

# 14th ESSE Conference Abstracts

29 Aug – 2 Sep 2018 Brno

EUROPEAN SOCIETY FOR THE STUDY OF ENGLISH  
CZECH ASSOCIATION FOR THE STUDY OF ENGLISH  
MASARYK UNIVERSITY





# 14th ESSE Conference Abstracts

Edited by Jiří Rambousek, Ivona Schöfrová and Jana Chamonikolasová

Masaryk University

Brno 2018

14th Conference of the European Society for the Study of English (ESSE)

29 Aug – 2 Sep 2018

Masaryk University, Faculty of Arts  
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# Programme Outline

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

Venues: Rooms beginning with N: Janáčkovo náměstí 2a; all other rooms: Komenského náměstí 2 (S means Subterrain level)

| Wed 29-08   |   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
|-------------|---|--------------|--------------|----------------|--------------|--------------|--------------|---------------|--------------|---------------|--------------|---------------|---------------|-----------------|--------------|
| 11:00-19:30 | Registration — Scala (University cinema Scala, Moravské náměstí 3)  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 13:30-14:30 | Conference Opening — Scala  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 14:30-15:30 | Plenary Lecture: Anne Fogarty — Scala   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 15:30-16:00 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 16:00-18:00 | S14/1<br>N51  | S30<br>N42   | S07<br>N21   | S61/1<br>206   | S64/1<br>409 | S22/1<br>200 |              | S53/1<br>S116 | S34/1<br>410 | S48/1<br>300  | S70/1<br>257 | S68/1<br>S117 |               | S18/1<br>N41    |              |
| 19:30-22:30 | Welcome Reception — Governor's Palace (Místodržitelství palác, Moravské náměstí 1a)   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| Thu 30-08   |   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 9:00-17:30  | Registration — Scala  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 9:00-10:00  | Parallel Lectures: PL02 – N41 PL06 – N51 PL10 – N21 PL15 – Scala PL16 – 200   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 10:00-10:30 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 10:30-12:30 | S14/2<br>N51  | S09/1<br>N21 | S67<br>N42   | S61/2<br>206   | S64/2<br>409 | S22/2<br>200 | S63<br>N43   | S53/2<br>S116 | S34/2<br>410 | S48/2<br>300  | S70/2<br>257 | S68/2<br>S117 | S65<br>107    | S18/2<br>N41    | RT1<br>213   |
| 12:30-13:30 | Lunch Break   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 13:30-14:30 | Plenary Lecture: Marta Mateo — Scala  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 14:30-15:00 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 15:00-17:00 | S14/3<br>N51  | S09/2<br>N21 |              | S61/3<br>206   | S19/1<br>257 | S39/1<br>200 | S12<br>S116  | S06/1<br>S117 | S34/3<br>410 | S48/3<br>300  | S37/1<br>N43 | S62/1<br>107  | S10/1<br>N41  | S56/1<br>N42    | RT4<br>213   |
| 17:00-17:30 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 17:30-19:30 | S27<br>206  | S49/1<br>300 | S21<br>N51   | S42<br>N21     | S19/2<br>257 | S39/2<br>200 | S41<br>S116  | S06/2<br>S117 | S35/1<br>409 | S31/1<br>410  | S37/2<br>N43 | S62/2<br>107  | S10/2<br>N41  | S56/2<br>N42    | RT3<br>213   |
| 20:30       | Theatre performances: Love Letters – Kabinet múz, Sukova 4 / Physical Poetry – Centre for Experimental Theatre, Zelný trh 9 |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| Fri 31-08   |   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 9:00-17:30  | Registration — Scala  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 9:00-10:00  | Parallel Lectures: PL01 – N51 PL04 – N41 PL08 – N21 PL14 – Scala  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 10:00-10:30 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 10:30-12:30 | S40/1<br>107  | S49/2<br>300 |              | S54/1,2<br>N42 | S46/1<br>257 | S39/3<br>200 | S28/1<br>N41 | S03/1<br>N51  | S35/2<br>409 | S31/2<br>410  | S45/1<br>206 | S25/1<br>N21  | S33/1<br>S116 |                 | RT2<br>213   |
