal Diglossia in African American Hip Hop Breakbeat Poetry

In the current times, dialectal poetry employing the Black English Vernacular (BEV), a non-Standard dialect of Standard American English (SAE), has become a locus of linguistic diglossia, or the use of two dialects or registers of the same language for variant social discourse contexts. Black dialectal poetry has moved away from mainstream creative writing among black writers to the domain of spoken word poetry, in particular, hip hop and rap. In this presentation, I discuss half a dozen hip hop poems by renowned and lesser known American hip hop Breakbeat poets and performing artists to isolate the structural and pragmatic features of the strategic dialectal diglossia practiced by these spoken word poets. The poets and poems under discussion use multiple voices and multiple registers: a Standard American English for certain thematic foci addressed to a non-black audience, and a black dialect, a black Muslim dialect, or a Nuyorican dialect addressed to a black audience for certain other tendentious ends. I argue that the political poetry of racial discontent in the United States is now housed in the dialectal diglossia of hip hop poets, which conjures up an internal and external audience to their poems through the use of two different dialects of English, one prestige and privileged, and the other private and subversive.

3. Dr Claire Hélie (Université de Lille, France, claire.helie@univ-lille.fr)

Bob Beagrie’s real and invented dialects

Bob Beagrie is a poet from the North-East of England who has chronicled the history and stories of the region in his poetry collections, artistic collaborations and performances (2003-2020). In *Leasungspell* in particular, he mixes Old English, Middle English and Northern dialects to create a dialect that sounds authentic to the era and area. And yet, his “bygonese” poses a real challenge for the reader who has to decode every sign on the page with the help of glossary and pronunciation notes to understand the narrative. Yet, whether on Soundcloud or on stage, his bardic performance – he is accompanied on stage by musicians – makes heard the deep meaning of his dialect, i.e. that it is co-constructed by the poet and the audience through what he calls the “shamanic capacity of poetic performance”.

4. Natalie Braber (Nottingham Trent University, England, natalie.braber<at>ntu.ac.uk)
 Claire H elie (Universit e de Lille, France, claire.helie<at>univ-lille.fr)

Testing poetry from the page to the stage, a conversation with and a reading by Rob Francis and Bob Beagrie

Natalie Braber and Claire H elie will host a conversation with poets Rob Francis and Bob Beagrie about the use of dialect in their poetry and they will read from their works.

S60: Dickens: Heirs and Heirlooms

Tuesday 31st August, 10:30-12:30, 14:45-16:45 and 17:00-19:00

Co-Convenors:

- Emily Bell (University of Leeds, United Kingdom, e.j.l.bell<at>leeds.ac.uk)
 Georges Letissier (Universit e de Nantes, France, georges.letissier<at>univ-nantes.fr)
 C eline Prest (France, celine.prest<at>gmail.com)

The 150th anniversary of Dickens's death in 2020 offers a powerful impetus to reinterpret his relationship with what is left behind. The dead's legacy exercises its influence through elusive wills, secret codicils and undecipherable echoes in the Dickensian text, while characters such as Miss Havisham and Magwitch have been transposed into new contexts to engage with contemporary issues, nevertheless preserving their Dickensian origin and testifying to the abiding persistence of the past in the present. These seminars address how heirs and heirlooms trouble Dickens's texts and legacy in surprising ways, assailing the boundaries between life and death, literature and afterlife.

Slot 1: Tuesday 31st August, 10:30-12:30: Patterns of Inheritance in and after Dickens

1. Matthias Bauer (University of T ubingen, Germany, m.bauer<at>uni-tuebingen.de)
 Angelika Zirker (University of T ubingen, Germany, angelika.zirker<at>uni-tuebingen.de)

Ambiguous Heirlooms: Freedom and/of the Past in Dickens

Dickens, as the title of the ESSE panel suggests, was obsessed with heirlooms, and especially with the many ways in which the past determines the present and even the future: the case of Jarndyce and Jarndyce in *Bleak House*, Harmon Senior's misanthropic will in *Our Mutual Friend*, the evil deeds of the Marquis St. Evr monde in *A Tale of Two Cities* and Mrs Clennam in *Little Dorrit*, the wager in *Oliver Twist*... The examples show that often the heirloom of the past is an evil that subjugates members of a later generation. Dickens's plots, accordingly, frequently consist in forms of resistance to those master plots concocted in the past: not being tarnished by the legal case in the Court of Chancery, rejecting the identity of the heir for whom the will was made, atoning for the crime of the parent, staying uncorrupted where corruption is easy...

In our talk, we wish to elucidate the link between the aesthetic and the moral dimensions of this reiterated pattern: Dickens's plots are triggered by the rejection of plots, just as the characters come morally into their own by rejecting the attempt of the past to determine their lives. This pattern of inheritance and resistance, however, is more complex than mere opposition. It is deeply ambiguous in that Dickens shows the interdependence of heirloom and rejection. Pip in *Great Expectations* is a case in point: he creates the very heteronomy that he resists.

2. Lillian Nayder (Bates College, United States, lnayder<at>bates.edu)
Charles Dickens and the Second Son

Reading aloud from Kirby's *Wonderful Museum* in *Our Mutual Friend* (1864-1865), Silas Wegg regales Mr. Boffin with the volume's tales of hidden documents and notorious misers – among them, the “singular discovery” of Robert Baldwin's will, “lost twenty-one years.” Suppressed by Baldwin's eldest son because it benefitted the eldest son's younger brother, whose children would inherit the family lands under its terms, the will is ultimately discovered by the eldest son's own younger son, who seeks to protect the claims of *his* older brother: that presumptive heir has been disinherited by their father (Baldwin's eldest son), who has married a much younger woman. Boffin considers Baldwin's case to be “most extraordinary” (479). Yet it resembles others in Dickens's fiction, tales in which patterns of inheritance are disrupted or subverted, with younger sons displacing their elder brothers as heirs.

My paper considers Dickens's portraits of second sons *as* heirs – the means through which younger sons replace, or displace, elder brothers (i.e. “unnatural” paternal preference, fraud, murder) and the larger meaning of this substitution. Focusing on various novels by Dickens, including *Barnaby Rudge*, *Dombey and Son*, and *Our Mutual Friend*; on theatricals involving inheritance and its disruption, and performed by Dickens; and on the relations between first- and second-born sons in his family, I consider the figure of the heir-by-default and its implication for ideas of family, patriarchy, fraternity and power.

3. Katie Bell (University of Leicester, United Kingdom, katieloubell<at>me.com)
The Haunting of *Bleak House*

The literary rules for creating ghostly characters in novels were well established by Dickens's first endeavor with literary hauntings. This paper begins by defining those rules by which spirit characters had to adhere in order to be accepted as valid representations. The idea my paper puts forward is that Dickens did something unique with ghosts: he used the established conventions for spirit characters to create figures which I term the “living dead.” I demonstrate this melding of the dead and the undead by exploring how he utilized these regulations in his more realist novels to create characters that frighten us, but at the same time, move us to feel empathy. In novels such as *Bleak House*, Dickens melded the established traits of ghosts with those of living characters who are haunted by past traumas. These “living dead” figures are unique because they are physically living, but are haunted by loss, isolation and painful reflections on the past; pasts that they feel cannot be revisited and changed. Dickens utilized the accepted literary code required for ghostly characters to create “living dead” figures with which the reader connects despite their statuses as societal outsiders. These characters are ultimately successful depictions of the uncanny because they follow the rules laid out in nineteenth-century fiction for ghosts.

4. Carra Glatt (Bar-Ilan University, Israel, carra.glatt<at>biu.ac.il)
These Three, Met Again: The Repression and Return of Edwin Drood

Edwin Drood criticism has been dominated by psychoanalytic readings. These, in turn, have been focused overwhelmingly on John Jasper, the respected choir-master and outwardly doting uncle whose opium-fueled fantasies lead, to all appearances, to an earnest, seemingly successful attempt

on his nephew's life. Seething with resentment and frustrated passion, Jasper is a figure of doubleness and repression whose depiction anticipates elements of Freudian theory; several biographers and critics have read him as a refracted mirror into Dickens's own troubled psyche. Far less attention has been paid to the eponymous Edwin himself. A self-confessed "shallow, surface kind of fellow" whose early death seems in any case to remove him from the narrative economy, Edwin proves less compelling than his tormented uncle. Yet it is Edwin, I will argue, who winds up at the center of the novel's exploration of proto-Freudian notions of repression and return. Representative of a character type far more typical of Dickens's earlier novels, Edwin, in death, suggests the psychological and narrative limits of this model: the surface fellow cannot withstand either a world that demands increasing interiority of its heroes or the protagonist-villain who possesses such complexity. Yet if, as the novel hints, Edwin is destined to return in some form (either alive or as a recovered corpse), his reappearance would suggest the impossibility of fully shedding prior aspects of self. As both a reminder of a previous phase of Dickens's career and as a symbolic third part of Jasper's divided consciousness, Edwin serves as a haunting figure of a past self that reemerges to reproach and resist his rival successors.

5. Daniel Jenkin-Smith (Aston University, United Kingdom, jenkind3@aston.ac.uk)
A World of Wills and Representations: Dickens's Ambivalent Bureaucratic Idealism

While Dickens's preoccupation with bureaucratic documentation is well established, the character of 'grey literature' and legal instruments in his works is contradictory. Where the 'magical' device of the unexpected legacy may enable a protagonist to vault otherwise insurmountable social boundaries, these very same documents are often also the tokens of professional obfuscation and institutional entrapment. Dickens's ambivalence resonates with the broader ideological context of nineteenth-century bureaucratisation: a process that James Beniger frames as a concerted attempt to stem the increasing chaos of modernity, but one that, in so doing, excited much handwringing – indeed, 'evidence that bureaucracy developed in response to the Industrial Revolution is the timing of concern about bureaucratisation as a pressing social problem'.

I argue that Dickens's ambivalence toward bureaucracy is further complicated by the fact that the epistemological claims of a coalescing officialdom nonetheless reside as fully formed fantasies in his works. From the 'curious old records of likings and dislikings' archived in *Doctors' Commons* in *Sketches by Boz* (1839), to the hidden wills in *Bleak House* (1853), and the paper trails of debt and inheritance in *Little Dorrit* (1858), Dickens's profaned world of confusion is linked to the 'truth' lying beneath it in the form of documents – howsoever mismanaged. Through such literary devices, Dickens anticipates an aspiration to technical omniscience while simultaneously decrying both its shortcomings and its pervasiveness: thus is bureaucratic ideology as much the heir to Dickens's worldview as the other way around.

Slot 2: Tuesday 31st August, 14:45-16:45: Dickens's Generations

1. Nathalie Vanfasse (Aix-Marseille University, France, nathalie.vanfasse@univ-amu.fr)
The Nature of Business Legacy in *Dombey and Son*

Dombey and Son is centred around the importance of Mr Dombey's firm and his obsession about ensuring its continuity through a son and heir. But what is it exactly that Mr Dombey is intent upon bequeathing to his son and to the next generations? This paper will examine the nature of this

business legacy. It will attempt at defining what Mr Dombey is trying to hand down to his descendent Paul and to posterity. It will look at what he is striving to build with this goal in mind. In order to do so, it will resort to the concepts of business legacy and leadership. It will explore how Mr Dombey endeavors to expand and protect his firm so as to pass it on to the next generation. His is a multi-generational family business whose transition he is intent upon managing, and whose continued reputation and prosperity he is anxious to ensure – in other words, he is concerned about securing the future of the company. The changeover implies financial and emotional issues, hopes and dreams, as well as family dynamics. Standards of behavior, core values and expectations are at stake in Mr Dombey’s vision of and for his firm, and the work culture and environment he creates results from these values. As a matter of fact, Mr Dombey is only writing his part of a business legacy whose transcription began with his predecessors, and he is preparing the ground for his heir to write the next chapters or episodes. However, as his plans spiral out of control, the business legacy takes a more unexpected turn, threatening to come to an end and to be erased altogether.

2. Eike Kronshage (Chemnitz University of Technology, Germany, eike.kronshage<at>phil.tu-chemnitz.de)

“[N]o trace to leave behind.” Vertical and Horizontal Financial Transmission as Dickens’s Critique of Industrial Capitalism in *Dombey and Son*

Dombey and Son, “Son and Heir”, one of the novel’s most frequent clusters (17 times in total), almost reads like an anadiplosis, emphasizing the vertical hierarchy of (male) family relations – which the novel itself establishes in the very first chapter with young Paul’s birth. Yet this is no *ab ovo* narrative, as the sickly child already passes away in chapter 16. By losing the male and by virtually orphaning the female heir, Florence, the house of Dombey is bereft of its chances of a vertical transmission of its wealth: It ultimately goes bankrupt, and Dombey himself is forced to acknowledge his misconception of vertical family hierarchies.

Embedded into this narrative of vertical transmission is a realist panorama of horizontal transmission, of financial investment and its transformative as well as destructive power. The novel tells the story of the reshaping of London through the construction of train lines and the concomitant gentrification. Just as much as no trace is ultimately left behind of the house of Dombey, the newly built train lines leave “no trace [...] behind but dust and vapour: like as in the track of the remorseless monster, Death!” While Dombey’s ideas of inheritance are thwarted by his son’s untimely death, Death itself becomes (in the rhetorically dense train passages) the testator, leaving behind but death. I analyze the novel’s two different transmissive axes – vertical and horizontal – in order to propose a reading of *Dombey and Son* as Dickens’s critique of the destructive powers of industrial capitalism.

Slot 3: Tuesday 31st August, 17:00-19:00: Dickens Translated: Languages, Contexts, Forms

1. Claire Woods (Ulster University, United Kingdom, c.woods<at>ulster.ac.uk)

Vestiges of French influence or Dickens et l’héritage français

Born near Chatham docks, under the shadows of the Martello towers, Dickens grew up in close proximity to France. How did the vestiges of French culture impact on his later writing? This paper asks why should the London-centric novelist choose to include French characters, settings and

references in three of his mid-career novels? What was it about the French nation that led Dickens to include them at this point in his writing career? In *Bleak House*, Paris is described as a place of diversion; French fashions and tastes are vividly described, and Lady Dedlock's French maid Hortense is of significant importance to the plot. In *Little Dorrit*, the plot takes the story from Marseilles through the Alps to Chalon-sur-Saône and on to Calais. The reader is introduced to the channel-hopping, French-speaking, former convict, Rigaud-Blandois. In *A Tale of Two Cities*, revolutionary Paris overshadows the streets of Soho as Dickens brings to life the residents of Saint Antoine and the French aristocracy. Dickens's ambivalent perspective of the French is profoundly striking. Whilst he admires the elegance and culture of the French, he simultaneously reveals a deep-rooted fear of revolutionary fervour. For Dickens the French nation is defined by its revolutionary bloodshed in the late 1700s and 1800s. It is this fear of bloody insurrection which causes him to call upon French characters, settings and themes, in order that they may serve as an arresting warning to the nonchalant ruling classes of Britain in the 1850s. For Dickens, the vestiges and trappings of French culture serve as everyday reminders of dangerous Gallic influence.

2. Shantanu Majee (Techno India University, India, majeeshantanu[at]gmail.com)

Dickens in Bengal

Dickens's association with Bengal goes beyond the presence of a chipped-off epitaph in the loving memory of his soldier son, Walter Landor Dickens (1841 – 1863), at the South Park Street Cemetery in the White Town of Calcutta. Also, the best of his critics, Humphrey House (1908 – 1955), had actually written his wonderful account of Dickens's world sitting in Calcutta. Moreover, the literary influence of Dickens's works invaded the early prose in Bengali literature to such extent that Peary Chand Mitra (1814 – 1883), who pioneered the form of novel in Bengali language, was referred as 'the Dickens of Bengal'. Bankim Chandra Chattopadhyay (1838 – 1894), a literary pioneer in Bengali, is on records to have accredited his material imagination to the novels of Dickens.

However, no body of academic work exists tracing the translation and reception of the works of Charles Dickens in the Bengali Language. Dickens's popularity had earned him a Bengali translation of *David Copperfield* in the nineteenth century itself. Later, popular publication concerns housed in Calcutta, such as *Deb Sahitya Kutir*, *Sarat Book House* as well as *Abhyuday Prakash Mandir*, went on to bring forth a collection of Dickens's novels translated in Bengali as publication-series. Such vogue also influenced mainstream Bengali novelists such as Gajendra Kumar Mitra (1908 – 1994) to come up with a Bengali translation of *A Tale of Two Cities* in 1935. This paper will attempt to explore such knowledge networks and the circuit of Dickensian legacy in Bengal.

3. Renata Goroshkova (Saint Petersburg State University, Russia, goroshkovfamily[at]gmail.com)

“Struggle between two different worlds. All against a snowy background”: Christmas after Dickens in Russian Literature of the 20th Century

As in many other national literatures, in Russian literary history there are many examples of pieces of fiction connected with Christmas, and which were written before the first translations of Dickens's Christmas books appeared in Russia (such as *The Night Before Christmas* by Nikolai Gogol, or the famous scene of fortune-telling on Christmas Eve in *Eugene Onegin* by Alexander

Pushkin). However, the symbolism of these stories is based on the folklore traditions and folk superstitions, and fails to include the Christian or social components, and also imagery and many stylistic, narratological, or philosophical-aesthetic features of the literary phenomenon that might be called a Christmas story. It was Dickens who in his Christmas Books had created a specific *formula of Christmas narrative*, which then, according to some research, entered and took root in Russian literature.

The word *formula* refers not only to the canonicity of the phenomenon, but also points out its mechanical nature. Indeed, in spite of the symbolical depth and rich imagery, it should be noted that the Christmas narrative is characterized by its standardization: all Christmas stories are somehow similar to each other: as the writer (and a character at the same time) in “The Christmas Story” by Vladimir Nabokov briefly and ironically describes the substance of any Christmas story, which is “struggle between two different worlds. All against a snowy background”, perhaps, hinting that a Christmas narrative of the 20th century is exhausted, almost dead.

In my presentation I will make an attempt to analyze Dickens’s influence on Nabokov’s and Pasternak’s Christmas narrative. Despite the exhaustion of motives of Christmas in literature, they were able to embody and create both unique and canonic Christmas plots of the 20th century.

4. Hugo Bowles (University of Foggia, Italy, hugo.bowles@unifg.it)

Claire Wood (University of Leicester, United Kingdom, claire.wood@leicester.ac.uk)

Preserving and Expanding Dickens’s Shorthand Legacy – The Dickens Code Project

“My father bought each of us a piece of his shorthand at the auction That’s all we’ve got ...”.

This rueful comment in a recent *Sunday Times* interview with Charles Dickens’s great granddaughters (Scott, 2016), Lucy and Sophie, may perhaps come as a surprise. Yet the acquisition of two leaves of shorthand by their father Harry was an important gesture towards the conservation of Dickens’s stenographic legacy.

Most of Dickens’s shorthand has disappeared, burnt in the 1859 bonfire at Gads Hill or simply thrown away. Generally disregarded by critics, surviving items are widely dispersed in archives around the world and are fragmentary – a scribbled note or two, copies of letters, lists of arbitrary characters and a set of dictation exercises. Dickens’s shorthand is also easy to dismiss because the Gurney system that he used was so difficult that we understand very little of what the texts say.

Following renewed critical interest in stenographic culture (Price and Thurschwell, 2005) and the mysterious nature of Dickens’s shorthand (Bowles, 2019), an ongoing AHRC-funded digital humanities project – The Dickens Code – is coordinating a network of libraries, museums and scholars with the aim of engaging the public with Dickens’s shorthand through an online exhibition. This paper will describe the network’s activities and the public response to them, as well as results of early attempts to decipher what the texts actually say.

5. Emma Curry (Deciphering Dickens Research Fellow, United Kingdom, e.curry@vam.ac.uk)

Deciphering Dickens: Digital Challenges and Opportunities

Charles Dickens left behind a remarkably complete record of his literary output, including handwritten drafts for most of the major novels, marked-up page proofs, and planning notes. Many of these manuscripts and other materials were bequeathed to the V&A by Dickens’s agent and

executor John Forster. In this paper we will report progress on our ‘Deciphering Dickens’ project, based at the V&A. It has two major aims: to create a digital platform with high resolution scans of the novels together with proofs, planning material, the published text of the novel and supporting material; and to allow members of the public to help decipher in a guided way as much of Dickens’s deleted and revised manuscript material as possible. The abundance and complexity of the material present some unique challenges, both technological and scholarly, but we have trialled transcription tools which have the potential to produce a powerful and lasting resource for readers, scholars and editors of Dickens’s work, to understand for the first time the process of composition by Dickens, from ‘planning to proofs’.