| 12:30-13:30 | Lunch Break   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 13:30-14:30 | Plenary Lecture: Alfred Thomas — Scala  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 14:30-15:00 | Coffee Break + Poster Session — Scala   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 15:00-17:00 | ESSE General Assembly — Scala   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 17:00-17:30 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 17:30-19:30 | S40/2<br>107  | S49/3<br>300 | S69/1<br>N43 |                | S46/2<br>257 | S39/4<br>200 | S28/2<br>N41 | S03/2<br>N51  |              | S31/3<br>410  | S45/2<br>206 | S25/2<br>N21  | S33/2<br>S116 | S55/1,2<br>S117 | S04/1<br>409 |
| 20:30-23:00 | Conference Dinner — Hotel International, Husova 16  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 20:30       | Theatre performance: Love Letters — Kabinet múz, Sukova 4   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| Sat 01-09   |   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 9:00-17:30  | Registration — Scala  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 9:00-10:00  | Parallel Lectures: PL05 – N21 PL09 – 200 PL13 – N41 PL18 – N51  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 10:00-10:30 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 10:30-12:30 | S29/1<br>N21  | S66/1<br>200 | S69/2<br>N43 | S20/1<br>S116  | S46/3<br>257 | S24<br>S117  | S59<br>206   |               | S15/1<br>300 | S58<br>107    | S05<br>410   | S57/1<br>N41  | S36/1<br>N51  | S51/1<br>409    |              |
| 12:30-13:30 | Lunch Break   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 13:30-14:30 | Plenary Lecture: Josef Schmied — Scala  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 14:30-15:00 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 15:00-17:00 | S29/2<br>N21  | S66/2<br>200 | S01/1<br>107 | S20/2<br>S116  | S46/4<br>257 | S38/1<br>206 | S16/1<br>N43 | S17/1<br>410  | S15/2<br>300 | S23/1<br>S117 | S13/1<br>N42 | S57/2<br>N41  | S36/2<br>N51  | S51/2<br>409    |              |
| 17:00-17:30 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 17:30-19:30 | S47/1<br>257  | S66/3<br>200 | S01/2<br>107 | S52/1<br>N21   | S32<br>S116  | S38/2<br>206 | S16/2<br>N43 | S17/2<br>410  | S71/1<br>300 | S23/2<br>S117 | S13/2<br>N42 | S57/3<br>N41  | S36/3<br>N51  |                 | S04/2<br>409 |
| 20:30       | Cinema: Kolya — Scala   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 20:30       | Theatre performance: Love Letters — Kabinet múz, Sukova 4   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| Sun 02-09   |   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 9:00-10:30  | Registration — Komenského náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 9:00-10:00  | Parallel Lectures: PL03 – 200 PL11 – N51 PL12 – N41 PL19 – N21  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 10:00-10:30 | Coffee Break — Komenského náměstí and Janáčkovo náměstí   |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |
| 10:30-12:30 | S47/2<br>257  | S43<br>206   | S01/3<br>107 | S52/2<br>N21   |              |              |              | S17/3<br>410  | S71/2<br>300 | S23/3<br>S117 |              | S57/4<br>N41  | S36/4<br>N51  |                 |              |
| 12:30-13:00 | Conference Closing — 200  |              |              |                |              |              |              |               |              |               |              |               |               |                 |              |



# Plenary Lectures

Anne Fogarty, University College Dublin, Ireland

Scala Wed 14:30–15:30

## **Modernist Aftermaths?: Joyce Effects in Contemporary Irish Fiction**

Irish fiction has been remarkably vibrant in recent years and has also been marked by an increase in experimentation. This paper will consider how we can begin to take stock of contemporary Irish fiction and will venture that it has been characterised by an affective turn and a concern with the material and the creaturely and also by a return to modernism.

To this end, my talk sets out to examine how Irish writers currently square up to the legacy of Joyce and will investigate how stylistic experimentation and a focus on materiality, the body, gender and affect in a Joycean manner feature in four prominent and award-winning recent Irish novels: Anne Enright's *The Green Road* (2015), Eimear McBride's *A Girl is A Half-Formed Thing* (2013) and *The Lesser Bohemians* (2016), and Mike McCormack's *Solar Bones* (2016).

Grief, anxiety, depression and emotional trauma are the pressing concerns that further cross-link these texts. Social contexts are of less import than the material environment, whether the house, family home or landscape, in which they are set. Architectural tropes and natural settings are deployed by these writers to inspect femininity and masculinity and to review modes of being in the world. Crucially, too, identity is construed and re-envisioned in these novels as cross-hatched between the national and the post-national and seen in global, somatic, geophysical and cosmic terms.

Marta Mateo, University of Oviedo, Spain

Scala Thu 13:30–14:30

## **The sound of English literature in musical translation**

This lecture will explore the rich and complex relationship between English literature, music and translation. Literary texts have very often provided the source for musical texts, moving across genre and time boundaries, and English literature has been particularly fruitful in this regard: plays, narrative texts and poetry from different writers and periods – Shakespeare, Sheridan, Wilde, Shaw, Henry James, Crabbe, etc. – have been turned into operas, stage/film musicals and/or songs of various types. Apart from that, reflections on the association between words and music can be found both in fiction and non-fiction works by English-language writers (e.g. Samuel Beckett or W.H. Auden) as well as in musical creations by composers such as Benjamin Britten.

The journeys made by literary texts have often also implied being transposed into a different language and culture – translation thus making the movements between genres and periods even more complex and interesting. This lecture will therefore first discuss the connections between literature and music, illustrating them with some remarkable examples in the English language while also touching on some theoretical issues that they raise relating to the concepts of meaning, authorship, language functions, 'voice', reception, adaptation, identity, etc. The second part will be devoted to the translation of musical texts, with examples from English vocal music, all derived from English literary texts and belonging to different musical genres. Adopting a functional approach as well as Peter Low's useful and convincing Pentathlon Principle for music translation (2005), the analysis of these texts in translated form will illustrate how different textual strategies will commonly be adopted for the target text depending on various factors, such as the purpose of the translation, the translation modality chosen (sung translation, surtitling, subtitling, dubbing, rewriting, ...), the genre of the musical text, the specific languages involved in the process, etc. The sound of English literature will therefore travel diversely in the various types of musical translation.

Alfred Thomas, The University of Illinois, Chicago, U.S.A.

Scala Fri 13:30–14:30

## **Shakespeare's Bohemia: Religious Toleration in an Age of Confessional Polarization**

Alfred Thomas argues that far from being ignorant of the location and significance of Bohemia in his play "The Winter's Tale" (as Ben Jonson famously stated), William Shakespeare could easily have heard about this landlocked country's ecumenical reputation for religious toleration from English players returning to London from central European cities like Danzig, Königsberg and Prague, where they performed their plays in English. In the same year that "The Winter's Tale" was performed at court in London (1609), Rudolf II issued his "Letter of Majesty" which granted religious toleration to his Protestant subjects within the Habsburg territories. This lecture argues that this was no coincidence and that Shakespeare's plays "King Lear" and "The Winter's Tale" can be read as impassioned appeals not only for religious toleration in an intolerant age but also provide a powerful contrast between the oppressiveness of English religious politics and the more enlightened situation in France and Central Europe in the early years of the seventeenth century.

Josef Schmied, Chemnitz University of Technology, Germany

Scala Sat 13:30–14:30

## **Functional Linguistic Approaches to Non-Native Academic Writing: Global Comparisons of Abstracts, Theses and Articles**

This presentation aims to add theoretical perspectives to current practices in three academic genres relevant for ESSE participants: (conference) abstracts, theses, and journal articles. Although this analysis uses functional linguistic terminology and thinking (based on Halliday, Swales, Hyland, and others), it focuses clearly on "unpacking texts" from a "global perspective". By "unpacking" I mean analysing the strategies of academic writers that fulfil the function of persuading the readers to grant them a slot at an academic conference, to accept them into a research community (because of their MA/PhD thesis), or to publish their work in a recognised academic journal, all of which are of direct relevance to the careers of international scholars today. By "global" I mean not only a comparison of European, African and Chinese practices, but also a top-down approach, trying to view the entire text from macro- to meso- to micro-level or by focussing on the functions of major parts first before concentrating on the smaller, local parts, i.e. from section to paragraph to sentence.