S61: Hybrid Transtextualities: Adaptation and the Aesthetics and Politics of Form
Thursday 2nd September, 10:30-12:30, 15:30-17:30, Friday 3rd September 10:30-12:30

Co-Convenors:

Eva C. Karpinski (School of Gender, Sexuality and Women's Studies, York University, Toronto, Canada, evakarp<at>yorku.ca)

Ewa Kęłowska-Ławniczak (English Literature and Comparative Studies, Faculty of Letters, University of Wrocław, Poland, ewa.keblowska-lawniczak<at>uwr.edu.pl)

Jacqueline Petropoulos (English Studies, Glendon College, York University, Toronto, Canada, jpetr<at>yorku.ca)

Inspired by Genette’s interest in transtextual relations that link the aesthetic form to its outside, this seminar focuses on adaptation. While giving a new life to the old text, adaptations respond to the needs of their present moment. Invited proposals can explore the hybridizing effects of adaptation, and especially the aesthetic, affective, and epistemic gains and losses that occur when a hypotext transitions into a differently mediated hypertext. We encourage submission of case studies of literary and transmedial adaptations that can expand the critical idiom of adaptation studies and broaden our understanding of recent theoretical shifts and emerging hybrid transtextualities in the context of global inequalities and new communication technologies.

Slot 1: Thursday 2nd September, 10:30-12:30

1. Zeynep Bilge (Mimar Sinan Fine Arts University, Istanbul, Turkey, Zeynep.bilge<at>msgsu.edu.tr)

When Pygmalion sings: A socio-political analysis of *My Fair Lady*

This study aims at displaying the transtextual relationship between George Bernard Shaw’s *Pygmalion* and its musical adaptation *My Fair Lady*. It is significant that this relationship presents a multi-layered adaptation process: First of all, G.B. Shaw rewrites the Greek myth in his *Pygmalion* (1912). Then, Frederick Loewe (composer) and Alan Jay Lerner (librettist) turn Shaw’s play into a Broadway musical in 1956. Hence this study primarily focuses on intermediality since by introducing music *My Fair Lady* reconstructs the communication between the hypotext and the hypertext. An analysis of these different – yet similar – works of art, displays different points of view depending on the changes in the genre as well as time. While investigating the function of singing and music in *My Fair Lady*, this paper also compares and contrasts the socio-political background of the source play that is written in 1912 and its musical adaptation, which is one of the highlights of the Golden Age of Broadway musicals. In this respect, this paper comments on

the differences between Shaw's perception of art, society and woman with Broadway's perception. Apart from presenting a close reading of both works of art, particular pieces of music from the musical that exemplify social differences will be played and analysed as well.

2. Julia Boll (University of Konstanz, Germany, j.boll<at>uni-konstanz.de)

Lost at Sea: Caroline Bergvall's Mapping of Early Medieval and Contemporary Maritime Migration

The anonymous 10th-century Old English poem "The Seafarer" has been translated and rewritten into modern English multiple times (famously by Ezra Pound, also by Edwin Morgan, more recently by Amy Riach). Sally Beamish has adapted it to music, Jila Peacock into monoprints, and it underpins Conor McPherson's 2006 play *The Seafarer*. Cross-disciplinary artist Caroline Bergvall's multi-media project *Drift* (2013-16) is a spoken-word and dance performance of adapted texts and motives from "The Seafarer" and other Old English and Scandinavian seafaring poems. These texts are interwoven with testimony from the so-called "Left-to-Die Boat", an incident that occurred in March 2011, when the international community abandoned a refugee boat in the Mediterranean Sea. The performance piece and corresponding text publication (2014) work across different media and incorporate experimental poetry, animated text projections, forensic reports, soundscapes, maps, nautical charts, and line drawings. *Drift* is a harrowing account of the history of global cross-water migration, exiles, and perilous sea journeys, tracing the past's linguistic and motivic presence in the present. This talk focuses on how Bergvall's adaptation reframes the current so-called "migrant crisis" by exploring its historical trajectory and its entanglement with global economics and politics of growing inequality. I will also investigate whether Bergvall's performance may be read as a revival of the communal, oral and aural performance of Old English poetry in the context of the recent resurgence of interest in Early Medieval literature, art and culture.

3. Simona Oliva (Université de Côte d'Azur, France, Simona.OLIVA<at>univ-cotedazur.fr)

Transmedial melodies: music in Salman Rushdie's novel *The Ground Beneath Her Feet*

Despite recent developments, literary intermediality and transmediality remain relatively unexplored. This paper will offer an in-depth analysis of the role of music and how it "migrates" from the original Orpheus myth to Rushdie's novel *The Ground Beneath Her Feet*, and finally to the song adaptation by U2 of the lyrics of an imaginary song written by a fictional singer, Ormus Cama. Furthermore, the love story, condensed in the lyrics of the song, unfolds across another medium – the music video inspired by Wim Wenders' film *The Million Dollar Hotel*, which is itself a complex multi-layered narrative. With its multifarious references to pop stars and songs interspersed throughout the narrative, Rushdie literally incorporates pop and rock music into the novel. Moreover, musical patterns are used to frame the addressive narrative whose phatic nature is instrumental in the creation of an intermedial and transmedial novelistic art. We will endeavour to determine the extent to which the intrusion of music in the form of references, intertexts and framing devices serves Rushdie's literary and ideological project, that is to say whether the novel can be regarded as a hybrid text, in keeping with the author's celebration of "hybridity, impurity, intermingling". Conversely, we will wonder whether the integration of text into the song and the video falls into the category of "media combination" (Rajewsky) and can be regarded as an

illustration of “musicalized fiction” (Wolf). This circular pattern reflects another notion dear to Rushdie, that of metamorphosis, recreation and newness.

Slot 2: Thursday 2nd September, 15:30-17:30

1. Mathilde Rogez (Université de Toulouse, France, Mathilde.rogez@univ-tlse2.fr)

Adaptation backwards? Craig Higginson, South African novelist and playwright

There are remarkably few instances of plays being adapted into novels. One such exception is Craig Higginson’s first play, *Dream of the Dog* (2007), which he rewrote as a novel entitled *The Dream House* (2015). His sixth novel, *The White Room*, also adapted from an earlier play, *The Girl in the Yellow Dress* (2010), further fathoms the relation between the theatre and the novel already explored in *The Dream House*, in a dizzying process of textual and theatrical embeddedness. These meta-textual allusions strongly highlight the epiphanic event (Badiou, Attridge) that a theatrical performance supposedly consists of, yet all the more so, paradoxically, in the way *The White Room* deviates from the original text, for the first time directly referring to Higginson’s homeland, South Africa. As both play and novel hinge around issues of confession, they further recall Higginson’s first adaptation, which itself directly echoed the debates around the Truth and Reconciliation Commission. In both adaptations, the interaction between the genre of the novel and of the theatre, and of their respective modes of enunciation, thus further leads one to ponder on the very notions of exceptionality, iterability and performativity, all encapsulated in the very act of confessing (Sanders), but also of alteration and alterity, which the process of adaptation gives a voice to (Maurin) – an extremely significant shift in South Africa where the choice of a genre of writing also affects the accessibility of texts for audiences and readers.

2. Ewa Kęblińska-Ławniczak (University of Wrocław, Poland, ewa.keblowska-lawniczak@uwr.edu.pl)

Ewan Fernie and Simon Palfrey’s adaptation of *Macbeth*: Towards creative critical writing

Though adaptations of plays into novels are presumably less frequent, some recent publishing projects contradict this opinion. In line with the policy to publish the best new writing, The Hogarth Press Shakespeare series (launched in 2015) sees the bard’s classics retold by “acclaimed and bestselling novelists today”. Turned into popular reading, as in the case of Chevalier’s *Othello*, which openly targets young adults, the novels seek to guarantee the survival of the classics. On the other hand, Beyond Criticism, an experimental series affiliated with Bloomsbury, publishes among rare and liminal cases Ewan Fernie and Simon Palfrey’s adaptation of *Macbeth* (2016). Declared “a miracle” and “an instant classic” by Slavoj Žižek, it is far from popular fiction. *Macbeth, Macbeth* – a case of transmodalization, an expansion or a sequel with elements of repetition, a fragmented text which avoids following the dramatic structure of Shakespeare’s tragedy – sets out not so much to rewrite, re-imagine, explain or even comment on the source text (in that way admitting the possibility of a meta-textual level or frame) but to engage in penetrating the source text’s “wounds”, to recover the experience of what has been kept off-stage in Shakespeare’s tragedy of Macbeth. The novel becomes an unstable framing device, a paratext engaged in

hypertextual supplementation that feeds on an absence in the hypotext. The authors' repetitive essayistic meditations bring the adaptation process closer to a form of creative critical writing.

3. Jacek Fabiszak (Adam Mickiewicz University in Poznań, Poland, fabiszak<at>amu.edu.pl)
Appropriating biography: The Face of Shakespeare in Branagh's *All is True*

Kenneth Branagh's tale about the last years of Shakespeare's life, provocatively titled *All is True* (2019) is an interesting case of a biopic which raises some essential questions pertaining to the process and potential of adaptation. Since Julie Sanders finds yet another "mode of appropriation that uses as its raw material not literary or artistic matter but the 'real matter of facts, of historical events and personalities'" (2006: 138), it is legitimate to consider biographies, including film ones, in light of adaptation theory. The aim of the paper is to look at the complex adaptive strategies and layers of references deployed by Branagh in his rendering of Shakespeare's life. The starting point of the discussion will be approaching Shakespeare as a (pop)cultural icon, or indeed, an Idea (in the sense in which Roland Barthes wrote about the face of Garbo as "an Idea", 1972: 57). Douglas Lanier (2007: 95) calls Shakespeare "the Coca-Cola of a canonical culture" and Shakespeare's face – "its trademark." The paper will try to answer the question of how Branagh handles the representation of 'the face of Shakespeare' in the context of his previous experience of adapting to screen Shakespeare's plays, marrying Shakespeare and theatre with the typically narrative Hollywood cinema, and his reputation as a renowned and critically acclaimed stage actor and director. This will further invite a reflection on the nature of 'stretching history; or appropriating the facts' (Saunders (2006: 138)).

4. Roberta Zanoni (Università di Verona, Italy, roberta.zanoni<at>univr.it)
Advertising as Adaptation: The Case of *Romeo And Juliet*

Advertising is often relegated to a secondary position in the critical debate concerning Shakespeare's adaptations, probably in light of the former's overtly commercial nature. The paper will underline why advertising reproductions of Shakespearean plays can be considered as forms of adaptation capable of rearranging and re-interpreting the existing material while at the same time engaging in a relationship of mutual influence with other popular texts derived from the same hypotext. The commercials taken into consideration, *Nextel* and *I-Phone 7* can be considered as adaptations of *Romeo and Juliet* conveying a highly significant message which is not merely the invitation to purchase but which has also different possible readings alternatively depending on the familiarity of the receiver with the hypotext and/or with its subsequent adaptations. While the commercials adapt various levels of the original to new expressive modalities, the hypotext is given new interpretations thanks to the passage through popular culture. Concurrently, Shakespeare's appropriation does not only concern the play's script, but it also takes place in the new elements introduced in the commercials: the setting, the costumes, the sound system, the intertextual references, the commodity advertised, and the slogans, which all contribute to ascribe new meaning to the play. New signifieds are attached to Shakespeare's plays which are appropriated by a new era and culture.

Slot 3: Friday 3rd September, 10:30-12:30

1. Oana Gheorghiu (University of Galati, Romania, Oana.Gheorghiu<at>ugal.ro)
Michaela Praisler (University of Galati, Romania, michaela.praisler<at>ugal.ro)

***The Handmaid's Tale* (Visually) Retold**

Owing largely to the political situation in the United States, which seems to head, dangerously so, to a dystopian Gilead, Margaret Atwood's *The Handmaid's Tale* gets, at the end of the 2010s, to be re-told by many voices: that of her original creator – by her writing a sequel, *The Testaments* (2019) –, but also those assumed in successful transmedial adaptations – the homonymous graphic novel authored by Renee Nault (2019) and the TV series that has taken Offred beyond her final step “into the darkness within, or else the light” (Atwood 2010: 307) into the second and third (soon, the fourth too) seasons. Aside from Season 1, which follows closely the convoluted structure of Offred's monological testimony, the TV series seems, at a glance, less a multimodal adaptation and more an appropriation of a late 20th-century novel that has become a political and cultural phenomenon. Part of a project concerned with the many re-tellings of *The Handmaid's Tale*, this paper aims to analyse the TV series' fabric beyond the plot departures from its hypotext, as well as the latter's linguistic, visual, auditory and kinaesthetic ‘translations’, with a view to proving its unquestionable indebtedness to the ‘mistressmind’ of contemporary speculative fiction.

2. Davide Burgio (Italy, davide.burgio<at>sns.it)

Intermedial Adaptation in *The Handmaiden*

My paper examines the technical and thematic innovations of *The Handmaiden*, Park Chan-Wook's movie adaptation of Sarah Walters' novel *Fingersmith*. The novel makes systematic use of techniques that are either uncommon or not directly available to the cinematic medium: in *Fingersmith*'s first two parts, the same events are reported by Susan and then by Maud, and the focalisation, except for some retrospective remarks by the two extra-homodiegetic narrators, is internal, providing no access to the other protagonist's thoughts. The incongruence between what a character thinks and what the focaliser thinks she thinks is *Fingersmith*'s fundamental narrative device, and the movie, lacking the immediate insight into the focaliser's mind of internally focalised written narrative, attempts to reproduce this incongruence through a variety of means, including an experimental use of voiceover, pushing the medium's boundaries further. Another innovation is the setting, changed from the original's Victorian England to the Japan-colonised Korea of the 1930s: the antagonist is a Korean collector, obsessed with erotic books and Japanese culture, who keeps Hideko (Maud in the original) segregated. Portraying his attempt to emulate the culture of Korea's conquerors, the movie analyses from a new angle a fundamental theme of the original: the key role of imitation in desire. This adds a deeper significance to the movie's symmetrical visuals, leads to a different plot development (foreshadowed through visual elements that are not present in the hypotext), and, I argue, has radical interpretive implications on the movie's portrayal of its characters and of desire in general.

3. Jacqueline Petropoulos (York University, Canada, jpetr<at>yorku.ca)

Three Billboards Outside Ebbing, Missouri: From Greek Tragedy to Dark Comedy

Martin McDonagh's film *Three Billboards Outside Ebbing, Missouri* transforms a familiar cultural trope of a protagonist seeking revenge into a narrative of political protest against social injustice. Inspired by a billboard that he encountered while on a road trip in the Southern US, this medium served as a source for McDonagh's story of a grieving mother on a relentless quest to get justice for the brutal rape and murder of her daughter. This, in turn, led to a new genre of political protest in the form of billboards across the country that imitated the ones in the film. In addition to discussing the process of adaptation across media that transformed the discourse of advertising into a site of social activism, my paper views Aeschylus' play *Agamemnon* as possible source for the film. Both Aeschylus and McDonagh depict a radical woman who challenges a patriarchal figure of authority in her quest to get justice for the murder of her daughter. While the Greek tragedy condemns the angry woman for going against the social and moral order, McDonagh's dark comedy satirizes social injustice and sounds the call for collective action by making the lead character a voice of resistance against gendered violence that speaks to our current cultural climate defined by the Me Too movement and other forms of political protest against structures of authority.

4. Eva C. Karpinski (York University, Canada, evakarp<at>yorku.ca)

Multimedia Lives of Anne Frank: Biographical Comics as Adaptation

In addition to being one of the most widely read books, with over 30 million copies in print in 60 languages, Anne Frank's *Diary* has spawned an extraordinary number of transmedia adaptations in popular culture, including feature film, documentaries, TV series, theatre productions, opera, musical, graphic biography, and even an anime version of the *Diary* produced in Japan, where Anne is a hugely popular figure. Following the ethical unease around the use of comics and other "trivial" media (e.g., selfie or comedy) to convey the Holocaust experience, I will examine two recent adaptations of Anne's story in a comic book genre: *Anne Frank: The Anne Frank House Authorized Graphic Biography* by Sid Jacobson and Ernie Colon (2010) and *Anne Frank's Diary: The Graphic Adaptation* by Ari Folman and David Polonsky (2018). I contend that the graphic medium of comics can function as a suitable transmitter of the difficult knowledge and affective registers of trauma, communicating them through visual objects as much as words. I will explore the semiotic and narrative strategies used in these biographical comics (biographics) in order to identify multiple cognitive and affective filters (linguistic, visual, and cultural) that mediate, adapt, and mitigate traumatic content. What new perspectives are produced by these transmedia adaptations? What kinds of affects do they construct? What new audiences do they reach? And what new contexts do they flesh out?

S62: Bodily (Re)Orientations in Neo-Victorianism
Thursday 2nd September, 10:30-12:30 and 15:30-17:30

Co-Convenors:

Rosario Arias (University of Málaga, Spain, rarias<at>uma.es)

Ann Heilmann (Cardiff University, United Kingdom, HeilmannA<at>cardiff.ac.uk)

This seminar addresses the relevance of the materiality of the body in neo-Victorian literature and culture. It considers how the material turn is deployed in neo-Victorianism, and the ways in which critical perspectives such as phenomenology, Thing theory, and object-relations ontology (re)position and (re)orientate the dichotomy between subject and object, materiality and immateriality in neo-Victorian literature and culture by means of (re)embodiment and sensorial apprehension. In addition, this seminar explores the neo-Victorian text as a dynamic inter-space of bodily re-inhabitation, an in-between space of flows and movements, where the contemporary present brings the Victorian past into close proximity, enacting contact through affective interactions with various text(s) and bodies.

Slot 1: Thursday 2nd September, 10:30-12:30

1. Ruta Slapkauskaitė (Vilnius University, Lithuania, ruta.slapkauskaite<at>flf.vu.lt)
Mundus Patet: Following the Fossils in Joan Thomas' Curiosity

Nineteenth-century fossil findings broke new ground in the domains of science and public culture, establishing the fields of geology, paleontology, and evolutionary biology as well as revolutionizing the use of fossil fuels. In reanimating in her novel *Curiosity* the life of Mary Anning, the legendary fossil hunter of Lyme Regis, and paleontologist Henry de la Beche, Canadian author Joan Thomas examines the hidden meshwork of stratigraphy, geomorphism, and social order, which solicited the material and metaphysical appeal of petrified forms, on the one hand, and scientific inquiry, on the other. Implicit in the novel's concern for dinosaur remains is a reckoning with non-human materiality inherent in the sedimentological arc of industrial modernity. In this respect, by following the fossil as simultaneously a material, tropological, and iconic form, this paper borrows from Michel Serres' phenomenology, Bill Brown's Thing theory, Derek T. Turner's thinking about paleoaesthetics, and Brian Noble's ideas about dinosaurs as 'a specimen-spectacle complex' to consider how the fossils in *Curiosity* relate to agency and patience, structuring multiple links between saurians and humans, deep time and neo-Victorianism. Arguably, for Thomas, the conceptualization of the material world aligns with the conceptualization of humanity so that her inquiry into forms of social and gender inequality stands on a par with the novel's critique of scientific arrogance, with the fictional Mary Anning emerging as a figure of moral coherence and earthbound responsibility. Above all, the material universe forged in *Curiosity* speaks to the depths of our being that reminds us of humanity's shared origin and destiny in *humus*.

2. Roberta Gefter Wondrich (University of Trieste, Italy, gefter@units.it)

Embodying the Archives of the Earth: Dual Orientation in Tracy Chevalier's *Remarkable Creatures*

The paper examines Tracy Chevalier's *Remarkable Creatures* (2014) as a neo-Victorian biofictional revisiting of Mary Anning's life and cultural feat which presents a pervasive use of the semantics of orientation and gendered embodied existence in the early Victorian age. The novel focusses significantly on the idea of the material trace of the past, represented by the fossil as a cultural object which, through a sort of defamiliarisation-effect, discloses the possibility of an unimagined reality and triggers an epistemological breakthrough. More specifically, by adopting a gender-focused historical perspective on the epistemological obsession of the "excavating" Victorians with geology, science and archeology, the novel interestingly emphasizes the dimension of the material and sensorial apprehension of the natural landscape as a repository of the past and its mystery. This is intimately known and appropriated by the protagonist through her (bodily) dual orientation, toward and through the environment where she belongs, and toward a possible past which she cannot fathom or conceive of, but only have intimations of. While Mary Anning's bodily existence is progressively affected by her relationship with the physical space she explores, and the narrative interestingly traces her "embodied" consciousness, she ultimately becomes aware of accessing the 'archives of the earth' on the liminal space of the English Southern coast. In parallel, the contemporary reader can appreciate *Remarkable Creatures*' neo-Victorian focus on the excavation of the relics from the past turning into "things" for the protagonist, as objects and subjects share in their respective existences, and they "animate one another" (B. Brown).

3. Carmen Lara Rallo (University of Malaga, Spain, clarar@uma.es)

The Sensorial Interaction between the Human and the Geological in Neo-Victorian Fiction

In *On Histories and Stories*, A.S. Byatt identified the hero's encounter with a fossilized creature as a recurrent *topos* in several neo-Victorian novels (Byatt, *Histories* 72). She refers to Thomas Hardy's *A Pair of Blue Eyes* as a possible origin for this *topos*, quoting the passage where Henry Knight finds himself face to face with a trilobite: "[t]he eyes, dead and turned to stone, were even now regarding him. [...] He saw himself at one extremity of the years, face to face with the beginning and all the intermediate centuries simultaneously". From my point of view, this quotation is significant because it encapsulates two ideas that become particularly relevant in the light of the presence of fossils and geological specimens in neo-Victorian fiction.