In each of the three genres, I try to compare disciplinary practices from recent comparable international and interdisciplinary data sources, like European conferences, theses from Germany, Cameroon, and China, and journal articles by writers from Germany, Africa and China in the (sub)disciplines of English Studies, i.e. Linguistics, Teaching Methodology, Cultural Studies, and Literature.

Text sections in research articles, for instance, may include a new focus on a current issue in an introduction, a careful data collection in a methodology section, a well-argued or -visualised analysis, a convincing interpretation, and well-argued wide-ranging conclusions. All these strategic moves may be signalled clearly in section titles and through cohesive signal words in the texts. However, this also depends on the teaching conventions in our disciplinary institutions.

These analyses may help (young) non-native English scholars to unpack the conventions of their preferred international journals, and thus consciously construct their academic identities, and finally place themselves successfully in their disciplinary research communities.

# Parallel Lectures

Stefania Nuccorini, Roma Tre University, Italy

Room N51 Fri 9:00–10:00

## PL01 The Lexicographical Management of English. Usage, Authority and Stance (1961-Present Day)

As is well known, the fierce controversy that arose over Webster's Third New International Dictionary (NID3) when it was published in 1961 called into question not only its lexicographical policy but also its socio-cultural role and the relation between usage, authority and morality (Landau, 1984; Béjoint, 2010). Critics said that NID3 marked a change, for better or for worse, in people's way of living, a statement on which its marketing and sale had a significant bearing, since the publishers used the slogan "the Voice of America" well into the 1990s (Stamper, 2017).

Starting from its descriptive approach, this presentation aims at analyzing subsequent dictionary-making policies with special reference to the ways in which they have 'managed' English (and language change) when taking a neutral or partial (or biased) stance on critical and social issues (woman question was first introduced in the OED in 1986, in its fourth Supplement: Mugglestone, 2013). Present-day corpus-driven lexicography advocates a neutral and objective approach in presenting the natural and common use (which may well be not neutral itself) of English. I would argue that especially British Learners' Dictionaries provide users, whose needs are linguistically, culturally and commercially paramount, with information on relevant use, alongside usage, bringing to the fore a crucial theoretical issue: the balance between descriptive pragmatic appropriateness and prescriptive grammatical correctness. For example, *ain't*, which had full lexicographical citizenship in NID3 as a headword, with no label, and which is not present in the OED, has long been a headword in Learners' Dictionaries, where it has been differently presented in time; the pragmatic, descriptively corpus-based, but prescriptive-sounding information used in nonstandard spoken English, which was given in COBUILD 1989, twenty years after turned into a more neutrally informative one some people consider this use to be incorrect (COBUILD, 2009). This approach might lead to a significant step in the future lexicographical management of English.

Elena Seoane, University of Vigo, Spain

Room N41 Thu 9:00–10:00

## PL02 A Register Approach to Morphosyntactic Variation in World Englishes

The unprecedented spread and globalization of English has led to its indigenization in new vernaculars, known as World Englishes (WEs), which have been the object of numerous specialized publications and scientific events since the early 1980s. This talk will briefly describe the history of this field of research, focusing on its current models of analysis (essentially Schneider's 2007 Dynamic Model and Mair's 2013 World System of Englishes), the resources for its study, and the linguistic and extralinguistic factors involved in its analysis. Special attention will be paid to historical, social and cognitive determinants of variation, looking particularly at contact-induced phenomena such as substrate and superstrate influence (Schreier and Hundt 2013), the (socio)linguistic implications of globalization (Blommaert 2010), the Americanization of English (Mair 2013; Hilpert and Mair 2015), cognitive phenomena in second language acquisition (Gilquin 2015) and the emergence of new epicenters of influence (such as India and Australia; cf. Peters 2009; Hundt 2013).