My contention is that the interaction with the geological subtext in neo-Victorian fiction is mediated by the sensorial apprehension of the fossil or geological specimen through the sense of sight, a process which usually awakens the sense of touch in the form of the Victorian character's desire of material possession and collection of the specimens. This interaction triggers a polytemporal reflection on life and time that is articulated in terms of a correlation between the transience of human existence and the immensity of geological time. In this context, the aim of the present paper is to explore the interaction between the Victorian character and the fossil or geological specimen in different neo-Victorian texts, examining the sensorial experience underlying that interaction, and the polytemporal reflection awakened by it.

4. Peter Mortensen (Aarhus University, Denmark, engpm@cc.au.dk)
Male Embodiment and Flow in Karen Blixen’s “Ehrengard”

Twentieth-century Danish Anglophone writer Karen Blixen (“Isak Dinesen”) wrote texts in which she often revisited Victorian literary styles and critically reexamined characteristic Victorian tropes and motifs. In this presentation, I draw on feminist new materialism, ecocriticism and ecomasculinity studies to assess how Blixen revises traditional ideas about the male body and its relation to other human bodies and the nonhuman environment. Blixen’s last published story, “Ehrengard” (1962), is set in nineteenth-century Germany and revolves around a specific and highly gendered physical response: blushing. When blushing occurs in Victorian writing, it often appears to indicate the female body’s inherent instability, fluidity and susceptibility to external influences, contrasted (implicit or explicitly) with the male body’s stability, solidity and imperviousness. At the end of Blixen’s neo-Victorian tale, however, it is the would-be male seducer (the libertine artist Herr Cazotte) rather than his intended female victim (the innocent Ehrengard) who blushes. In “Ehrengard” and elsewhere, I argue, Blixen re-genders blushing to complicate male corporeality in the trans-corporeal flows and streams of the nonhuman world. Gender is a key factor in shaping perceptions of natural environments, and moving towards sustainability requires that we mobilize resources that can help us rethink dominant ideas about both femininity *and* masculinity. Blixen’s story, I argue, counters any historical or contemporary form of masculinism predicated on borders, separations and a repudiation of nature and the feminine.

Slot 2: Thursday 2nd September, 15:30-17:30

1. Sarah E. Beyvers (Universität Passau, Germany, Sarah.Beyvers@uni-passau.de)
The Ripper at Play: Embodying Jack the Ripper and Exploring the Victorians Interactively in *Assassin’s Creed Syndicate*

The case of Jack the Ripper seems to be a topic neo-Victorian texts can no longer do without. The murders still haunt contemporary media cultures in a number of ways. The popularity, or rather infamy, of the Ripper has been attributed to the absence of closure he represents. Poore, for instance, conceives of “Jack the Ripper as a space, an absence, one which has come to serve as a portal between past and present” (6). One of the innumerable texts with the Ripper at their centre is the expansion to the 2015 videogame *Assassin’s Creed Syndicate* named Jack the Ripper. In my paper, I will explore how the embedding of the Ripper as a playable character foregrounds the possibilities of somatic and interactive engagement with the nineteenth century that videogames provide. Players’ presence in a videogame was first defined by Lombard and Ditton as “the perceptual illusion of nonmediation”. The “sense of ‘being there’ inside the game world” (Tamborini and Skalski 225) makes the “disembodied” Ripper (Lonsdale 98) seem more tangible than he ever was, while the chance of playing him does by no account fully immerse the player in bloodlust. Instead, playing the Ripper as well as female protagonist and flâneuse Evie (Gann) makes possible the neo-Victorian negotiation of the complex issues of gender, sensationalism, physicality and affect as well as spatial explorability of worlds past. Evie serves as detective and avenger combined, bringing justice to the victims and working against the oppression of women in Victorian society.

2. Miriam Fernández-Santiago (University of Granada, Spain, mirfer<at>ugr.es)
Carnival Row: a neo-Victorian expression of posthumanist anxieties

In August 2019, Amazon Prime Video released *Carnival Row*, a high-budget, aesthetically impeccable series by René Echevarria and Travis Beacham blending fantasy, romance and detective fiction along eight episodes. Most of the action takes place in the Burgue, an imperial metropolis that roughly evokes Victorian London in dress-code, architecture, social distribution of wealth and spaces and moral dictates regarding gender, class and race. As a narrative piece, *Carnival Row* incorporates some of the literary genres that developed and thrived along the Victorian period in Britain, such as romance, detective and gothic fiction, the social novel, children literature and colonial narrative. Yet in approach and perspective, the series (another Victorian publishing innovation) cannot be described as exactly Austenian, Doylist, Stevensonian, Dickensian, Carrollian, or Kiplingian, respectively. This shift in perspective can be explained by the fact that despite the continuity in thematic interest between the Victorian and the millennial, the historical and cultural events developing along the twentieth century have caused a self-reflective turn in the Victorian humanist prerogatives leading to the birth of a new, posthumanist paradigm that consistently interrogates the limits of the human body and mind. Examples of posthumanist reformulation of Victorian humanist paradigms abound in the series, but all of them coincide in posing questions about the limits of human embodiment in the twenty-first century that are deeply rooted in their Victorian precedents. I will be tackling the most evident ones in the hope that later discussion will allow to explore deeper connections and critical consequences of the Neo-Victorian aspects present in *Carnival Row*.

3. Louati Mezghani (University of Toulouse II Jean-Jaurès, France, lilia.louatii<at>gmail.com)
(In)hospitality of the Female Body in Michel Faber's *The Crimson Petal and the White*

Phallogocentric discourse has often written the female body in terms of sexual difference and domination – object to satisfy male sexual desires denying female subjectivity and reducing women to biological roles and organs. Driven by such thinking, Michel Faber's protagonist, William Rackham, considers the bodies of both the prostitute Sugar and his wife Agnes in *The Crimson Petal and the White* (2002) a place for occupation. Sugar and Agnes, two female subjects (among many others in the novel) are imprisoned in the position of “comfort women”, constantly facing masculine “assumptions about men's right to power over women's bodies” (Stetz and Oh, *Legacies of the Comfort Women of World War II*, Introduction xv). Nonetheless, feminist Corporealism through the media of Sugar's and Agnes's bodies in Faber's text emerges to renegotiate this definition of the feminine body by claiming that it is “an arena of control” to borrow Susan Bordo's expression from *Unbearable Weight: Feminism, Western Culture and the Body* (141) and that materiality is no longer to be exclusively associated with nature and biology as Elizabeth Grosz argues in *Volatile Bodies: Towards a Corporeal Feminism* and differentiated from reason and mind: Sugar regains control of her body long occupied by Rackham and Agnes rejects the restrictive definition of womanhood as motherhood.

This paper focuses on the materiality of the female-sexed body to discuss the sociocultural dimensions of corporeality in Faber's text in order to investigate notions of ownership, (un)availability and (in)hospitality in relation to female identity. This paper also seeks to analyse how the text advances the liberation from the role of “comfort woman” in its engagement with

feminist Corporealism by proposing alternative models of bodily female relationships and foregrounding an aesthetics of female neo-characterization.

4. Xu Lei (Nanjing University, China, xu_lei<at>nju.edu.cn)

Purity and Dangerous Bodies: Reorientation of Order in Amitav Ghosh's *Sea of Poppies*

Drawing on Mary Douglas's study on concepts of purity and dirt as well as their underlying connections with social order, the present paper intends to examine the agency of the dangerous bodies in *Sea of Poppies* which seek to reorient towards a cosmopolitan order. Bodies in Amitav Ghosh's *Sea of Poppies* (2008) emerge as loci of contested power relations which turns on the idea of purity. On the local level of the story along the river of Ganga, lying at the center of the struggle for symbolic dominance in India's colonized caste society at the eve of the Opium War is the confrontation between the old normative order of body hierarchy which attenuates purity of blood, and the individuated bodies whose unrecognizability disrupts the definitive norms of caste and gender. Staged on the ship Ibis packed with indentured laborers and lascars across the Indian Ocean, body manifests its transgressive potential in cutting across the color bar on a transnational level. If body is believed to be an inscriptive surface of social order as expounded by Bryan Turner and his followers, the dangerous bodies as showcased in the novel's manifold characters evidence a purposeful reversal of the idea of purity in an effort to go beyond the confines of ethnic, gender, and caste categories within the Indian society and the white-dominated colonial era at large.

S63: Textual Production and Reception under 20th-Century Censorship

Thursday 2nd September, 10:30-12:30 and 15:30-17:30

Co-Convenors:

Krystyna Wieszczek (University of Southampton, United Kingdom / University of Milan, Italy, kw8g11<at>soton.ac.uk)

Giuliana Iannaccaro (University of Milan, Italy, giuliana.iannaccaro<at>unimi.it)

This seminar seeks to connect scholars working in the field of 20th-century censorship in both English and Anglophone literatures. Intending to explore the spectrum of defiance and conformity in textual production and transmission (also via translation), it invites proposals concerned with, among other topics, political or religious patronage and control, canon inclusion and exclusion, international backing and interference, or censorship evasion via transnational collaborations, clandestine publishing and circulation. The seminar means to further our understanding of both apparent and hidden practices of textual authorization and control and the bearing these may have on canonicity and subsequent influence.

Slot 1: Thursday 2nd September, 10:30-12:30

1. Pelin Doğan (Munzur University, Turkey, pelinldogan<at>gmail.com)

'Prick on Stage': Censorship and Joe Orton's *What the Butler Saw*

As Sigmund Freud's well-known statement playfully puts it, "Sometimes a cigar is just a cigar". However, in Joe Orton's *What the Butler Saw*, Winston Churchill's cigar, inserted into the play by Sir Ralph Richardson after Orton's death, hilariously over-signifies. The opening of the play is marked by a significant event, the recently erected statue of Churchill has been damaged in a gas

explosion and a shrapnel-like fragment has killed a woman. The nature of the statue's missing part, of country-wide concern, relies on sexual innuendo for its humour and is euphemistically kept unidentified until the end of the play. In fact, the play has two different endings: the version written by Orton, which survives in a holograph manuscript, and the version first performed on stage. In the former, Orton strips off euphemism and the larger-than-life-size penis of Churchill's statue is triumphantly held aloft, while in the bowdlerised version, the cigar replaces the gigantic penis of Churchill's statue.

This significant alteration to the script is often regarded as diminishing the anarchic impact of the play. However, in this paper, I will argue that this modification paradoxically opens up the text to polyvalent interpretations. In doing so, I look to demonstrate that *What the Butler Saw*, written before the abolition of official censorship yet performed afterwards, straddles pre- and post-1968 and so offers a peculiar case study for the exploration of some complex questions in relation to representations of and responses to censorship.

2. Fujeena Abdul Kader (National Institute of Technology Rourkela, Odisha, India, fujeena1013<at>gmail.com)

Changing Scenario of Censorship in India: Controversial Literatures of Past and Present

Since the British Raj to the present, the tendency to regulate language and imagination is visible in the Indian literature, mostly influenced by political, religious, ideological, other extremist groups. During the pre-independent period, the British Raj implemented censorship laws to control the circulation of information, chiefly to strengthen their dominance, leading to the prohibition of several newspapers, pamphlets, books, and other literary pieces of expression. However, in the contemporary scenario, censorship seems to be influenced by various socio-political, cultural, and ideological groups, particularly to garner the support of specific communities; as a result, denying the majority their right to read. People or groups of different backgrounds control the literature by violent protests and suppression of writers, although censorship is supposed to be exercised by the government through various bureaucratic and legal systems. At this juncture, observing the censorship from the aspect of strengthening the power by the state to retaining the authority through power politics, the paper tries to explore the changing scenario of censorship in India, by analyzing the two controversial texts, *Angaaray* (1932), an Urdu collection of short stories by Sajjad Zaheer, Ahmed Ali, Rashid Jahan and Mahmud-uz-Zafar (translated in 2014) from the pre-independent period and *Madhurobaagan* (2010) a Tamil novel by Perumal Murugan (translated as *One Part Woman* in 2014) from the post-independent India. The paper also tries to explore the selected texts' translations, to evaluate the status of controversial books at present.

3. Camino Gutiérrez Lanza (Universidad de León, Spain, camino.gutierrez.lanza<at>unileon.es)

Cinema Censorship and Textual Reception in Francoist Spain: Legislation and Censors' Reports

The censorship system established in Spain under Franco's rule remained in force for almost fifty years (1936-1985), including the Civil War, the entire dictatorship, and the transition to democracy. Due to the great social impact of cinema, tight control measures were established since the very beginning. The Catholic Church created an advisory film classification system, but only the official censorship boards had the power to issue a final verdict. In an attempt to adjust the

system to the ever-changing socio-political situation of the country, evolving from more conservative to more liberal positions, numerous laws and decrees were published to establish not only the internal functioning of the different boards, but also the criteria to be followed by censors. These changes were strongly implemented in the censorship reports, which constitute in valuable, first-hand evidence of the evolution of the reception of films.

The aim of this presentation is to outline the way cinema censorship functioned during the Francoist period, by explaining all changes in legislation in relation to the socio-political situation, and to describe the way censorship reports evolved over time, both in form and in content, as a result of those changes. Two sources of information will be used: the *Boletín Oficial del Estado*, where legislation was published, and the censorship files available at the Archivo General de la Administración (AGA) in Alcalá de Henares, Madrid, Spain. Examples of original films in English released in their dubbed version will show the way translated cinema had to adjust to the ideology of the Francoist regime.

4. Giuliana Iannaccaro (Università degli Studi di Milano, Italy, giuliana.iannaccaro@unimi.it)

Black Writers and Religious Missions in Early 20th-Century South Africa: A Many-Sided Cultural Relationship

Since the late 1990s, after the demise of apartheid, literary criticism concerning South African textual production has mainly focused on contemporary issues, with the question of apartheid censorship at the forefront. Black and white writers under the National Party underwent pre- and post-publication censorship, from 1954 (with the first Commission of Inquiry against “Undesirable Publications”) to the Publications and Entertainments Acts of 1963 and 1974. Less attention has been paid to the pre-apartheid period, even if the first decades of the 20th century are pivotal to grasp the meaning and the relevance of what happened in the near future. The aim of this presentation is to shed some light on the conditions of writing and publishing literary works on the part of black intellectuals in the South African early 20th-century context, and specifically on the complex and nuanced relationship between black writers and the manifold European religious missions present on the territory. The latter often held the means of literary production (the printing presses) and, accordingly, acted as pre-publication censors, approving or refusing the manuscripts submitted to their acceptance. And yet, paradoxically, even missionaries could feel they were being controlled by a censorious governmental system when, for instance, their own publications were stigmatised for taking too openly the side of the natives – to the point of having their own lodgings searched for alleged subversive activities. Just because the early 20th-century South African literary and cultural panorama is many-sided and unquestionably challenging, a brief investigation into some exemplary cases is meant to raise issues and promote debate.

Slot 2: Thursday 2nd September, 15:30-17:30

1. Sergio Lobejón Santos (Universidad de León, Spain, sergio.lopejon<at>unileon.es)
Cristina Gómez Castro (Universidad de León, Spain, cristina.gomez<at>unileon.es):

Textual Reception in Francoist Spain: Looking at Translation through the Lens of Censorship Files

The censorship system established in Spain under Franco's rule remained in force for almost fifty years (1938-1985), spanning the entire dictatorship and the transition to democracy. Several pieces of legislation regulated the publication of books during this period. The changes they implemented were strongly reflected in the censorship reports generated and signed by the censors. These constitute invaluable, first-hand evidence of the evolution of the production and distribution of books. Furthermore, they offer a window into the regime's viewpoint regarding the reception of those texts, which underwent significant shifts mirroring those in Franco's cabinet.

Book censorship files are available at the Archivo General de la Administración (AGA) in Alcalá de Henares, Madrid, Spain. The reports contained in these files provide information crucial to understanding how the operation of a systematic censorship apparatus affected translation work. A detailed study of report data offers valuable insights into the control mechanisms and the ideology imposed by the regime. The main aim of this presentation is therefore to present a brief outline of the way in which this system functioned and to describe how the report forms used by the censors evolved through time and, with them, the reception of translations. The reports paint a picture of a slowly shifting landscape in regard to translated text availability, with the regime transitioning from an isolationist position at the beginning of the dictatorship to a more open policy that allowed for the distribution and assimilation of an increasing number of cultural models and manifestations.

2. Cristina Zimbroianu (Autonomous University of Madrid, and Technical University of Madrid, Spain, cristina.zimbroianu<at>uam.es)

The reception of Manning's *The Great Fortune* in Spain and Romania

Olivia Manning's novel *The Great Fortune* (1960) enclosed in the cycle of novels *The Balkan Trilogy* (1960-65) enjoyed great success in England being adapted in 1987 to a seven-episode serial directed by James Cellan Jones. However, in Spain and Romania, two countries governed during a long period by dictatorships, that of Francisco Franco in Spain and that of Gheorghe Gheorghiu-Dej and Nicolae Ceaușescu in Romania, *The Great Fortune* proved to be less successful than in England. Therefore, the purpose of this presentation is to study the reception of Manning's novel in two countries governed by totalitarian regimes—Franco's Spain and communist Romania—where culture was controlled by severe censorship systems. The methodology employed is based on Hans Robert Jauss's aesthetics of reception. In order to undertake this research, the censorship files guarded at Archivo General de la Administración (General Archive of the Administration) in Alcalá de Henares and Arhivele Naționale ale României (Romanian National Archives) in Bucharest were consulted as well as the monographs and newspaper articles written by scholars and journalists during the totalitarian regimes. These documents prove that the reception of Manning's novel in both countries was conditioned by the censorial apparatus.

3. Krystyna Wieszczyk (University of Southampton, United Kingdom / University of Milan, Italy, kw8g11<at>soton.ac.uk)

English Letters versus Polish Communist Censorship: A Multinational Story of Suppression and Resistance

The paper examines the suppression and the reception of English letters under the Polish state censorship as exemplified by the case of George Orwell. It shows how both this model of censorship and resisting it involved multinational efforts. When the Soviet Union occupied Poland at the end of the Second World War for over four decades, the regime attempted to render disorienting Polish and foreign intellectuals an ‘unperson’. Yet, the official censorship system was not always successful in preventing their ideas and texts from circulating on both sides of the Iron Curtain, among the diaspora (émigré reception) and in communist Poland alike (clandestine and official receptions). The paper explores such themes as the role of individual actors and organisations in such – sometimes illicit – cultural exchanges, transmission and reception; the history of translations and of books; letters and diaries as testaments of reception and dissemination; and censorship files as testaments of suppression but of an insider, official reception too. It does so by delving into stories of individual émigré and underground activists, émigré and foreign institutions, printing techniques and smuggling practices, clandestine publishing and distribution networks as well as holes in the communist censorship system itself. Finally, the paper reflects on the status that this British author gained and the influence that his ideas exerted in these political conditions and dissemination practices.

S64: Migrant Writers Writing in English

Wednesday 1st September, 10:30-12:30 and 14:45-16:45

Co-Convenors:

Petya Tsoneva (University of Veliko Tarnovo, Bulgaria, p.coneva<at>ts.uni-vt.bg)

Anna Szczepan-Wojnarska (Cardinal Wyszyński University of Warsaw, Poland, szczepanwojnarska<at>gmail.com)

Described as “a controversial world language” (Chantal Zabus), English is no longer the tongue of particular ethnic communities or even nation states. Spoken and written by more non-native than native speakers, it has become the medium of new kinds of writing. This seminar will focus on exophonic writers for whom English is not their first language but is nevertheless a major means of self-expression. Such writers have frequently experienced some form of migration, and their work illuminates significant aspects of the migrant experience. Topics of discussion include, but are not limited to:

- “traditional” and “new” migrant cultures;
- border crossing and cultural translation;
- genres of exophonic migrant writing.

Slot 1: Wednesday 1st September, 10:30-12:30

1. Ludmilla Kostova (University of Veliko Tarnovo, Bulgaria, l.kostova<at>ts.uni-vt.bg)
Living with the Burdens of the Past: Trauma in Kapka Kassabova's *Reconnaissance* and Miroslav Penkov's *Stork Mountain*

The closing years of the last century and the opening two decades of the present one witnessed a proliferation of Anglophone fiction with a decidedly political-historical slant. Significantly, some of it was produced by *exophonic* writers, that is, writers for whom English is not their “mother” tongue. This paper focuses on two novels by Bulgarian-born writers Kapka Kassabova and Miroslav Penkov, who write in English.

Kassabova's book portrays a deeply troubled young heroine bound on an erratic journey through her newly adopted country of New Zealand. Her journey is punctuated by bits of traumatic family history reflecting life under communism, a film-mediated view of Bulgaria under Ottoman rule, and memories of political violence during her recent visit to the country. The heroine desperately tries to free herself from what she calls “the halter of history,” which prevents her from forging a new, “healthier” identity for herself out of the country of her birth.

Penkov's *Stork Mountain* similarly focuses on a young character, who must deal with the burdens of the past. In his case, family history is entangled with the (semi-)mythologized history of the Strandja Mountains, home of the ancient ritual of fire dancing. As one of south-east Europe's ethnically and culturally hybrid spaces, the region has been the site of violence and devastation as well as of numerous migrations. The novel's narrator, who has spent his formative years in the US, must confront its varied past as he comes back to it.

2. Bianca Gabriela Palade (West University of Timișoara, Romania, butar.bianca<at>gmail.com)
The Immigrant Experience through Dominican Eyes

In the recent few decades, Latino American literature in the US has been a major point of interest for various scholars. Nonetheless, very few research papers dwell upon the immigrants who left their homelands, not because of poverty but as a means to escape oppressive political regimes. The following paper constitutes a preliminary part of a PhD thesis whose aim is to analyse the aftermath of living a life under a dictatorial regime and its impact upon the way in which the selected authors perceive their experiences as Latino immigrants in the US. The paper will focus on the literary works of Julia Alvarez and Junot Diaz, both representatives of a post-Trujillo era and part of the 1.5 generation of immigrants – they left the Dominican-Republic at a very young age thus obtaining a bicultural perspective: a Dominican childhood followed by an American adult life. The paper aims to analyse major concerns in their writings such as the immigration experience, language as a means of identity construction, and the political factor. Taking all these into consideration, this paper will ultimately attempt to answer a crucial question: to what extent can Julia Alvarez and Junot Diaz be considered ethnic writers and representatives of the community of Dominican immigrants?

3. Tereza Šmilauerová (Masaryk University, Czech Republic, denaira@seznam.cz)
Language as a Personal Culture Indicator in Recent Asian American Novelists

Recently, the importance of Asian American writings has increased in the United States – due to their growing numbers, increasing recognition and important issues they deal with. What distinguishes them from other ethnic minority groups is the lack of cultural connection of Asian cultures with the culture of the United States – the history of Asia and the United States' relationship is shorter and less diverse than that with Europe, South America and Asia, and the difference between their cultures is greater than in the case of Australia.

This gap creates an interesting situation for Asian Americans, who need to negotiate their double cultural identity for themselves. Those are conditions the writers of this group are rooted in. This paper is going to explore a selection of recently published Asian American novels written by women, *America Is Not the Heart* by Elaine Castillo, *The Wangs vs the World* by Jade Chang and *The Girl from Foreign* by Sadia Shepard, where culture and language choices meet. The authorial background, as well as the particular cultural contexts within the texts, will be considered, and possible patterns for linguistic and cultural negotiation will be drawn from the analysis. Also, the history of Asian and American languages as cultural signifiers within Asian American women's prose will be briefly introduced.

4. Concetta Sigona (University of Burgos, Spain, cmsigona@ubu.es)
Multilingualism and Multicultural Identity in the New Generation of Italian-Canadian Writers

Unlike previous generations in which the Italian-Canadian identity came to being in spite of generation gaps, traumas and depression, through creativity and healing, the new generation of Italian-Canadian writers share a common heritage (De Gasperi, Seccia, Canton, Mirolla 2015), thanks to the fact that multiculturalism and multilingualism inspire their writings and provide their characters with new means to come to terms with reality. These new patterns of the writers' self-location produce new forms of literary and artistic interest. As Licia Canton says: "The Italian-Canadian writers have much to say, much more to write and more to publish."

Contemporary Canadian identity is, therefore, multicultural and multilingual (Casagrande, 2008). Multicultural identity can also be seen as a linguistic function in cases when the writers do not write in their native tongue. Such linguistic transitions mean that language, histories and identities are constantly subject to mutation (Ferraro 2011). As a Canadian writer of English and Italian origins, Caterina Edwards mediates between the different cultural contexts that have shaped her sense of belonging and identity: Canadian – British and Italian. She says: "We belong to something if something belongs to us." This complicated sense of belonging yields new, hybrid forms of identity built within the cultural dialectic of migrant self-location, in our case, that of origin, Italy, and that of arrival, Canada.

Slot 2: Wednesday 1st September, 14:45-16:45

1. Petya Tsoneva (University of VelikoTarnovo, Bulgaria, p.coneva<at>ts.uni-vt.bg)
Rethinking Insularity in *The Wind Under My Lips* by Stephanos Stephanides

This paper aims to contribute to a relatively underdeveloped section of the critical vocabulary of contemporary literary and cultural studies. Having already attuned their theoretical paradigms and analytical tools to the speeding events of migration, border crossing and intensive cross-cultural exchange, they have come up with the means, tropes and terms of study that encourage the disruption of firmly-fixed forms, “impermeable” boundaries, and “hymns” of the indomitable nation. Against this background, notions of “home” recede, giving way to departures, linguistic self-location breeds dislocation, art and literature become multiply rooted.

My concern is that amidst these forms of flexibility, islands and islandness are less likely to be adopted when thinking about crossways. Island life can produce visions of insularity/isolation and narratives that shun “undesirable otherness” (Bernardie-Tahir and Schmoll 2014). Such attitudes project models of insularity that tend to merge the island with an “I-land” (Deloughrey 2011) especially when the smaller size of the island results in the condensation of the often heterogeneous composition of the local population.

In this paper I will discuss the work of a less-known island-born writer who writes in English. Born in a Cypriot village, Stephanos Stephanides joined his father who left for England when Stephanides was only eight. Subsequently, he lived and travelled in Greece, Spain, and Portugal, Guyana and Washington DC. In 1991 he returned to Cyprus and presently he reads lectures in English and Comparative Literature at the University of Cyprus. *The Wind Under My Lips* is his recently published memoir in which he remembers his origins in a language that veers between different linguistic identities. I will observe how this ambiguous self-location articulates insularity as a hub of departures and arrivals that reformulate locality in the dynamics of the world literary space.

2. Anna Szczepan-Wojnarska (Cardinal Wyszyński University of Warsaw, Poland, szczepanwojnarska<at>gmail.com)

On the Significance of Address in Ewa Chruściel’s Poetry Volume *Strata*

This paper aims to contribute to a discussion on belonging and a human relation to a place in reference to poems written by a Polish-American poet, a writer, and a translator Ewa Chruściel. She is a self-described “nomad,” moving back and forth across the Atlantic, writing in English as well as in her native Polish. Though she flies between countries and cultures, she is not a refugee: her travels are those of the global cosmopolite however not of the joyful tourist.

The volume *Strata* that I chose to discuss in this paper, won the 1st prize in the International Book Contest of Emergency Press in 2011. It represents a series of interconnected lyric prose poems that builds into a postmodern life story. With the title “Strata” meaning “loss” in Polish and “accretion” in English, Chruściel juxtaposes and synthesizes through repetition exquisite details about parents and ancestry, the paradoxes of belonging to two languages, to different historical paradigms. She reverses the question of belonging when she asks how much an individual subject marks a particular place, not by asking how much a place of its origin and a place of living influence a subject. As a key word in my analysis, I have chosen *address* in its figurative meaning.

3. Joanna Skolik (University of Opole, Poland, jskolik@uni.opole.pl)
Joseph Conrad's Adventure with English

This paper will discuss Conrad's Anglophone linguistic identity to show how writing became his "promised land" and fictional homeplace. This fictional retreat reflects his childhood experience, (connected with his Polish background), hopes and fears, but it is likewise refracted through episodes of his later life. Conrad's own articulation of his complex relation to English, England and his own nationality, reveal his outlook on literature and language: "When speaking, writing or thinking in English the word Home always means for me the hospitable shores of Great Britain" (CL 1:12) and "Both at sea and on land, my point of view is English, from which the conclusion should not be drawn that I have become an Englishman. That is not the case. *Homo duplex* has in my case more than one meaning" (Najder 240).

4. David Szöke (University of Szeged, Hungary, beszelo86@gmail.com)
Franz Baermann Steiner, H.G. Adler and the Cultural Transformation of Britain After 1945

The present paper wishes to discuss the cultural significance of the Prague poet and anthropologist Franz Baermann Steiner and the writer H.G. Adler. Both Steiner and Adler came from the Prague School of German Jewish intellectuals, whose literary bequest was strongly tied to the works of Franz Kafka and Max Brod. Both lived as Central European Jewish exiles in London: Steiner in 1938, while Adler in 1948 as a survivor of the Theresienstadt and Auschwitz concentration camps. Both belonged to that group of emigrants, among whom Ernst Gombrich, Elias Canetti or Arthur Koestler, who took their own cultures and values with them. With their scholarly and literary works, whose concerns include the criticism of modernity and the questioning of human values after the Holocaust, the nature of power and disempowerment, or the problem of rootlessness, Steiner and Adler had a significant influence on the British scholarship and culture, and their contribution to the English scientific and cultural life reshaped and reinterpreted British identity. The paper will highlight that without a mutual agreement between Britain and its European intellectuals, no restoration after the war could have been possible. By doing so, it will examine how the legacy of Steiner and Adler help us reassess the questions of British and European identities, transculturalism and the dynamics between the proverbial "centre" and "periphery".

5. Linda Rossato (Ca' Foscari University of Venice, Italy, linda.rossato@unive.it)
Easy *Eat*alian: Chefs of Italian Origin Writing Their Cookbooks in English, Hosting Cookery Series on British Television and Mediating Their Cultural Heritage

Drawing on the analysis of a sample of extracts from cookery books accompanying TV cookery series hosted by Antonio Carluccio, Gennaro Contaldo and Giorgio Locatelli, three Italian chefs who under different circumstances chose the UK as their elective professional home-country, the present paper sets out to investigate three cases of migrant writers whose recent (after the 1970s) migration to the UK is linked to the food industry. Well-known London restaurateurs, but also TV personas, these three chefs have become very popular both in the UK and in Italy via their British TV cookery series, finding in London the success they could not achieve at home. The present contribution will address the topic of how culture-specific contents of the Italian food tradition have been retained, erased or adapted in their cookery books in order to become appealing to UK recipients, who do not share either the cultural or the gastronomic background of the chefs'

country of origin. One further objective of the study is to investigate if the TV chefs' representation of a sense of identity and belonging connect more to the Italian community at home or to the British community in the UK and how these aspects have been conveyed through such culturally connoted writings as cookbooks. The paper also looks for narration patterns that relate to migration, redemption and success in the books analyzed.

S65: Material Feminism and Posthumanism in Contemporary Women's Fiction

Monday 30th August, 16:30-18:30, Tuesday 31st August, 10:30-12:30

Co-Convenors:

Emilie Walezak (Université Lumière Lyon 2, France, emiliewalezak<at>yahoo.fr)
Barbara Franchi (Newcastle University, United Kingdom,
barbara.franchi<at>newcastle.ac.uk)

Papers in this seminar assess contemporary women's writing in the light of material feminism and posthumanism. What kind of new epistemologies and ontologies does contemporary women's fiction design? Contributors are invited to look at human/non-human relations in novels and short stories, as well as at emerging transcorporeal identities, from the point of view of narrative, characterization, but also of narrative voice and reader reception. What dialogue with the "vibrant matter" (Bennett Duke UP 2010) of the world do authors engage with?

Embodied experiences are implicated in chemical, biological, geographical, legal, social and aesthetic processes: how are these reflected in fiction?

Slot 1: Monday 30th August, 16:30-18:30

1. Barbara Franchi and Emilie Walezak

Introduction

2. Anne-Laure Fortin-Tournès (Le-Mans Université, France, al.fortin-tournes<at>wanadoo.fr)

Gender politics in *Patchwork Girl* by Shelley Jackson: a cyborg approach

Patchwork Girl by Shelley Jackson interpellates the reader into the position of a multiple, interconnected subject whose task is to piece together the creature in and of the text, through bodily action, by clicking on the hyperlinks. The fragmented hypertext makes it impossible for the reader to hold a position of hermeneutic domination traditionally adopted in the reception of print fiction because it forces the reader to have a 'modular and fragmentary' gaze (Sanchez-Palencia and Almagro 2006) on the hypertext. The patched body of the monstrous female in the text serves as a powerful metaphor for the capacity of the hypertext as a 'feminine form' (Jackson) to deconstruct the binaries and boundaries introduced by modern science at the service of male hubris, which Mary Shelley's *Frankenstein*, one of the key intertexts of *Patchwork Girl*, forcefully denounced. Thanks to its paradoxical materiality, Shelley Jackson's hypertext enables the monstrous grafting of the female creature's body onto the form generating it, resulting in a cyborg creature-text which deconstructs the logic of male-dominated technocapitalism. Engaging with the cyborg hypertext requires from the reader a cyborg approach (Hayles 2000) which performs multiple, hybrid forms of interconnectedness.

3. María Paula Currás Prada (Universidade da Coruña, Spain, paula.cprada@udc.es)
“Objects Can Be Unintentionally Beautiful”: Feminist Ekphrasis, Photography and Spectatorship in Mary Jo Bang’s *A Doll for Throwing* and Bernadette Mayer’s *Memory*

In 1981, Laura Mulvey famously amended her original contentions in “Visual Pleasure” (1973) to introduce the possibility of a “female gaze.” Through ekphrastic poems (lyric representations of visual art), contemporary women poets have also questioned the plausibility of a “female viewing subject,” especially when poeticizing photographic material. This essay compares and analyzes Mary Jo Bang’s *A Doll for Throwing* and Bernadette Mayer’s *Memory*, treating them as literary examples of female spectatorship. It focuses on their feminist appropriation of the photographed inanimate object through linguistic devices. In the poetry of Bang and Mayer, objects are subject to a certain ethics, provided with ontological dignity and (at least theoretically) de-instrumentalized. Their experimental stances, moreover, problematize the very concept of “the lyric”: both poets incorporate autobiography and narrative into their works, privileging the paragraph (rather than the line) as a unit of thought. In the essay, I propose a link between these poetic renderings and Katherine Behar’s ironic reinterpretation of Levi Bryant’s Object Oriented Ontology in her book *Object Oriented Feminism*, among others (Rosi Braidotti, Jane Bennett). I also resort to Elizabeth Bergmann-Loizeaux’s *Twentieth Century Poetry and the Visual Arts*, in order to assess these new relations between contemporary poetry, photography and female agency. To conclude, I reflect on the poets’ blurring of the problematic dichotomy subject/object by means of formal experimentation.

Slot 2: Tuesday 31st August, 10:30-12:30

1. Héloïse Thomas (Université Bordeaux Montaigne, France, heloise.ln.thomas@gmail.com)

New Names for Ourselves: Material Ecofeminism and Lidia Yuknavitch’s *The Book of Joan*

In this paper, I read Lidia Yuknavitch’s post-apocalyptic novel *The Book of Joan* from a material ecofeminist perspective, to highlight how the novel explores post-apocalyptic embodiment as a blueprint for new personal and political possibilities. In Yuknavitch’s novel, changes in the climate coupled with warfare over resources have accelerated environmental devastation and caused devolution in human bodies. Orbiting the now-ravaged planet, is the space station CIEL, where what is left of humankind lives under the fascistic rule of Jean de Men. A teenage girl named Joan, whose body is the only unaffected one, possesses an otherworldly connection to the planet. As the novel unfolds, she grows in her understanding of her role in the broader cosmic ecosystem of the planet, and of her identity, between animal life and inanimate matter. She then must decide how to wield her power, which harbours potential for both ultimate destruction and regeneration. Opposite her, Jean de Men is obsessed with trying to recreate a functional reproductive system, and carries out grotesque, fatal experiments on women, mutilating them. He wants to find Joan in order to understand why her body has not devolved, replicate her reproductive system, and thus permanently establish his rule over “human” beings of his own design. I will argue that through Joan, and her allies Leone and Christine de Pizan, Yuknavitch is fleshing out – pun intended – the contours of a feminist, post-apocalyptic subject that has

profoundly shifted in its relation to the human and non-human world, moving toward radical emancipation.

2. Lidia María Cuadrado Payeras (Universidad de Salamanca, Spain, lidiamaria<at>usal.es)
Tracing the Blurred Lines of Posthuman Embodiment in Contemporary Canadian Speculative Fiction

In Margaret Atwood's MaddAddam trilogy (*Oryx and Crake*; *The Year of the Flood*; *MaddAddam*) and Larissa Lai's *The Tiger Flu*, characters abound whose relationship with their environments transcend the boundaries of the anthropomorphic body and come to include their physical (natural or otherwise) surroundings and other bio- and techno-beings. The interconnectedness of matter and the rejection of the mind/body binary are emphasised in these new forms of relating to the other in its various shapes, as well as being of the utmost importance in envisioning new forms of embodiment that are fluid, expansive, and heterogenous.

Taking into account the philosophy of Rosi Braidotti, Jane Bennett, Donna Haraway, and others, my contribution attempts to analyse these new forms of embodiment from a posthuman and new materialist theoretical perspective, assessing to which extent these new forms of 'matter-reality' are representative of a generalized embrace of the posthuman turn, and serve in the novels to highlight the need for validating new forms of relationality and (un)boundedness that allow for the construction of resilient strategies of survival and cooperation. It also seeks to assess to which extent they are representative of feminist ontologies that call for a critical engagement with the construction of other embodied categories such as gender.

3. Mónica Calvo-Pascual (Universidad de Zaragoza, Spain, mocalvo<at>unizar.es)
***Herland's* Sci-Fi Offspring: Feminism, Agency and Matter in Larissa Lai's Versions of Posthumanity**

Approximately a century after the publication of Charlotte Perkins Gilman's novel *Herland* (1915) on a utopian all-female country whose asexual citizens reproduced by means of parthenogenesis, Larissa Lai's novels *Salt Fish Girl* (2002) and *The Tiger Flu* (2018) add a material and post-anthropocentric turn to Gilman's vision. Lai's novels present clandestine all-female lesbian communities that manage to survive in highly dystopian and repressive socio-political contexts ruled by corporations, and whose members also reproduce without the need of insemination. As the titles of her novels suggest, non-human life plays a fundamental role in its interaction with the destinies of (post)human characters. Thus, while the women in *Herland* got pregnant by their very wish to be get a daughter, in *Salt Fish Girl* a sisterhood of Asian female clones with a tiny percentage of carp DNA who have escaped from slave factory work beget female children thanks to the life-giving agency of a genetically modified fruit species. Concomitantly, in *The Tiger Flu* the Grist Sisters can reproduce via parthenogenesis as a side-effect of genetic modification by a cloning company working for the organ transplant industry. The novel's "starfish" protagonist eventually becomes a tree with conscience and storytelling abilities whose branches grow organs and limbs for the survival of the New Grist Village. Taking these premises as point of departure, this paper will interpret Lai's representations of marginal feminist posthuman communities under the lenses of Karen Barad's theories of intra-action and agential realism, Stacy Alaimo's notion of trans-corporeality, and Rosi Braidotti's post-anthropocentric, monistic conception of *zoe*.

4. Aleksandra Pogońska-Baranowska (University of Warsaw, Poland, ola.pogonska<at>gmail.com)

Constructing New Womanhood: the Representation of Female Cybernetic Organisms in Contemporary Women's Dystopian Fiction

Female cybernetic organisms have occupied the collective imagination since 1927's iconic science-fiction movie *Metropolis*. According to some feminist critics, the depictions of female robots and cyborgs in literary fiction support gender-based oppression and reinforce sexist norms about female characters through imagining gendered identities programmed by male scientists for their own purpose. Female cyborgs, produced from the symbiosis between the organic and the artificial, are mainly designed as sex-objects, having no use beyond pleasing men's sexual desires. The contemporary science-fiction and fantasy literary tradition, often seen as important vehicle for feminist thought, providing opportunity to convey the message about the deficiencies of our world and its social organization, abounds in examples of different approaches to redefining gender roles and identities, ranging from the inversion of gender oppression to the amplification of fixed social stereotypes and tropes. The following paper is focused on profound analysis and comparison of representative contemporary women's dystopian novels of two different cultural traditions that reflect fears and anxieties experienced by the members of patriarchal societies, struggling with gender-based discrimination. The interpretation of *Only even yours* (2014), a debut novel by Irish author Louise O'Neill, will be followed by analysis of *Planeta Hembra* (2001), a Spanish novel of Gabriela Bustelo. The main case of the study will be focused on in-depth analysis of the subject, and, according to the main premises of Comparative Literary Studies, on demonstration of reciprocal influence of Western literatures. The literary analysis will be preceded by a short presentation of historical articulations of the problem.

**S66: Transnational Perspectives in, Transnational Perspectives on European Feminisms
Tuesday 31st August, 14:45-16:45 and 17:00-19:00**

Co-Convenors:

Işil Baş (Istanbul Kültür University, Turkey, isil<at>boun.edu.tr)

Florence Binard (Paris Diderot Université de Paris, France, fbinard<at>eila.univ-paris-diderot.fr)

Renate Haas (University of Kiel, Germany, haas<at>anglistik.uni-kiel.de)

María Socorro Suárez Lafuente (University of Oviedo, Spain, lafuente<at>uniovi.es)

Feminism is back again in activism and in academia, as, among many other things, Merriam-Webster's title Word of the Year shows. For a long time, diverse feminisms have had international and transnational components or orientations. But definitions of what "transnational" may mean beyond synonymy with "international" vary greatly, not least from discipline to discipline, e.g. between American studies, which declared its transnational turn decades ago, and history. Presentations may analyse concrete examples (movements, works), in particular recent ones, and / or develop current concepts of "transnational feminism" (concerning universalism, intersectionality, etc.). Contributions from ALL ESSE sections are welcome.

Slot 1: Tuesday 31st August, 14:45-16:45

1. Eleonora Rao (University of Salerno, Italy, erao@unisa.it)

Mapping Transnational Perspectives in European Feminist Theories

This paper presents a synthesis of conceptual approaches to transnationalism with an emphasis on liminal spaces of “crossing” and the idea of national identity as a fluid concept in relation to borders that are necessary, but also moving and changeable. “Navigation” is here a key to working within a framework of nationhood that simultaneously posits norms of identity and opens national identity up to discontinuity and displacement. The articulation between these two poles is key to the question of transnationalism.

Territoriality becomes a crucial geopolitical element to understand how society and space are interconnected. Human spatial relations are not neutral, but the results of influence and power. Basic in re-thinking the nation’s territorial imperatives is the link between power and territory. In the geo-philosophy of Gilles Deleuze and Felix Guattari the solidity of origins gives way to creative potentials generated by interconnection and by a movement of deterritorialization. From a feminist perspective, Rosi Braidotti takes Deleuze and Guattari’s work, including their definition of a “minor literature”, as a starting point to articulate her theory of the “nomadic polyglot” (Braidotti 1994).

To have a transnational perspective means to be able to exceed the terms of a national culture and its logic of location and identity. Transcultural understanding should practice an approach towards singularity. One must be willing to destabilize and decenter the self-assured I to tend towards the language of cross-culturalism. It is only by dis-placing the self, that one can be opened towards the discourse of the Other.

2. Renate Haas (University of Kiel, Germany, haas@anglistik.uni-kiel.de)

Julie V. Daubié, Lyon and the First Transnational Feminist Organizations

Julie Victoire Daubié (1824-74) was the first woman to attain the *baccalauréat*, as early as 1861 in Lyon, thus clearing the way to academic studies and higher careers not only for her compatriots but far beyond France. Famous examples of foreigners who profited are Elizabeth Garrett, England’s first female physician, Marie Skłodowska / Curie, France’s first female professor, and Caroline F.E. Spurgeon, the first fully recognized female professor of English English Studies. Also through her publications, esp. *La Femme Pauvre au XIX^e Siècle*, and her activism, Daubié made important contributions that helped feminist thought to further consolidate and women’s movements to begin to form. Lyon / certain Lyonnais, in particular François Barthélemy Arlès-Dufour, played a crucial role for her achievements.

More or less closely, Daubié was involved in the founding of the first transnational feminist organizations. The Association Internationale des Femmes, the women’s branch of the Ligue Internationale de la Paix et de la Liberté, was trail blazing in various respects, but soon fell victim to the Franco-Prussian War. Its Swiss mastermind Marie Goegg already envisioned women’s equality in democratic, peaceful United States of Europe. An incredibly long existence was, in contrast, to be enjoyed by another association: the British and Continental Federation for the Abolition of Prostitution, which Josephine Butler finally managed to establish a few months after Daubié’s death. Renamed later as International Abolitionist Federation and reconstituted several times, it survived into the 21st century.

3. Sophie Geoffroy (University of La Réunion, France, geoffroysophie974<at>gmail.com)
Challenging Identities: the Edition of Vernon Lee's Correspondence, or: Reflections in a Digital Mirror

Born in France to a cosmopolitan family, educated in Switzerland and Germany, "Vernon Lee" (Violet Paget, 1856-1935) travelled across Europe, and made her home in Florence. The idiosyncrasies of her multifaceted personality and interdisciplinary interests have been puzzling to academic disciplinary thinking, and this has hindered a complete appreciation of her thinking. Famed author and thinker in the 19th century, Lee was virtually forgotten after WWI, and it has taken transnational research dynamics to face the challenges of Lee studies in the 21st century: dispersed archival sources around the world, plurilingualism (4 languages), multiple genres, multidisciplinary erudition, embargo on certain documents, ideological checks (gender; activist pacifism during WWI...).

In the context of increased interest in Women and Gender Studies and following the evolution of new information and communication technologies, our small-scale collaborative work has grown into a transnational community of researchers. First created in 2003 by *The Sibyl, Journal of Vernon Lee Studies* (<https://thesibylblog.com/>), it was formally structured into an international research association in 2014: the International Vernon Lee Society, which has now become an extended international network mirroring V. Lee's as revealed in her correspondence.

Completing the print edition of *Selected Letters of Vernon Lee, 1856-1935* (Routledge; ed. with A. Gagel), the database *Holographical Lee* further de-invisibilises her intellectual history, overlooked in mainstream historiography because of her challenging identity and transnationality.

4. Sally Blackburn-Daniels (Open University, United Kingdom, sally.blackburn-daniels<at>open.ac.uk)

Caroline Playne and Vernon Lee: Transnational Feminism, Solidarity, and Pacifism through the Great War Years and across Borders

My proposed paper aims to consider the alignment between the diaries, literary and essayistic work of C. E. Playne (Caroline Elizabeth Playne, 1857-1948) and Vernon Lee (Violet Paget, 1856-1935). Both women were active members of the Union of Democratic Control, resided in England for the period of the war, and were in correspondence. Lee owned and added extensive marginalia to her copies of Playne's work, now at the British Institute of Florence.

The diaries and notebooks of Vernon Lee (1914-1925) have been digitised as part of *Holograph Lee* (HoL), and Playne's archive at Senate House includes diaries, drafts, notes, cuttings and marginalia. Both act as an amorphous form where the traditionally female space of the diary becomes a record of the catastrophic impact of the World War on society and politics. Importantly, they also provide a key resource for understanding the radical act of pacifism and in particular, pacifism within women's writing.

This paper will consider Lee and Playne's diaries as the germs of inspiration for the women's own pacifist publications, particularly Lee's *The Ballet of the Nations: A Present Day Morality* (1915) and subsequently *Satan the Waster: A Philosophic War Trilogy with Notes and Introduction* (1920); and Playne's *Neuroses of the Nations* (1925) and *The Pre-War Mind in Britain* (1928).

Slot 2: Tuesday 31st August, 17:00-19:00

1. Dubravka Đurić (Singidinum University, Serbia, dubravka2012<at>gmail.com)

Feminism Interpreted, Feminism Internationalized: Feminist Theory and Art in Late-Yugoslav Society

The starting point of the paper is the thesis that in the late-socialist culture in Yugoslavia, feminist theory was present during the 1970s and 1980s in numerous translations and in books of domestic female and male authors, and that feminist issues were openly discussed. On the other hand, in the New Artistic Practice (term of Ješa Denegri), a significant number of female artists internalized ideology of contemporary American and West-European feminist art. The first part of the paper will point to the collections of translated feminist theory and show how translation acted performatively in generating local (Yugoslavian, Serbian and Croatian) feminist theory. One focus will be on the dynamics between Anglophone and French feminist theories and their interpretations. The second part of the paper will analyze the work of the female artists who were active during the late 1960s and 1970s in male-centered art practice: Marina Abramović, Katalin Ladik and Sanja Iveković. It will examine how they articulated their artistic work in relation to the feminist artistic practice of female artists in the West and how and why they internalized feminist artistic positions.

2. Pilar Milagros (Boğaziçi University, Turkey, pilar.milagros<at>boun.edu.tr)

Artists as Potential Agents of Transnational Solidarity

Las Tesis' "Un violador en tu camino" can be considered a cultural text that offers a renewed transnational awareness about a common struggle among women, gender-based violence. Inspired by the power of the aforementioned artistic form to transgress boundaries, this presentation aims to explore whether the current global gender backlash can be reversed via artistic forms that are transnational in that they are not constrained to "nation-state borders," and in that they allow feminist and cultural studies scholars "to rethink the transnational feminist frameworks that disrupt the prevailing North/South dichotomies," among other dichotomies (Okech and Musindarwezo, 2019, p. 256).

In artistic installations, a prevalent and transnational symbol to memorialize victims of gender-based violence has been shoes. This presentation will focus on three artistic installations: Mexican Alina Chauvet's installation with painted red shoes to commemorate victims of gender-based violence in Ciudad Juarez, Mexico in 2009; an installation by Turkish artist and graphic designer Vahit Tuna that showcases over 400 pairs of high heel black shoes; and an installation with "fifty-eight pairs of red shoes [that] covered the Jourdan Square, at the heart of the European quarter in Brussels on Monday (25 November)" (Beatriz Rios, 2019, para 2). The purpose of this presentation is to analyze whether those artistic installations can become a means of transnational solidarity by analyzing how the transgressions in which they engage, such as utilizing different colors or forms, may preclude rather than encourage transnational solidarity.

3. Alejandra Moreno-Álvarez (University of Oviedo, Spain, morenoalejandra@uniovi.es)
Understanding Questions of Home and Belonging with the Help of Ghosts: Michelle de Kretser

Questions of home and belonging are central to current discourses due to mass transnational movements taking place worldwide. Australian author Michelle de Kretser, born in Sri Lanka, focuses, precisely, on these ideas of home and belonging. In *Questions of Travel* (2012), de Kretser clearly draws the I/Other using the 2004 tsunami as a fictitious literary dystopic trope to erase binary thinking. She projects with this apocalyptic ending a desirable utopic new beginning where no dichotomies take place. In *Springtime: A Ghost Story* (2014), the author gives voice to an ambiguous and variable subject, who coexists with her past, present and future, inhabiting a fluid tranSpace. Frances, main character in *Springtime*, sees ghosts who unconsciously allow her to voice her insecurities and doubts. These spectres contribute to the formation of Frances' alternative conceptualisation of subjectivity and belonging.

De Kretser offers in this novella a so much needed escape from binary definitions of inclusion/exclusion, offering palimpsests of the spaces she inhabits, Melbourne and Sydney. The main character is a fluid flâneuse who tries to adjust to her glocality (Braidotti 1994) constituted and reconstituted by a discursive imaginary. De Kretser's work is intrinsically connected with feminist thought, due to the tradition of enunciating alternative and fluid concepts of home and identities in women's writing. It is my purpose to analyse how de Kretser decentralises the human subject in this novella offering the reader an alternative haunting story with an open ending, where cities, ghosts, humans, dogs and nature become active characters who "are-in-this-together-but-we-are-not-one-and-the-same" (Braidotti, 2017).

4. Jelena Košinaga (University of Szeged, Hungary, jmilosavljevic87@gmail.com)
Japanese Women's Desire for English: Reconfiguration of Occidental Longings and the Power of Decolonization

In this paper, I explore the relationship between Japan and the West through a feminist interpretation of Orientalism and Occidentalism concepts. My particular focus is on the passion of young, educated, urban Japanese women for learning English. I want to understand the work of their "desire" and explore the symbolic meanings of "English" for them, considering if any (aspect) of those meanings can subvert the logic of internalized Occidentalism. Also, I would like to critique the inadvertent scholarly tendencies that reiterate the Orient/Occident dichotomy instead of moving beyond and asserting novel conceptualizations of a "decolonized" female subject. The research is based on a critical ethnographic study of Skype, Messenger, and in-person interviews with Japanese women conducted between December 2018 and March 2020. Showing that these women's life narratives are a constituent part of an Occidental discourse will open up the space for challenging the dominant tendencies in research that see these women through an Orientalist gaze that cannot acknowledge any autonomy in relation to their desire to learn English on the language market.

S67: The Lure of the Renaissance: The Representation of this Cultural Period in Historical Fiction, Fantasy, and Science Fiction, in a Variety of Different Media

Friday 3rd September, 10:30-12:30

Co-Convenors:

Professor György E. Szönyi (University of Szeged, Hungary, geszony<at>gmail.com)

Professor Rowland Wymer (Anglia Ruskin University, Cambridge, United Kingdom, rowland.wymer<at>aru.ac.uk)

The Renaissance in general, and the Elizabethan Age in particular, has been fascinating Anglo-American artists as well as the popular imagination for centuries. Each period, at least since Romanticism, has developed its own image of the Renaissance, either as glorious and splendid, or bloody and full of power struggles, religious conflict, and treachery. Also, in each period these representations were created in media most appropriate to their age, from literature through drama, opera, or the visual arts, and nowadays also including film, television, youtube, and computer games. In this seminar we expect comparative analyses of such representations. Quite naturally, Shakespeare's life and work potentially play an important part in subsequent representations of the Renaissance, but we particularly encourage proposals dealing with non-Shakespearean themes.

1. Prof Sarah Annes Brown (Anglia Ruskin University, Cambridge, United Kingdom, sarah.brown<at>aru.ac.uk)

Reimagining Emilia Lanier in Contemporary Fiction

Sandra Newman's *The Heavens* (2019) engages both with time travel and alternate history. Its heroine, Kate, begins to travel to the 1590s in her dreams; eventually we discover that Kate's Elizabethan *alter ego* is the poet Emilia Lanier. Kate suspects that her journeys into the past are changing the present in subtle ways – old friends vanish, new shops suddenly appear, and the political climate has changed dramatically. The reader may struggle to know quite how our own reality maps on to the continuum of different possibilities evoked in *The Heavens*. This science fictional array of competing realities mirrors the almost equally varied ways in which the past has been depicted in historical fiction. Different authors, writing in different eras, offer sharply contrasting versions of the Elizabethan age. This paper will focus on three recent fictional depictions of Lanier: Morgan Lloyd Malcolm's play *Emilia* (2018), Charlene Ball's *Dark Lady* (2017) as well as Newman's *The Heavens*, comparing the different ways in which they try to bridge the gap which separates the Renaissance from the present.

2. Cristiano Ragni (University of Genoa, Italy, cristiano.ragni<at>edu.unige.it)

“I am what we have been made”: Multimedia Marlowe and the “Ugly Renaissance”

In his *The Ugly Renaissance* (2013), Alexander Lee showed that “if the Renaissance was an age of cultural angels, it was also a period of worldly demons” (p. 5). Though hardly groundbreaking in itself, Lee's scholarly work shed new light on an often-neglected side of the (specifically Italian) Renaissance, with its iconic masterpieces overshadowing the unscrupulousness of, and atrocities committed by, the people who commissioned them. As regards early modern England, this “ugly” side seems to emerge particularly from the life and works of Christopher Marlowe, who was suspected to be a spy, a blasphemous heretic and a sodomite. The perfect representative, in other

words, of Lee's "Ugly Renaissance", and this image has unsurprisingly enjoyed great success in the 20th and 21st centuries.

With this contribution, I would like to underscore how Marlowe reached popularity in the media as the "bad angel" of Elizabethan literature, as opposed to the "good angel" supposedly embodied by Shakespeare. In this regard, I will touch upon some of the latest portrayals of the playwright – specifically, Anthony Burgess's *A Dead Man in Deptford* (1993), John Madden's *Shakespeare in Love* (1998), Neil Gaiman's *The Sandman* (2006), Ron Emmerich's *Anonymous* (2011), Ros Barber's *The Marlowe Papers* (2012), and Ben Elton's *Upstart Crow* (2016). In so doing, I will show how almost all of them – with the sole exception of Elton's sitcom – inevitably play with the more appealingly "ugly" side of Marlowe's character, thus consciously overlooking other (and possibly more significant) aspects of his biography and literary output.

3. Prof Yuki Nakamura (Kanto Gakuin University, Yokohama, Japan, midvil@kanto-gakuin.ac.jp)

The Renaissance Paradigm of Humanity in *The Tempest* and its Modern Interpretation by *Alien: Covenant*

Ridley Scott's *Alien: Covenant* (2017) can be seen as an adaptation of William Shakespeare's *The Tempest*. While the science-fictional settings of this adapted film accentuate the Renaissance characteristics of the ideas and images presented in *The Tempest*, inversely, the framework of the Renaissance radicalizes the modern ethical and aesthetic paradigm. This paper especially focuses on *Alien: Covenant*'s interpretation and representation of the late Renaissance idea of humanity/inhumanity. *Alien: Covenant* interprets and reconstructs the representations in *The Tempest*, such as the subjugation/subordination relationship between the "human" and the Other, the conditions of humanity, and the extremities of humanity represented as tyranny and monstrosity. That is, this modern interpretation mines the scepticism about humanity and humanness inherent in *The Tempest* and expands and deforms it into abjection and horror. What is more, *Alien: Covenant* not only interprets *The Tempest* in an extreme way, but also applies this Renaissance framework to represent the crisis of humanity in modern times. Comparing the Renaissance text and the modern film, this paper seeks to explore three areas: 1. Common factors among the Renaissance and modern representations; 2. The loss of meanings of Renaissance representations when they are presented in a modern form; 3. Hidden Renaissance problems exposed by the modern interpretation.

4. Erzsébet Stróbl (Károli Gáspár University of the Reformed Church in Hungary, Budapest, strobl.erzsebet@kre.hu)

Remaking History: Queen Elizabeth I at Shakespeare's Globe

The production of *Swive [Elizabeth]*, the new play by Ella Hickson, references both the revered space of the Sam Wanamaker Playhouse and the story of England's Virgin Queen in order to explore the possibility of reimagining history for a new generation. For the last four hundred years many works of fiction have revised the stories about Queen Elizabeth I and thereby created an elaborate and constantly broadening web of cultural symbols surrounding her figure. Hickson's play, however, challenges many of the audience's assumptions by systematically deconstructing the sense of history throughout the play. The Elizabethan-styled stage façade is removed right at the beginning of the show, the character of Elizabeth Q is disrobed of her sixteenth-century

costume, and the era's religious and social beliefs are dismissed. What is left of the myth of the Queen is a representation of her which both engages and disengages with the Elizabethan age, claiming "Together – we get to remake things. Re-believe. Our histories." The paper will address the issue of how the play, as staged at Shakespeare's Globe for its premier in December 2019, recreates Queen Elizabeth for the early twenty-first century, and what elements of her long-standing cult are discarded or maintained to construct a global cultural relevance for the iconic Virgin of English history.

5. Prof. György E. Szönyi (University of Szeged, Hungary, geszonyi<at>gmail.com)
Renaissance Magic in Modern British Fiction from Bulwer-Lytton's *A Strange Story* (1862) to Deborah Harkness's *All Souls Trilogy* (2011-14)

The fascination and fantasizing about the supernatural world and eventual human interaction with it goes back as far as the most ancient cultures and has been represented since the emergence of literature. Since the time of Romanticism up to the present there has been a flow of Anglo-American fiction attracted to the great esoteric revival of the Renaissance, offering cultural-historical as well as fantastic-oriented insight into early modern magic and the emergent Magus, whether it be Prospero or Doctor Faustus. The underlying motivations for this interest are at least fourfold: 1/ The (partial) failure of the "Enlightenment project," resulting in re-enchantment and occultism. 2/ Fascination with the past, antiquarian, cultural-historical curiosity. 3/ "Orientalism" that idealizes or demonizes the orient, focusing on those features that are lacking in Western culture. 4/ Satisfaction of the ever-present need of humans to be entertained with the thrill of dangerous, supernatural stories; fantasies about the oppressed Other. In this theoretical framework I look at some much-read and discussed novels, ranging from Edward Bulwer-Lytton's *A Strange Story*, through Gustav Meyrink's *The Angel of the West Window* (1927), Patrick Harper's *Mercurius* (1990), John Crowley's *A Egypt* tetralogy (1987-2007) to Jennifer Lee Carrell's *Haunt Me Still* (2010), and Deborah Harkness's *All Souls* trilogy.

6. Prof. Rowland Wymer (Anglia Ruskin University, Cambridge, United Kingdom, rowland.wymer<at>aru.ac.uk)
Representing the St. Bartholomew's Day Massacre in Literature and Film

The St. Bartholomew's Day Massacre of 1572 was the single most notorious episode in the French Wars of Religion. An early literary response to it was Marlowe's play *The Massacre at Paris* (1593) which appears to pander to the prejudices of its London Protestant audience while being open to less comfortable interpretations. There have been many subsequent representations of the Massacre in plays, novels, films, and television, often as a way of addressing more contemporary episodes of ethno-religious hatred and mob violence. The Massacre forms one of the four narrative strands in D. W. Griffith's *Intolerance* (1916), the film with which he tried to make amends for the racism of *Birth of a Nation*. It is also the context for a particularly sombre and morally serious four-part story in the third series of *Doctor Who* (1966), though the original tapes no longer exist. Like the more famous Dalek episodes from this period, the storyline is undoubtedly connected to the new understanding of the Holocaust which developed in the 1960s. An earlier fictional treatment of the Massacre was the Alexandre Dumas historical romance *La Reine Margot* (1845) which became the basis of two French films with the same title. The most impressive of these was directed by Patrice Chereau in 1994. The film was intended to be a comment on the ethnic

cleansing which was then taking place in Yugoslavia but its use of historical atrocities as the context for a full-blown romantic melodrama raises the kind of questions more usually asked of Holocaust novels and films.

Poster Session

Thursday 2nd September 14:45-15:15

Posters are accessible here:

<https://www.dropbox.com/sh/uh9h8dsiw4yjll/AABedQn-soRDxBy0oukos6g-a?dl=0>

Chair: Vincent Renner, Université Lyon 2

P1: Metaphorization of Economic Concepts in Business Discourse

*Yelena Yerznkyan (Yerevan State University, Armenia, yerznkyan<at>ysu.am)

*Susanna Chalabyan (Armenian State University of Economics, Armenia, s.chalabyan<at>gmail.com)

*Lusine Harutyunyan (Armenian State University of Economics, Armenia, lusineharutyunyan100<at>yahoo.com)

Metaphor has been researched from different perspectives for centuries. Within the framework of traditional approach, it was viewed as a figure of speech where only its stylistic peculiarities were examined. The contemporary approach to metaphor implies the consideration of its cognitive potential as it sheds light on the comprehension of metaphoric shifts taking place in human mind. Namely, the founders of conceptual metaphor theory G. Lakoff and M. Johnson (1980) state that most of our ordinary conceptual system is metaphorical in nature and metaphors help us understand one kind of thing (the target domain) in terms of another (the source domain). The paper analyzes the phenomenon of economic concepts' metaphorization in business discourse, provides a classification of the most common types of conceptual metaphors occurring in economic texts, as well as examines the versions of their translation from English into Armenian. The examples reflecting basic economic concepts such as *economy*, *money*, *business*, etc., were taken from the British National Corpus and studied in terms of their frequency and economic context usage. The contextual analysis has enabled us to select those cases where these concepts were used metaphorically, whereas the cognitive analysis has shown how metaphors help us conceptualize economic phenomena in a more comprehensive way. The contrastive analysis of English and Armenian economic metaphors has revealed that there are cases of full equivalence where we can observe word for word correspondence and there are partial equivalents where not all but some of the lexical units in metaphoric word combinations coincide with the English ones. In contrast with the above mentioned cases, we can come across some metaphors the translation of which requires the readers to have professional background and be quite familiar with the workings of economy to be able to understand and interpret metaphoric concepts.

P 2: Trumping Twitter: Hostile and Benevolent Sexism in President Trump's Tweets

*Giuseppina Scotto di Carlo (Università degli Studi di Napoli 'L'Orientale', Italia, gscottodicarlo<at>unior.it)

The present work is part of a study concerning the discursive manifestations of U.S. President Trump's sexist attitudes and practices. It aims to investigate the linguistic strategies utilised by President Trump to represent women by specifically analysing his Tweets, which are one of his privileged forms of communication. The purpose of the study is two-folded: drawing upon Mills' model of sexism (2008), the first part of the study will analyse a corpus of all Trump's negative Tweets against women since the beginning of his 2016 campaign (July 2015). The

second part of the work will focus on Trump's usage of benevolent sexism, a form of discrimination based on the idea that women are weak and need to be protected, that they should respect traditional gender roles, and that they should be idolised for their sexual availability. Drawing upon Fiske and Glick's Ambivalent Sexism Theory (1996), the second section will thus analyse Trump's positive Tweets addressing women during the same time-span used for the first corpus. Both sections shed a light on how President Trump's vocabulary perpetuates a male-centric hierarchy in which women are to be kept away from significant social roles. Tweets conveying hostile sexism depict women as weak, incompetent beings who are mentally instable on one hand, and dishonest dangerous liars on the other, and thus not capable of achieving and keeping significant roles in society. On the other hand, Tweets conveying benevolent sexism consider women as generally lacking strength, skills, and ability, and thus they have to be cherished and complimented when capable of achieving something, just like a father would do with his children. Yet, through utterances conveying gender differentiation and intimate heterosexuality, Trump does recognise that women are essential in his work and life, as they are able to verbally, emotionally, and physically support him in ways men do not. His usages of hostile and benevolent sexism are actually two sides of the same coin: they both confirm the idea of women as an inferior sex. Trump's eventual victory in the 2016 U.S. elections could suggest that his ideologies might be widely shared by part of the American population, and thus the findings of this study may serve as an overview of Americans' attitudes towards gender discrimination. His political ascendancy speaks to how these ideological beliefs are dangerously ingrained in language and society, and they should not be underestimated as they might have significant consequences for the stability of democracy. Dismissed as jokes played by a public personality, the President's statements might not be "just words" (Farenthold, 2016), but a mirror of gender discrimination that is difficult to shatter.

P 3: Affective Gender: Navigating the unknown in contemporary female solo travel writing

*Gemma Lake (University of Portsmouth, United Kingdom, gemma.lake@myport.ac.uk)

Scholars interested in women's solo travel writing have long assigned central importance to the role of gender. Recent scholarship in the humanities has offered new perspectives on affect, emotion and phenomenology. Bringing together the two, this presentation for the first time interrogates the role of gender in, and its bearing on, the female solo traveler's exploration of space in Dervla Murphy's *In Ethiopia with a Mule* and Rosemary Mahoney's *Down the Nile: Alone in a Fisherman's Skiff*. It does this through the analysis of internalised manifestations of affect and in so doing suggest a more fluid and flexible approach to the genre.

ESSE Doctoral Symposium

Coordinator : Prof. J. Lachlan Mackenzie (lachlan_mackenzie<at>hotmail.com)

The Doctoral Symposium will take place on Zoom. The book of abstracts is available here:

<http://www.esse2020lyon.fr/fr/pages/esse-2021-doctoral-symposium>

Strands	Convenor	Convenor
Literatures in English	Dominic Rainsford (Aarhus)	Isabel Carrera (Oviedo)
English Language & Linguistics	Lieven Buysse (KU Leuven)	James Walker (Lyon II)
Cultural & Area Studies	Alan Riach (Glasgow)	Teresa Botelho (Un. Nova, Lisbon)

Schedule

31 August 2021 - 10.30-12.30: English Language & Linguistics 1 (ELL)

31 August 2021 - 14.45-16.45: English Language & Linguistics 2 (ELL)

1 September 2021 - 10.30-12.30: Cultural & Area Studies (CAS)

1 September 2021 - 14.45-16.45: Literatures in English 1 (LIT)

1 September 2021 - 17.00-19.00: Literatures in English 2 (LIT)

List of participants

ID	Strand	Applicant	e-mail	Supervisor	Association	University
1	CAS	Sheila Brannigan	sbrannigan<at>fcsch.unl.pt	Teresa Botelho	Portugal	Nova Lisboa
2	CAS	Syrine Jerbi	syrine.jerbi<at>aiesec.net	Éva Eszter Szabó	Hungary	Eötvös Lóránd
3	CAS	Eszter Láncoş	eszterlancose<at>gmail.com	Tibor Fabiny	Hungary	Pázmány Péter Catholic
5	CAS	Miguel Sebastián Martín	miguelsm<at>usal.es	Pedro Javier Pardo García	Spain	Salamanca
6	CAS	Nadezda Seliverstova	seliverstovanadya<at>gmail.com	Laurence Roussillon-Constanty	France	Pau and Adour Region
7	LIT	Ayham Aref Abdallah Abu Oruq	ayham.abuorooq<at>arts.unideb.hu	Nóra Séllei	Hungary	Debrecen
8	LIT	Soukayna Alami	alam.soukayna<at>gmail.com	Nóra Séllei	Hungary	Debrecen
9	LIT	Juan José Arroyo Paniagua	jarroy01<at>ucm.es	Carmen M. Méndez García	Spain	Complutense Madrid
10	LIT	Vanessa Bonnet	vanessa.bonnet<at>etu.univ-cotedazur.fr	Christian Gutleben	France	Côte d'Azur
11	LIT	Ana María Crespo Gómez	acg877<at>inlumine.ual.es	José-Carlos Redondo Olmedilla	Spain	Almería
12	LIT	Elena Guerreira Labrador	elena.guerreira.labrador<at>usc.es	Laura María Lojo Rodríguez	Spain	Santiago de Compostela
13	LIT	Cristina Hurtado Botella	cristina.hurtado1<at>um.es	Juan A. Suárez	Spain	Murcia

14	LIT	Marta Lucari	marta3791<at>hotmail.it	Elisabetta Marino	Italy	Rome Tor Vergata
15	LIT	Krystian Piotrowski	krystian.piotrowski<at>doctoral.uj.edu.pl	Robert Kusek	Poland	Kraków
16	LIT	Lenka Žárská	lenkazarska<at>mail.muni.cz	Milada Franková	Czech Republic	Brno
26	LIT	Györgyi Kovács	kovacsgyorgyi0528<at>gmail.com	Veronika Ruttkay	Hungary	Eötvös Lóránd
17	ELL	Célia Atzeni	celia.atz<at>gmail.com	Florence Binard and Christopher Gledhill	France	Paris Diderot
18	ELL	Julie Dallinges	jdallin<at>uwo.ca	Linda Pillière	France	Aix-en-Provence
19	ELL	Sarah Dobiášová	sara.dobiasova<at>gmail.com	Naděžda Kudrnáčová	Czech Republic	Brno
20	ELL	Celia Fullana	celia.fullana<at>urv.cat	Isabel Oltra Massuet and Elisabeth Gibert Sotelo	Spain	Tarragona Rovira i Virgili
21	ELL	Ivaylo Gorchev	ivlg<at>abv.bg	Desislava Cheshmedzhieva-Stoycheva	Bulgaria	Shumen Konstantin Preslavsky
22	ELL	Paula Schintu Martínez	paulasch<at>usal.es	Javier Ruano García	Spain	Salamanca
23	ELL	Elizaveta Smirnova	cmelizaveta<at>yandex.ru	Javier Pérez-Guerra	Spain	Vigo
24	ELL	Tereza Šplíchalová	tereza.splichalova<at>mail.muni.cz	Bohumil Fořt	Czech Republic	Brno
25	ELL	Iveta Žákovská	zakovska<at>mail.muni.cz	Jan Chovanec	Czech Republic	Brno

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Abbreviations

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PL – Parallel Lecture

RT – Round Table

S – Seminar

P – Poster

Convenors appear in bold type

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Abakumova	Olga	abakumova-ob<at>mail.ru	S17
Abdel-Rahman Téllez	Shadia	abdelshadia<at>uniovi.es	S54
Abrahamson	David	d-abrahamson<at>northwestern.edu	RT1
Adam	Martin	adam<at>ped.muni.cz	S8
AdamiaTshum-Abkhazian	Zoia	a.zoia777<at>gmail.com	S17
Aiello	Jacqueline	jacqueline.aiello<at>unife.it	S11
Akehurst	Anne-Marie	annmarieakehurst<at>icloud.com	S26
Alaez Corral	Maximo	alezmaximo<at>uniovi.es	S54
Álvarez López	Esther	eal<at>uniovi.es	S30
Ambrosini	Richard	richard.ambrosini<at>uniroma3.it	S40
Andreani	Angela	angela.andreani<at>gmail.com	S34
Andrieu	Wilfrid	wilfrid.andrieu<at>univ-amu.fr	S12
Anesa	Patrizia	patrizia.anesa<at>unibg.it	S7
Angelaki	Vicky	vicky.angelaki<at>miun.se	S41
Antosa	Silvia	silvia.antosa<at>unikore.it	S38
Antović	Mihailo	mihailo.antovic<at>filfak.ni.ac.rs	PL11
Aralica	Tamara	vtaralica<at>gmail.com	S3
Arias	Rosario	rarias<at>uma.es	S22, S62
Arikan	Seda	bulutsedaarikan<at>gmail.com	S54
Arizti	Bárbara	barizti<at>unizar.es	S36
Asprey	Esther	esther.asprey<at>warwick.ac.uk	S59
Azcuy	Mary Kate	mazcuy<at>monmouth.edu	S32
B			
Babić	Željka	zeljka.babic<at>flf.unibl.org	S18
Bajetta	Carlo	c.bajetta<at>univda.it	S34
Bak	John S.	john.bak<at>univ-lorraine.fr	RT1
Bakay	Gönül	gonulbakay<at>gmail.com	S38
Bakina	Anna	heart-anna<at>yandex.ru	S17
Bakshi	Sandeep	Sandeep.Bakshi<at>univ-paris-diderot.fr	S30
Bălănescu	Olivia	olivia.balanescu<at>gmail.com	S49
Barát	Erzsébet	zsazsa<at>lit.u-szeged.hu	S24
Bartie	Angela	angela.bartie<at>ed.ac.uk	S26
Bartkuvienė	Linara	linara.bartkuviene<at>flf.vu.lt	S45
Baş	Işıl	isil<at>boun.edu.tr	RT3, S51, S66
Baseotto	Paola	paola.baseotto<at>uninsubria.it	S13
Basova	Tatiana	tanyatako<at>gmail.com	S17
Bastida-Rodríguez	Patricia	pbastida<at>uib.es	S30

Battisti	Chiara	chiara.battisti<at>univr.it	RT2
Baudry	Samuel	samuel.baudry<at>univ-lyon2.fr	
Bauer	Matthias	m.bauer<at>uni-tuebingen.de	S60
Bayer	Gerd	gerd.bayer<at>fau.de	S35, S57
Bazarnik	Katarzyna	k.bazarnik<at>uj.edu.pl	S35
Beganović	Velid	v.b.borjen<at>googlemail.com	S34
Bell	Katie	katieloubell<at>me.com	S60
Bell	Emilie	e.j.l.bell<at>leeds.ac.uk	S60
Bellot	Andrea Roxana	andrearoxana.bellot<at>urv.cat	S50
Bényei	Tamás	tamasbenyei<at>yahoo.com	S55
Berberich	Christine	christine.berberich<at>port.ac.uk	S55
Berensmeyer	Ingo	ingo.berensmeyer<at>anglistik.uni-muenchen.de	S53
Berk Albachten	Özlem	ozlem.berk<at>boun.edu.tr	S13
Bermúdez de Castro	Juanjo	j.bermudezcaastro<at>uib.es	S41
Bernard	Stéphanie	stephanie.bernard<at>univ-rouen.fr	S40
Bernard	Catherine	catherine.bernard<at>u-paris.fr	S55
Berryhill	Michael	Michael.Berryhill<at>tsu.edu	RT1
Berton	Jean	jam.berton<at>wanadoo.fr	S25
Berton	Danièle	daniele.berton<at>wanadoo.fr	S29
Beyvers	Sarah E.	Sarah.Beyvers<at>uni-passau.de	S62
Bieri	Thomas E.	bieri4nanzan<at>gmail.com	S1
Bigongiari	Giulia	g.bigongiari<at>gmail.com	S37
Bilge	Zeynep	Zeynep.bilge<at>msgsu.edu.tr	S61
Binard	Florence	fbinard<at>eila.univ-paris-diderot.fr	RT3, S66
Bizzotto	Elisa	bizzotto<at>iuav.it	RT6
Blackburn-Daniels	Sally	sally.blackburn-daniels<at>open.ac.uk	S66
Blanchet	Béatrice	bblanchet<at>univ-catholyon.fr	S48
Blick	Bill	wblick<at>qcc.cuny.edu	S27
Blin-Cordon	Peggy	peggy_cordon<at>hotmail.com	S40
Blondel	Hanna	anna150479blondel<at>gmail.com	S29
Bloor	Tracy	tracy.bloor<at>univ-amu.fr	S7
Böhmerová	Ada	adela.bohmerova<at>uniba.sk	S9
Böhnke	Dietmar	dboehnke<at>uni-leipzig.de	S27
Boichard	Léa	Lea.Boichard<at>univ-smb.fr	S59
Bolchi	Elisa	elisa.bolchi<at>unife.it	S27
Boll	Julia	j.boll<at>uni-konstanz.de	S61
Bondi	Marina	marina.bondi<at>unimore.it	S18
Bonnet	Alma-Pierre	almapierre.bonnet<at>sciencespo-lyon.fr	S23
Borbely	Juliana	juliannaborbely<at>gmail.com	S56
Borbely	Carmen	carmenborbely<at>yahoo.com	S56
Bordet	Geneviève	gbordet<at>eila.univ-paris-diderot.fr	S11
Borham-Puyal	Miriam	miriambp<at>usal.es	S56
Bory	Stéphanie	stephanie.bory<at>univ-lyon3.fr	S23
Botelho	Teresa	tbotelho<at>mail.telepac.pt	S35
Boucher	Abigail	a.boucher<at>aston.ac.uk	S60
Bowles	Hugo	hugo.bowles<at>unifg.it	S60
Braber	Natalie	natalie.braber<at>ntu.ac.uk	S59
Braid	Barbara	barbara.braid<at>usz.edu.pl	S33
Brake	Laurel	l.brake<at>bbk.ac.uk	S42

Brancaz-McCartan	Lauren	lauren.brancaz-mccartan<at>univ-smb.fr	S25
Brantley	Kate	mary-katherine.brantley<at>univ-lille.fr	S7
Brasme	Isabelle	isabellebrasme<at>gmail.com	S54
Bratu	Andreea	abratu<at>yahoo.com	S10
Brault-Dreux	Elise	braultel<at>wanadoo.fr	S54
Braun	Alice	alice.braun<at>u-paris10.fr	S54
Brazzelli	Nicoletta	nicoletta.brazzelli<at>unimi.it	S46
Brewer	Charlotte	charlotte.brewer<at>hertford.ox.ac.uk	S12
Britain	David	britain<at>ens.unibe.ch	PLEN2
Brown	Sarah Annes	sarah.brown<at>anglia.ac.uk	S67
Brugio	Davide	davide.burgio<at>sns.it	S61
Bruś	Teresa	tbrus<at>poczta.onet.pl	S42
Bubíková	Šárka	sarka.bubikova<at>upce.cz	PL14
Buchowska	Dominika	dominika<at>wa.amu.edu.pl	S42
Bugliani	Paolo	paolo.bugliani<at>fileli.unipi.it	S53
Butoescu	Elena	elenabuto<at>yahoo.co.uk	S56
Buysschaert	Joost	joost.buysschaert<at>ugent.be	S3
Buyse	Lieven	lieven.buyse<at>kuleuven.be	PL13
C			
Çakmak Özgürel	Cansu	cansu.ozgurel<at>tedu.edu.tr	S24
Calvo-Pascual	Mónica	mocalvo<at>unizar.es	S65
Campos-Pardillos	Miguel Ángel	ma.campos<at>ua.es	S4
Campoy-Cubillo	Mari Carmen	campoy<at>uji.es	S3
Capitani	Maria Elena	mariaelena.capitani<at>unipr.it	S41
Caporale	Silvia	caporale<at>ua.es	PL9
Carpenter	Olivia	olivia_carpenter<at>g.harvard.edu	S57
Carrasco Carrasco	Rocio	rocio.carrasco<at>dfing.uhu.es	RT4
Carrera Suarez	Isabel	icarrera<at>uniovi.es	S30
Carretero	Marta	mcarrete<at>filol.ucm.es	S11
Carter McKee	Kirsten	Kirsten.McKee<at>ed.ac.uk	S26
Cartron	Audrey	audrey.cartron<at>univ-amu.fr	S4
Casado-Gual	Núria	ncasado<at>dal.udl.cat	S54
Castagné-Véziès	Clotilde	clotilde.castagne-vezies<at>univ-lyon2.fr	S3
Castelló Fabregat	María	castellofabregatmaria<at>gmail.com	S14
Cavaliere	Silvia	silvia.cavaliere<at>univr.it	S19
Chalabyan	Susanna	s.chalabyan<at>gmail.com	P1
Chalupský	Petr	petr.chalupsky<at>pedf.cuni.cz	PL15
Chamonikolasová	Jana	chamonik<at>phil.muni.cz	S8
Chapuis	Sophie	sophie.chapuis<at>univ-st-etienne.fr	
Chardin	Jean-Jacques	chardin<at>unistra.fr	S29
Charlot	Claire	clairecharlot.sorbonne<at>gmail.com	S24
Chłopicki	Władysław	chlopicki<at>gmail.com	S19
Cho	Hyunyoung	hcho23<at>gmu.edu	S29
Chovancova	Barbora	barbora.chovancova<at>law.muni.cz	S7
Chovanec	Jan	chovanec<at>phil.muni.cz	S19
Ciambella	Fabio	f.ciambella<at>unitus.it	S53
Cimitile	Anna Maria	annamariacimitile<at>tiscali.it	S29
Ciocca	Rossella	rciocca<at>unior.it	PL2
Čirić-Fazlija	Ifeta	ifetaciric<at>yahoo.com	S50

Coatalen	Guillaume	guillaume.coatalen<at>u-cergy.fr	S34
Cobo Piñero	María Rocío	rociocobo<at>gmail.com	RT2
Cojocarú	Alina	alina.cojocarú<at>univ-ovidius.ro	S44
Coperías-Aguilar	María José	maria.j.coperias<at>uv.es	S57
Cordier	Meriel	meriel.cordier<at>uca.fr	S29
Correia	Alda	al.correia<at>fcsn.unl.pt	S54
Corrizzato	Sara	sara.corrizzato<at>univr.it	S6, S19
Cortes	Viviana	vcortes<at>gsu.edu	S3
Coscolluela	Cécile	cecile.coscolluela<at>univ-pau.fr	S3
Coste	Bénédicte	Benedicte.Coste<at>u-bourgogne.fr	S42
Coste	Marion	marion_coste<at>live.fr	S50
Courtois	Cédric	cedric_courtois<at>yahoo.co.uk	S35
Crawford Camiciottoli	Belinda	belinda.crawford<at>unipi.it	S4
Csizér	Kata	weinkata<at>yahoo.com	S14
Cuadrado Payeras	Lidia María	lidiamaria<at>usal.es	S65
Curelly	Laurent	laurent.curelly<at>uha.fr	S29
Currás Prada	María Paula	paula.cprada<at>udc.es	S65
Curry	Emma	e.curry<at>vam.ac.uk	S60
D			
D'Amore	Manuela	m.damore<at>unict.it	S22
Davie	Neil	neil.davie<at>univ-lyon2.fr	
De Meyer	Anne-Laure	al.demeyer<at>gmail.com	S34
De Nervaux-Gavoty	Laure	denervaux<at>u-pec.fr	S54
Debouzie	Chloé	chloe.debouzie<at>univ-lyon2.fr	
Del Bove	Marion	marion.del-bove<at>univ-lyon3.fr	
Delesalle-Nancey	Catherine	catherine.delesalle<at>univ-lyon3.fr	S40
Demoux	Anna	anna.demoux<at>uca.fr	S43
Den Tandt	Christophe	Christophe.Den.Tandt<at>ulb.ac.be	RT1
Denti	Olga	odenti<at>unica.it	S6
Depraetere	Ilse	ilse.depraetere<at>univ-lille.fr	S3
Desmarais	Jane	J.Desmarais<at>gold.ac.uk	RT6
Devi	Gayatri	gdevi<at>lockhaven.edu	S59
Di Ferrante	Laura	laura.diferrante<at>uniroma1.it	S6
Di Gregorio	Giuseppina	giuseppina.digregorio<at>unict.it	S7
Di Pardo Léon-Henri	Dana	danaleonhenri<at>gmail.com	S1
Di Pietro	Alessandra	alessandra.dipietro<at>students.unibe.ch	S30
Diani	Giuliana	giuliana.diani<at>unimore.it	S11
Dickinson	Rachel	R.Dickinson<at>mmu.ac.uk	S21
Discry	Charles-Henri	chenri.discry<at>univ-arts.fr	S3
Ditrani	Maria Elena	elena.ditrani<at>gmail.com	S42
Doğan	Pelin	pelin1dogan<at>gmail.com	S63
Domagała-Zyśk	Ewa	ewadom<at>kul.pl	S14
Domenec	Fanny	fanny.domenec<at>u-paris2.fr	S6
Domínguez Romero	Elena	elenadominguez<at>filol.ucm.es	S11
Domotor	Teodora	teodora.domotor<at>hotmail.com	S54
Dontcheva-Navratilova	Olga	navratilova<at>ped.muni.cz	S18
Đorđević	Jasmina	jasmina.djordjevic<at>filfak.ni.ac.rs	S10
Doró	Katalin	dorokati<at>lit.u-szeged.hu	S1
Dossena	Marina	marina.dossena<at>unibg.it	RT5

Drąg	Wojciech	moontauk<at>gmail.com	S34
Dressen-Hammouda	Dacia	dacia.hammouda<at>uca.fr	S7
Drozdovskyi	Dmytro Ihorovych	drozdovskyi<at>ukr.net	S32
Dubkova	Maria	dubkova.maria.v<at>gmail.com	S44
Duchet	Jean-Louis	jean-louis.duchet<at>univ-poitiers.fr	S12
Dujarric	Florence	florence_dujarric<at>yahoo.fr	S26
Dureau	Yona	kinbot<at>free.fr	S34
Đurović	Tatjana	tdjurovic<at>sbb.rs	S10
Dušková	Libuše	libuse.duskova<at>ff.cuni.cz	S8
Đurić	Dubravka	dubravka2012<at>gmail.com	S66
E			
Eguibar Holgado	Miasol	eguibarmiasol<at>uniovi.es	S30
Emons-Nijenhuis	Wiesje	emons<at>box.nl	S20
English	Elizabeth	eenglish<at>cardiffmet.ac.uk	S37
Epstein	Hugh	hughepstein<at>hotmail.co.uk	S40
Escudero Alías	Maite	mescuder<at>unizar.es	S36
Espinosa Zaragoza	Isabel	isabel.espinosa<at>ua.es	S4
Esteves Pereira	Margarida	margarida<at>ilch.uminho.pt	S51
Eveno	Jehanne	jehanne.eveno<at>ens-lyon.fr	
F			
Fabiszak	Jacek	fabiszak<at>amu.edu.pl	S61
Facchinetti	Roberta	roberta.facchinetti<at>univr.it	S19
Faden Gürbüz	Nevin	nevingrbz<at>gmail.com	S28
Favre	Valérie	v.favre<at>univ-lyon2.fr	
Federici	Annalisa	annalisafederici3<at>gmail.com	S42
Fedulenkova	Tatiana	fedulenkova<at>list.ru	S15, S17
Ferdjani	Youssef	youssef.ferdjani<at>univ-tln.fr	S23
Fernández-Morales	Marta	fernandezmmarta<at>uniovi.es	S54
Fernández-Santiago	Miriam	mirfer<at>ugr.es	S62
Fiedler	Sabine	sfiedler<at>uni-leipzig.de	S2
Fierro Porto	Monica	monicafierroporto<at>gmail.com	S7
Fiorato	Sidia	sidia.fiorato<at>univr.it	S35
Fize	William	william.fize<at>univ-lyon1.fr	
Flores	Cristina	crisrina.flores<at>unirioja.es	S56
Fois	Eleonora	eleonora.fois<at>unica.it	S9
Fornet Vivancos	Antonio	antonio.fornet<at>upct.es	S59
Fortin-Tournès	Anne-Laure	al.fortin-tournes<at>wanadoo.fr	S65
Fořtová	Nicola	fortova<at>phil.muni.cz	S1
Franceschi	Valeria	valeria.franceschi<at>univr.it	S19
Franchi	Barbara	barbara.franchi<at>newcastle.ac.uk	S65
Francis	Robert	r.francis<at>wlv.ac.uk	S59
Frank	Michael C.	michael.frank<at>es.uzh.ch	S46
Franklin-Landi	Rebecca	Rebecca.FRANKLIN-LANDI<at>univ-cotedazur.fr	S7
Freddi	Maria	maria.freddi<at>unipv.it	S11
Fries	Marie-Hélène	marie-helene.fries<at>univ-grenoble-alpes.fr	S6
Fuga	Beatrice	beatrice.fuga<at>sorbonne-nouvelle.fr	S34
Funk	Wolfgang	wfunk<at>uni-mainz.de	S55
Fusco	Carla	carla.fusco<at>unich.it	S44

G			
Gaballo	Viviana	viviana.gaballo<at>unimc.it	S19
Ganteau	Jean-Michel	jean-michel.ganteau<at>univ-montp3.fr	S36
García Zarranz	Libe	libe.g.zarranz<at>ntnu.no	RT4
Garson	Cyrielle	cyrielle.garson<at>univ-avignon.fr	S41
Garzone	Giuliana Elena	giuliana.garzone<at>iulm.it	PL3
Gay	Julie	julie.gay<at>univ-poitiers.fr	S40
Gefter Wondrich	Roberta	gefter<at>units.it	S62
Gehring	David	David.Gehring<at>nottingham.ac.uk	S34
Geoffroy	Sophie	geoffroysophie974<at>gmail.com	S66
Gesuato	Sara	sara.gesuato<at>unipd.it	S9
Gevirtz	Karen	karen.gevirtz<at>shu.edu	S57
Gheorghiu	Oana	Oana.Gheorghiu<at>ugal.ro	S61
Gigliani	Cinzia	cinzia.gigliani<at>uniroma1.it	S6
Gimeno-Pahissa	Laura	laura.gp77<at>gmail.com	S28
Gintzel	Inga	i.bauer<at>rwb-essen.de	S14
Giordano	Walter	Walter.giordano<at>unina.it	S6
Giovannelli	Laura	laura.giovannelli<at>unipi.it	RT6
Glatt	Carra	carra.glatt<at>biu.ac.il	S60
Glavanakova	Alexandra	a_glavanakova<at>hotmail.com	PL17
Glotova	Elena	elena.glotova<at>gmail.com	S22
Godard Desmarest	Clarisse	clarisse.godarddesmarest<at>u-picardie.fr	S26
Golubkova	Ekaterina	katemg<at>yandex.ru	S4
Gómez Castro	Cristina	cristina.gomez<at>unileon.es	S63
Gómez Martínez	Marta	marta.gomez<at>unican.es	S13
Gordievskaya	Maria	margord<at>mail.ru	S17
Goroshkova	Renata	goroshkovfamily<at>gmail.com	S60
Görtschacher	Wolfgang	Wolfgang.Goertschacher<at>sbg.ac.at	S27
Gottlieb	Henrik	gottlieb<at>hum.ku.dk	S2
Goudet	Laura	lauragoudet<at>gmail.com	S54
Graham	Lesley	lesley.graham<at>u-bordeaux.fr	S25, S42
Graziadei	Daniel	daniel.graziadei<at>romanistik.uni-muenchen.de	S46
Gregová	Renáta	renata.gregova<at>upjs.sk	S8
Guarracino	Serena	serena.guarracino<at>gmail.com	S41
Guignery	Vanessa	vanessa.guignery<at>ens-lyon.fr	S35
Gulati	Beata	beatagulati<at>gmail.com	S14
Guseva	Marina	marina-guseva-2002<at>mail.ru	S15
Gutiérrez Lanza	Camino	camino.gutierrez.lanza<at>unileon.es	S63
H			
Haas	Renate	haas<at>anglistik.uni-kiel.de	RT3, S66
Hager	Tamar	tamar.hager<at>gmail.com	S37
Haghshenas	Leila	leilahaghshenas<at>yahoo.com	S42
Hall	Kelly	Kelly.Hall<at>cedarcrest.edu	S48
Hamilton	Craig	craig.hamilton<at>uha.fr	S7
Hannigan	Tim	thannigan<at>ait.ie	S48
Harley	Anne	aharley<at>scrippscollege.edu	S22
Harris	Laurence	laurence.harris<at>sorbonne-nouvelle.fr	S4
Harutyunyan	Lusine	lusineharutyunyan100<at>yahoo.com	P1

Hassard	Kirsty	kirsty.hassard<at>vandadundee.org	S26
Headlandová Kalischová	Irena	kalischova<at>mail.muni.cz	S8
Heilmann	Ann	HeilmannA<at>cardiff.ac.uk	S62
Hélie	Claire	Claire.helie<at>univ-lille.fr	S59
Herold	Katharina	katharina.herold<at>bnc.ox.ac.uk	RT6
Hidalgo Downing	Laura	laura.hidalgo<at>uam.es	S11
Higgs	Lyndon	higgs<at>unistra.fr	S3
Hiippala	Tuomo	tuomo.hiippala<at>helsinki.fi	RT5
Hodgson	Andrew	andhodgson1<at>gmail.com	S54
Hologa	Marie	marie.hologa<at>tu-dortmund.de	S25
Houston	Chloe	c.houston<at>reading.ac.uk	S43
Hudeček	Lana	lhudecek<at>ihjj.hr	S12
I			
Iamartino	Giovanni	giovanni.iamartino<at>unimi.it	
Iannaccaro	Giuliana	giuliana.iannaccaro<at>unimi.it	S63
Idrissi	Achraf	achraf-idrissi<at>outlook.com	S56
Irmtraud	Huber	Irmtraud.Huber<at>anglistik.uni-muenchen.de	S22
Isani	Shaeda	shaeda.isani<at>gmail.com	S4
Ivanova	Alexandra	sandralikeis54<at>gmail.com	S15
Ivanova	Marina	marina.ivanova<at>phil.tu-chemnitz.de	S18
Izmir	Sibel	sibeleceizmir<at>gmail.com	S50
J			
Jakonen	Teppo	teppo.jakonen<at>jyu.fi	S1
Jamet	Denis	denis.jamet<at>univ-lyon3.fr	S23
Janković	Ljiljana	ljiljana.jankovic<at>filfak.ni.ac.rs	S9
Jasenowski	Jaroslav	wljasen<at>gmx.de	S53
Jauni	Heidi	heidi.jauni<at>tuni.fi	S1
Jedele	Anna-Tina	anna-tina.jedele<at>tuni.fi	S46
Jenkin-Smith	Daniel	jenkind3<at>aston.ac.uk	S60
Josephi	Beate	beate.josephi<at>sydney.edu.au	RT1
Josse	Hélène	helene.josse<at>univ-paris3.fr	S3
Jovanović	Vladimir Ž.	vladimir.z.jovanovic<at>filfak.ni.ac.rs	S9
Jukić	Tatjana	tjukic<at>ffzg.hr	S55
Juntunen	Hanne	hanne.juntunen<at>tuni.fi	S46
K			
Kabir	Ananya Jahanara	ananya.kabir<at>kcl.ac.uk	S30
Kader	Fujeena Abdul	fujeena1013<at>gmail.com	S63
Kalicanin	Milena	mkostic76<at>gmail.com	S25
Karali	Sebnem Nazli	skarali<at>our.ecu.edu.au	S41
Karasik	Vladimir	vkarasik<at>yandex.ru	S17
Karpinski	Eva C.	evakarp<at>yoku.ca	S61
Kascakova	Janka	janka.kascakova<at>ku.sk	S37
Katiboğlu	Monica	monica.katiboglu<at>bilgi.edu.tr	S13
Kaup	Judith	judithkaup<at>yahoo.com	S20
Kaya	Şebnem	sebnemkaya2005<at>yahoo.co.uk	S54
Kębłowska-Ławniczak	Ewa	ewa.keblowska-lawniczak<at>uwr.edu.pl	S61
Kellner	Melanie	kellner<at>rwb-essen.de	S14
Kérchy	Anna	akerchy<at>ieas-szeged.hu	PL1, S22

Kérchy	Vera	kerchyv<at>gmail.com	S22
Kerslake	Lorraine	kerslake<at>ua.es	S28
Khalaf	Omar	omar.hashem<at>uninsubria.it	S20
Kiehl	Christine	christine.kiehl<at>univ-lyon2.fr	S41
Kitsi-Mitakou	Katerina	katkit<at>enl.auth.gr	S51
Kleimenova	Victoria	victoria.kleimenova<at>yandex.ru	S17
Klein	Sascha	klein.sascha.28<at>googlemail.com	S38
Klitgård	Ida	idak<at>ruc.dk	S13
Klitgård	Ebbe	ebbek<at>ruc.dk	S52
Kloppmann-Lambert	Claire	ckloppma<at>eila.univ-paris-diderot.fr	S6
Kluwick	Ursula	ursula.kluwick<at>ens.unibe.ch	S46
Kocic-Zambo	Larisa	larisa<at>ieas-szeged.hu	S22
Kocot	Monika	monika.b.kocot<at>gmail.com	S48
Kohlke	Marie-Luise (Mel)	m.l.kohlke<at>swansea.ac.uk	S33
Kontaxi	Eleni	kondax<at>uth.gr	S52
Kontra	Edit H.	ehkontra<at>gmail.com	S14
Košinaga	Jelena	jmilosavljevic87<at>gmail.com	S66
Kostadinova	Vitana	vitana.kostadinova<at>gmail.com	S13
Kostadinovska-Stojčevska	Bisera	k_bisera<at>yahoo.com	S10
Kostova	Ludmilla	l.kostova<at>ts.uni-vt.bg	S64
Kozak	Katarzyna	katarzyna.kozak<at>uph.edu.pl	S53
Kronshage	Eike	eike.kronshage<at>phil.tu-chemnitz.de	S60
Kübler,	Natalie	nkubler<at>eila.univ-paris-diderot.fr	S6
Kudrnáčová	Naděžda	kudrnada<at>phil.muni.cz	S9
Kulinich	Marina	marina-kulinich<at>yandex.ru	S13
Kunitz	Silvia	silvia.kunitz<at>kau.se	S1
Kušnír	Jaroslav	jaroslav.kusnir<at>unipo.sk	S32
Kuznetski	Julia	jul<at>tlu.ee	RT2
L			
Labetoulle	Aude	aude.labetoulle<at>lecnam.net	S7
Lake	Gemma	gemma.lake<at>myport.ac.uk	P4, S48
Laniel	Marie	marie.laniel<at>gmail.com	S42
Lanone	Catherine	catherine.lanone<at>sorbonne-nouvelle.fr	S40
Lasa Álvarez	Begoña	b.lasa<at>udc.es	S38
Lasorak	Natacha	natacha.lasorak<at>ens-lyon.fr	S49
Latorraca	Rossella	rlatorraca<at>unisa.it	S1
Laurent	Béatrice	beatrice.laurent<at>u-bordeaux-montaigne.fr	S22
Lausberg	Sylvie	Sylvie.Lausberg<at>laicite.net	S24
Lazarevska-Stančevska	Jovanka	jovanka<at>ukim.edu.mk	S10
Lázaro	Alberto	alberto.lazaro<at>uah.es	S52
Le Brun	Xavier	xavier.lebrun<at>univ-angers.fr	S42
Le Duff	Pierre	pleduff<at>unistra.fr	S29
Leblond	Diane	diane.leblond<at>univ-lorraine.fr	S55
Lecomte	Héloïse	heloise.lecomte<at>ens-lyon.fr	
Legard	James	jameslegard<at>icloud.com	S26
Lehtinen	Andreas	andreas.lehtinen<at>abo.fi	S46
Lei	Xu	xu_lei <xu_lei<at>nju.edu.cn	S62
Lemercier-Goddard	Sophie	sophie.lemercier-goddard<at>ens-lyon.fr	S43
Leotta	Paola Clara	pclleotta<at>unict.it	S7

Leroux	Agnès	agleroux<at>parisnanterre.fr	S3
Letissier	Georges	georges.letissier<at>univ-nantes.fr	S60
Lewis	Carys	carys.lewis<at>univ-brest.fr	S23
Leydier	Gilles	leydier<at>univ-tln.fr	S23
Liashchova	Liudmila	lescheva09<at>gmail.com	S15
Lobejón Santos	Sergio	sergio.lobejon<at>unileon.es	S63
Lochner	Liani	liani.lochner<at>lit.ulaval.ca	S28
Lopez Sande	Sergio	sergio.sande<at>usc.es	S32
López-Ropero	Lourdes	lourdes.lopez<at>ua.es	S28
Lorenzo-Modia	María Jesús	maria.lorenzo.modia<at>udc.es	S56
Louviot	Elise	elise.louviot<at>univ-reims.fr	S20
Lowrey	John	j.lowrey<at>ed.ac.uk	S26
Loxley	James	james.loxley<at>ed.ac.uk	S26
Lucari	Marta	marta3791<at>hotmail.it	S45
Lukl	Jiří	lukl<at>phil.muni.cz	S8
Lurbe	Pierre	pierrrelurbe<at>gmail.com	S29
Lytkina	Sofia	other0world0op<at>gmail.com	S15
M			
Machová	Petra	264221<at>mail.muni.cz	S38
Mackenzie	Lachlan	lachlan_mackenzie<at>hotmail.com	Doc. Sym.
Macura	Sergej	sergej.macura<at>fil.bg.ac.rs	S51
Maior	Eniko	enikomaior<at>yahoo.com	S32
Majee	Shantanu	majeeshantanu<at>gmail.com	S60
Malá	Markéta	Marketa.Mala<at>ff.cuni.cz	PL16
Malá	Marcela	marcela.mala<at>tul.cz	S3
Malá	Lucie	luckasmile<at>yahoo.co.uk	S6
Malaymar	Deniz	denizmalaymar<at>hotmail.com	S13
Malcolm	David	dmalcolm.pl<at>gmail.com	S27
Malysheva	Aleksandra	sasha.malysheva<at>list.ru	S15
Manerko	Larissa	wordfnew<at>mail.ru	S4
Manoilov	Pascale	pascale.manoilov<at>parisnanterre.fr	S3
Marcellin	Katia	katia.marcellin<at>gmail.com	S36
Maria de Oliveira e Silva	Claudney	claudneyoliveira<at>ufg.br	S14
Marín-Arrese	Juana I.	juana<at>filol.ucm.es	S11
Marino	Elisabetta	marino<at>lettere.uniroma2.it	S44, S49
Martanovschi	Ludmila	ludmila.martanovschi<at>gmail.com	S41
Martí Solano	Ramón	ramon.marti-solano<at>unilim.fr	S2
Martín de la Rosa	Victoria	mvmartin<at>filol.ucm.es	S11
Martín Salván	Paula	ff2masap<at>uco.es	S36
Martínez del Barrio	Carla	martinezbcarla<at>uniovi.es	S30
Martínez Quiles	Teresa	mariateresa.martinez<at>ua.es	S28
Martinière	Nathalie	nmartiniere<at>gmail.com	S40
Martinková	Michaela	michaela.martinkova<at>upol.cz	S9
Martino	Pierpaolo	pierpaolo.martino<at>uniba.it	RT6
Maslauskienė	Greta	greta.maslauskiene<at>flf.vu.lt	S11
Mason	Lisa	l.mason<at>nms.ac.uk	S26
Maurel	Sylvie	maurelsylvie<at>free.fr	S36
Mayer	Mariia	mariia.mayer<at>uha.fr	S23
McCann	Fiona	mccannfiona<at>gmail.com	PLEN1

McIlroy	Tara	mcilroy<at>meiji.ac.jp	S1
McKinley	Laura Janeth	laurajanethmckinley<at>gmail.com	S28
Meminaj	Mariglana	mariglana.meminaj<at>gmail.com	S45
Meyer	Anja	anja.meyer<at>univr.it	S51
Mezghani	Louati	lilia.louatii<at>gmail.com	S62
Mihajlović	Ljiljana	ljiljana.mihajlovic<at>filfak.ni.ac.rs	S3
Mihaljević	Milica	mmihalj<at>ihjj.hr	S12
Mijers	Esther	e.mijers<at>ed.ac.uk	S26
Milagros	Pilar	pilar.milagros<at>boun.edu.tr	S66
Miller-Blaise	Anne-Marie	miller-blaise.am<at>wanadoo.fr	S29
Millot	Philippe	philippe.millot<at>univ-lyon3.fr	S6
Milone	Giulio	giulio.milone<at>phd.unipi.it	S36
Mišić Ilić	Biljana	bmisicilic<at>gmail.com	S2
Mitsi	Efterpi	emitsi<at>enl.uoa.gr	PL18
Moine	Fabienne	fabienne.moine<at>u-pec.fr	S21
Molina	Silvia	silvia.molina<at>upm.es	S4
Monaco	Angelo	angelo.monaco<at>gmail.com	S36
Montini	Donatella	donatella.montini<a>uniroma1.it	S43
More	Octavian	octavian.more<at>lett.ubbcluj.ro	S44
Moreno Tova	Manuel	manuel.moreno.tovar<at>ut.ee	S13
Moreno-Álvarez	Alejandra	morenoalejandra<at>uniovi.es	S66
Moritz	Nuzha	moritz<at>unistra.fr	S14
Moroz	Nina	nina.a.moroz<at>gmail.com	S51
Mortensen	Peter	engpm<at>cc.au.dk	S62
Mosca	Valeria	valeriamosca1606<at>gmail.com	S36
Mousazadeh	Sara	sara.mousazadeh<at>gmail.com	S28
Mudure	Michaela	mmudure<at>yahoo.com	S38, S56
Müller-Wood	Anja	wood<at>uni-mainz.de	S20
Muradian	Gaiane	g.murad<at>ysu.am	S8
N			
Nabiatek	Anna	annanab<at>amu.edu.pl	S14
Naciscione	Anita	naciscione.anita<at>gmail.com	S23
Nagano	Akiko	nagano.9<at>u-shizuoka-ken.ac.jp	S9
Nakamura	Yuki	midvil<at>kanto-gakuin.ac.jp	S67
Nayder	Lillian	lnayder<at>bates.edu	S60
Neumann	Claus-Peter	cpneuman<at>unizar.es	S50
Nicolosi	Maria Grazia	mariagrazia.nicolosi<at>tin.it	S36
Niemeyer	Mark	mark.niemeyer<at>u-bourgogne.fr	S42
Nocella	Jessica Jane	jessicajane.nocella<at>unimore.it	S18
Núñez Puente	Carolina	c.nunez<at>udc.es	RT4
Nyman	Jopi	jopi.nyman<at>uef.fi	S46
O			
Oanca	Monica	monica.oanca<at>lls.unibuc.ro	S20
Olholm Eaton	Mark	engme<at>cc.au.dk	S23
Oliva	Simona	Simona.OLIVA<at>univ-cotedazur.fr	S61
Oncins Martínez	José Luis	oncins<at>unex.es	S2
Onega	Susana	sonega<at>unizar.es	S36
Onysko	Alexander	Alexander.Onysko<at>aau.at	PL6

Oparina	Olga	oloparina<at>yandex.ru	S18
Orestano	Francesca	francesca.orestano<at>unimi.it	S22
Oró-Piqueras	Maricel	maricel.oro<at>udl.cat	S54
Oruç	Sinem	sinoruc<at>metu.edu.tr	S44
Ounoughi	Samia	samia.ounoughi<at>univ-grenoble-alpes.fr	S48
Ożarowska	Aleksandra	ozarowska.aleksandra<at>gmail.com	S13
P			
Palacios	Ignacio	ignacio.palacios<at>usc.es	PL8
Palade	Bianca Gabriela	butar.bianca<at>gmail.com	S64
Palander-Collin	Minna	minna.palander-collin<at>helsinki.fi	PL12
Palinkašević	Radmila	palinkasevic<at>gmail.com	S18
Panajoti	Armela	armelap<at>assenglish.org	S45
Parrino	Maria	Maria.parrino<at>unive.it	S22
Paterson	Adrian	adrian.paterson<at>nuigalway.ie	S42
Patrascu	Ecaterina	catipatrascu<at>gmail.com	S49
Pavan	Elisabetta	elisabetta.pavan.1<at>unipd.it	S9
Pelclová	Jana	pelclova<at>phil.muni.cz	S11
Pellicer-Ortin	Silvia	spellice<at>unizar.es	RT2
Pennisi	Giulia Adriana	pennisigiulia<at>gmail.com	S19
Peraldo	Emmanuelle	emmanuelle.peraldo<at>univ-cotedazur.fr	
Pereplotchkova	Svitlana	s.pereplotchkova<at>knu.ua	S55
Pérez Escolar	Marta	martaperez<at>uloyola.es	S32
Pérez García	Fernando	perezfernando<at>uniovi.es	S30
Pérez-Llantada Auria	María Carmen	llantada<at>unizar.es	S18
Pernon	Niaz	niaz.pernon<at>univ-montp3.fr	S23
Perojo Arronte	María Eugenia	eperojo<at>fyl.uva.es	S56
Perreau	Louisa	louisa.perreau<at>gmail.com	S24
Perret	Caroline	carolineperretcultureconflict<at>gmail.com	S28
Peruzzo	Katia	kperuzzo<at>units.it	S4
Petit	Laurence	laurence.petit<at>univ-montp3.fr	S21
Petrar	Petronia Popa	petronia.petrar<at>gmail.com	S55
Petrina	Alessandra	alessandra.petrina<at>unipd.it	PL4
Petropoulos	Jacqueline	jpetr<at>yorku.ca	S61
Petrovska	Irina	irina.petrovska<at>yahoo.com	S10
Peynaud	Caroline	caroline.peyraud<at>univ-grenoble-alpes.fr	S6
Pezaire	Juliette	juliette.pezaire<at>sorbonne-nouvelle.fr	S59
Phillips	Lisa A.	phillipl<at>newpaltz.edu	RT1
Pillière	Linda	linda.pilliere<at>univ-amu.fr	S12, S13
Pimentel Biscaia	Maria Sofia	msbiscaia<at>ua.pt	RT4
Pinyaeva	Elena	el.pinyaeva<at>yandex.ru	S32
Pípalová	Renata	renata.pipalova<at>pedf.cuni.cz	S8
Pittock	Murray	murray.pittock<at>glasgow.ac.uk	S26
Pividori	Cristina	mariacristina.pividori<at>uab.cat	S50
Pizziconi	Sergio	sergio.pizziconi<at>unistrasi.it	S6
Pleßke	Nora	ra.plesske<at>ovgu.de	S26
Podlewska	Anna	podla<at>autograf.pl	S14
Pogońska-Baranowska	Aleksandra	ola.pogonska<at>gmail.com	S65
Poix	Cécile	c.poix<at>univ-lyon2.fr	
Polli	Chiara	chiara.polli<at>unitn.it	S1

Polosina	Nataliya	netalie<at>yandex.ru	S44
Polovinkina	Olga	olgapmail<at>mail.ru	S37
Popescu	Dan Horatiu	dhpopescu<at>yahoo.com	S32, S48
Popova	Irina	irapo<at>mail.ru	S32
Poulain	Alexandra	alexandra.poulain<at>sorbonne-nouvelle.fr	
Praisler	Michaela	michaela.praisler<at>ugal.ro	S61
Prest	Céline	celine.prest<at>gmail.com	S60
Prtljaga	Jelena	jpivan<at>sezampro.rs	S18
Pudelko	Brygida	b.pudelko<at>op.pl	S40
Pulham	Patricia	p.pulham<at>surrey.ac.uk	S33
Q			
Quijada Díaz	Carmen	quijadacarmen<at>uniovi.es	S13
R			
Radu	Adrian	adrian.d.radu<at>gmail.com	PL5
Ragni	Cristiano	cristiano.ragni<at>unito.it	S67
Rale	Élise	elise.v.rale<at>gmail.com	S41
Rallo	Carmen Lara	clarar<at>uma.es	S62
Rambousek	Jiří	Jiri.Rambousek<at>phil.muni.cz	S37
Ramel	Annie	annie.ramel<at>gmail.com	S40
Randall	Ailsa Marion	ailsamarionrandall<at>gmail.com	S14
Rao	Eleonora	erao<at>unisa.it	S66
Ratail	Lucie	lucie.ratail1<at>univ-lyon3.fr	S22
Ratia	Maura	maura.ratia<at>helsinki.fi	RT5
Rauer	Christine	cr30<at>st-andrews.ac.uk	S20
Re	Anna	anna.re<at>iulm.it	S6
Reichmann	Angelika	reichmanna<at>gmail.com	S45
Reményi	Andrea Ágnes	remenyi.andrea<at>btk.ppke.hu	S1
Renner	Vincent	vincent.renner<at>univ-lyon2.fr	
Renwick	Adam	adam.renwick<at>univ-lyon2.fr	
Revest	Didier	revest<at>unice.fr	S23
Rewiś-Łętkowska	Anna	a.letkowska<at>gmail.com	S19
Reynier	Christine	christine.reynier<at>univ-montp3.fr	S42
Riaño Alonso	Cristina	rianocristina<at>uniovi.es	S30
Riccardi	Silvia	silvia.riccardi<at>anglistik.uni-freiburg.de	S34
Rice	Alan	ARice<at>uclan.ac.uk	S28
Richter	Virginia	virginia.richter<at>ens.unibe.ch	S46
Riestra-Camacho	Rocío	riestrarocio<at>uniovi.es	S54
Riou	Marine	marine.riou<at>univ-lyon2.fr	S3
Riquet	Johannes	johannes.riquet<at>tuni.fi	S46
Rodet	Pauline	pauline.rodet<at>univ-lyon3.fr	S23
Rogez	Mathilde	Mathilde.rogez<at>univ-tlse2.fr	S61
Rogobete	Daniela	dani.rogobete<at>yahoo.com	S49
Rohrauer	Leona	leona.rohrauer<at>mup.cz	S8
Romo Mayor	Paula	paularmg<at>unizar.es	S36
Rosane	Olivia	obr23<at>cam.ac.uk	S35
Rossato	Linda	linda.rossato<at>unive.it	S64
Roussillon-Constanty	Laurence	laurence.roussillon-constanty<at>univ-pau.fr	S21
Rousvoal	Nolwenn	nolwenn.rousvoal<at>laposte.net	S23

Rudnicka	Marta	martar<at>amu.edu.pl	S14
Ryvityte	Birute	birute.ryvityte<at>flf.vu.lt	S4
Ryzhkina	Elena	phraseologinya<at>mail.ru	S17
S			
Sáenz R	Andrea	andrea.saenzr<at>e-campus.uab.cat	S45
Sáez	Marta Ortega	marta_ortega<at>ub.edu	S52
Sahakyan	Inesa	inesa.sahakyan<at>univ-grenoble-alpes.fr	S7
Šamalová	Michaela Sojková	michaela.samalova<at>seznam.cz	S14
Samson	Barney	barney.samson<at>city.ac.uk	S46
Sánchez-Palencia	Carolina	csanchez<at>us.es	S30
Sanders	Michael	Michael.Sanders<at>manchester.ac.uk	S21
Sandhaug	Christina	christina.sandhaug<at>inn.no	S34
Sandroek	Kirsten	ksandro<at>uni-goettingen.de	S46
Sansonetti	Laetitia	l.sansonetti<at>parisnanterre.fr	S43
Sargsyan	Mariana S.	mariana.sargsyan80<at>gmail.com	S23
Saric	Martina	daimonbell93<at>gmail.com	S40
Sarikaya-Sen	Merve	sarikaya<at>baskent.edu.tr	RT2
Sarré	Cédric	cedric.sarre<at>sorbonne-universite.fr	S7
Sasu	Ileana	sasuileana<at>gmail.com	S34
Schlenzig	Kristin	k.schlenzig<at>uni-koeln.de	S14
Schmied	Josef	josef.schmied<at>phil.tu-chemnitz.de	S18
Schneider	Daniel	Daniel.Schneider<at>anglistik.uni-muenchen.de	S42
Schofield	Lily	lilycschofield<at>gmail.com	S7
Schultz	Fabrice	fabrice.schultz<at>uha.fr	S29
Scotto di Carlo	Giuseppina	gscottodicarlo<at>unior.it	P3
Scully	Roger	ScullyRM<at>cardiff.ac.uk	S23
Sedláčková	Jitka	jitkasedlackova<at>mail.muni.cz	S14
Seiler	Annina	annina.seiler<at>es.uzh.ch	S20
Sel	Asseline	asseline.sel<at>unamur.be	S43
Sélei	Nóra	sellei.nora<at>arts.unideb.hu	S37
Shimada	Masaharu	shimada.masaharu.fu<at>u.tsukuba.ac.jp	S9
Shraideh	Khetam	kshraid1<at>binghamton.edu	S4
Sifaki	Evgenia	evsifaki<at>uth.gr	S52
Sigona	Concetta	cmsigona<at>ubu.es	S64
Silaški	Nadežda	nadezdasilaski<at>gmail.com	S10
Simonin	Olivier	osimonin<at>gmail.com	S20
Simpkins	Fiona	fionasimpkins<at>gmail.com	S23
Sims	Carissa	carissa.sims<at>univ-lyon1.fr	
Šinkūnienė	Jolanta	jolanta.sinkuniene<at>flf.vu.lt	S11
Skëndo	Irena	irena_skendo<at>yahoo.gr	S10
Skjærstad	Torunn	torunn.skjarstad<at>inn.no	S45
Skolik	Joanna	jskolik<at>uni.opole.pl	S64
Skotnikova	Alisa	alisa.skotnikova<at>gmail.com	S15
Slapkauskaitė	Ruta	ruta.slapkauskaitė<at>flf.vu.lt	S62
Šmilauerová	Tereza	denaira<at>seznam.cz	S64
Smith	Jos	jos.smith<at>uea.ac.uk	S46
Smolka	Vladislav	smolka<at>pf.jcu.cz	S8
Sokołowska-Paryż	Marzena	m.a.sokolowska-paryz<at>uw.edu.pl	S28
Sousa Oliveira	Manuel J.	mjsousaoliveira<at>gmail.com	S32

Starza Smith	Daniel	daniel.s.smith<at>kcl.ac.uk	S34
Stelzer	Emanuel	emanuel.stelzer<at>univr.it	S53
Stephan	Matthias	engms<at>cc.au.dk	S32
Stevenson	Emily	emily.stevenson<at>exeter.ox.ac.uk	S43
Stoukou	Irene	enstoukou<at>enl.auth.gr	S51
Strinyuk	Svetlana	strinuk<at>mail.ru	S28
Stróbl	Erzsébet	strobl.ertzebet<at>kre.hu	S67
Sturiale	Massimo	msturial<at>unict.it	RT5
Suárez Lafuente	María Socorro	lafuente<at>uniovi.es	PL7, RT3, S66
Suárez Rodríguez	Ángela	suarezrangel<at>uniovi.es	S30
Suhr	Carla	carla.suhr<at>helsinki.fi	RT5
Summerer	Jakob	Jakob.Summerer<at>gmx.de	S45
Sundmark	Björn	bjorn.sundmark<at>mah.se	S22
Swärdh	Anna	anna.swardh<at>engelska.uu.se	S34
Szabó	Éva	szabo.eva<at>btk.elte.hu	S1
Szczepan-Wojnarska	Anna	szczepanwojnarska<at>gmail.com	S64
Szőke	David	beszelo86<at>gmail.com	S64
Szoltyssek	Julia	julia.szoltyssek<at>us.edu.pl	S48
Szőnyi	György E.	geszonyi<at>gmail.com	S67
Szuba	Monika	monika.szuba<at>ug.edu.pl	S28
T			
Tasdelen Saglam	Naciye	naciyetasdelen<at>gmail.com	S52
Tatar	Nikola	nikola.tatar<at>filfak.ni.ac.rs	S10
Tchamitchian	Raphaëlle	raphaelle<at>epistrophy.fr	S41
Téchené	Claire	claire.techene<at>univ-lyon2.fr	
Tegelman	Aino	aino.tegelman<at>tuni.fi	S46
Thirriard	Maryam	maryam.thirriard<at>univ-amu.fr	S37
Tholoniati	Yann	yann.tholoniati<at>univ-lorraine.fr	S40
Thomas	Jane	j.e.thomas<at>associate.hull.ac.uk	S40
Thomas	Héloïse	heloise.ln.thomas<at>gmail.com	S65
Thomson	Simon	thomson<at>hhu.de	S20
Thomson	Tara	t.thomson2<at>napier.ac.uk	S26
Timofeeva	Olga	olga.timofeeva<at>es.uzh.ch	S20
Tollance	Pascale	pascale.tollance<at>univ-lyon2.fr	
Topolovská	Tereza	tereza.topolovska<at>pedf.cuni.cz	S46
Toska	Bledar	bledartoska<at>yahoo.co.uk	S10
Tóthová	Lenka	tothova<at>teiresias.muni.cz	S14
Trajanoska	Ivana	trajanoska<at>uacs.edu.mk	S37
Trapateau	Nicolas	nicolas.trapateau<at>univ-cotedazur.fr	S12
Tripković-Samardžić	Vesna	vesna.tripkovic-samardzic<at>fvu.me	S41
Tsoneva	Petya	p.coneva<at>ts.uni-vt.bg	S64
Tůma	František	tuma<at>phil.muni.cz	S1
Tupan	Maria-Ana	m_tupan<at>yahoo.com	S45
Turton	Stephen	stephen.turton<at>ell.ox.ac.uk	S12
U			
Udalova	Lilya	lilya.udalova<at>gmail.com	S15
Ukhanova	Maria	umhanova<at>mail.ru	S4
Ummels	Adriënne	a.ummels<at>student.ru.nl	RT1

Urbann	Katharina	katharina.urbann<at>uni-koeln.de	S14
Ureczky	Eszter	ureczkyeszter<at>hotmail.com	S54
V			
Vaccarelli	Francesca	fvaccarelli<at>unite.it	S6
Valueva	Anastasiya	valueva.nastya231<at>mail.ru	S15
Valverde	Beatriz	bvalverd<at>ujaen.es	S32
Van Dam	Frederik	F.vanDam<at>let.ru.nl	S37
Van der Yeught	Michel	michel.vanderyeught<at>univ-amu.fr	S4
Vanfasse	Nathalie	nathalie.vanfasse<at>univ-amu.fr	S60
Vara	Maria	marivara<at>enl.auth.gr	S51
Vega Umaña	Ana Laura	vega.analaura<at>gmail.com	S7
Vélez Núñez	Rafael	rafael.velez<at>gm.uca.es	S57
Vesala	Meeria	meeria.vesala<at>gmail.com	S46
Vignaux	Michèle	michele.vignaux<at>univ-lyon2.fr	
Vilceanu	Titela	elavilceanu<at>yahoo.com	PL10
Villegas-López	Sonia	villegas<at>uhu.es	S57
Voicu	Ana	ana.voicu17<at>gmail.com	S56
Volkova	Sofia	sv.sofi12<at>gmail.com	S15
Vujić	Jelena	jelenajvujic<at>gmail.com	S3
W			
Wadoux	Charlotte	wadoux<at>gmail.com	S33
Walezak	Emilie	emiliewalezak<at>yahoo.fr	S65
Walker	Jim	jim.walker<at>univ-lyon2.fr	
Wallart	Kerry-Jane	kjwallart<at>yahoo.fr	S35
Warchał	Krystyna	krystyna.warchal<at>us.edu.pl	S18
Wawrzyczek	Irmina	irmina<at>hektor.umcs.lublin.pl	S26
Weiss	Jane	weissj<at>bway.net	S21
Whyte	Shona	shona.whyte<at>univ-cotedazur.fr	S7
Wiedemann	Julia	Julia.Wiedemann<at>ku.de	S28
Wieszczek	Krystyna	kw8g11<at>soton.ac.uk	S63
Wilson	Adam	adam.wilson<at>univ-lorraine.fr	S12
Witalisz	Alicja	alicja.witalisz<at>up.krakow.pl	S2
Witen	Michelle	michelle.witen<at>uni-flensburg.de	S22
Wood	Claire	claire.wood<at>leicester.ac.uk	S60
Woods	Claire	c.woods<at>ulster.ac.uk	S60
Wymer	Rowland	rowland.wymer<at>anglia.ac.uk	S67
Wyn Jones	Richard	WynJonesR<at>cardiff.ac.uk	S23
Y			
Yakovenko	Yekaterina	yakovenko_k<at>rambler.ru	S13
Yebra-Pertusa	José María	jyebra<at>unizar.es	S36
Yerznkyan	Yelena	yerznkyan<at>ysu.am	P1
Z			
Zanoni	Roberta	roberta.zanoni<at>univr.it	S61
Zhukava	Hanna	anna.lyumi<at>mail.ru	S15
Zibalas	Deividas	deividaszib<at>gmail.com	S26
Zimbroianu	Cristina	cristina.zimbroianu<at>uam.es	S63
Zimina	Evgenina V.	ezimina<at>rambler.ru	S23

Zirker	Angelika	angelika.zirker<at>uni-tuebingen.de	S60
Zisi	Roland	roland.zisi<at>univlora.edu.al	S45
Zittlau	Andrea	andrea.zittlau<at>uni-rostock.de	S22