A much neglected factor in the study of WEs is register as a predictor of language change. In numerous works, Biber and associates have shown that there are systematic differences in the patterns of linguistic variation between registers and sub-registers, and that linguistic change is mediated by such differences (Biber 2012; Biber and Gray 2013, 2016). The second part of this talk will thus argue that in order to model morphosyntactic variation in WEs, a register perspective needs to be adopted, and will be illustrated here through the latest studies on modals, relative clauses and the entrenchment of temporal adverbials in WEs. This register approach is only possible through the use of corpora (Hilpert and Mair 2015); in the case of WEs, the most suitable one is the International Corpus of English, in that it includes a wide array of spoken and written registers. I will show that adopting such a register perspective is not only a means of gaining further insights into morphosyntactic variation in WEs but that any rigorous synchronic description of language variation in WEs needs to take register differences into account.

Jan Chovanec, Masaryk University, Brno, Czech Republic

Room 200 Sun 9:00–10:00

## PL03 The Multimodal Poetics of Football, Language and the Media

The talk deals with selected playful aspects of linguistic and multimodal representation of football and football-related issues in the British press. It pays attention to cases where the formal aspects of the news report are highlighted, resulting in a distinct poetic effect of the represented content. It is argued that creative representations – even where they concern negative issues (for instance, scandals surrounding celebrity football players) – are linked to the media's attempt at boosting the sensationalism of their coverage through the constant poetic foregrounding of various verbal and visual forms. In this way, the media ultimately make a spectacle of the language that is used to report on such issues.

Izabela Szymańska, University of Warsaw, Poland

Room N41 Fri 9:00–10:00

## PL04 Norms and Strategies in Translating Children's Literature. Alice's Adventures in Wonderland in Polish

This lecture will address the major lines of research on translating children's literature/translating for children, linking the rapid development of interest in this area with the 'cultural turn' in translation studies and the emergence of the Descriptive Translation Studies paradigm (Toury 1995/2012). I will explore issues of manipulation in translating for children and systematic changes in translation norms and strategies which can be discovered by contrastive analyses of multiple translations of children's literature classics from different epochs. I will aim at explaining those changes in the context of changing assumptions about the status and functions of children's literature in the target polysystem, and about the needs and capacities of the young addressee (the 'child image'). By way of illustration I will present the history of the Polish translations of Alice's Adventures in Wonderland, the most famous and most frequently retranslated of English children's classics (considered to be an ambivalent/double addressee text, which adds to scholars' interest in its translations) – from the first rendition from 1910 to the latest, published in 2015, asking to what extent they conform to the translation norms of their epochs and how the translation strategies reflect the image of the addressee.

Anthony Johnson, Åbo Akademi University, Finland

Room N21 Sat 9:00–10:00

### **PL05 Texts in Time and Time in Texts: Embodied Cultural Moments in Literature and Language**

Drawing its materials from manuscripts, printed works, and ‘big’ data, the proposed presentation examines the ways in which the time in which a text is produced may become trapped within the textual artefact itself. Having reviewed the development of the idea of the embodied cultural moment (or ‘iconosphere’) from its inception in the art criticism of Jan Bialostocki, the present lecture examines a number of its more important recent implications and applications for those working on texts and time within the fields of national and cultural imagology, digital humanities, lexicography, and literary studies.

Jean-Rémi Lapaire, Université Bordeaux Montaigne, France

Room N51 Thu 9:00–10:00

### **PL06 Choreographers of Speech: Social Space as Performance Space**

Speakers are social movers (Birdwhistell 1970) who spontaneously engage in choreographic action as they talk. A multiplicity of movement techniques – “improvisational, compositional, performative” (Burrows 2010) – may be used to explore the inbuilt dynamics and aesthetics of communicative interaction. From gesture studies (McNeill 1992, 2005, Kendon 2004, Calbris 2011, Goldin-Meadow 2014) to performance theory (Schechner 2003), from corpus annotation techniques to dance composition techniques, from linguistic anthropology (Jousse 1974, Goffman 1982, Haviland 2004) to dance theory (Laban 1963, Cunningham 1999, Paxton 2009), human vocal and kinetic behaviour may be observed, analysed and most of all enjoyed. In this talk, I will be reporting on the “multimodal seminars” that I have designed at my home university. These combine formal academic instruction on the physicality of speech with “choreographic moments.” Students are not only expected to engage in “acts of choreographic thinking” but are also required to engage in reflective journaling, using mixed composition techniques: artistic and scholarly, graphic and verbal, emotional and rational. The material used during the workshops sessions – both verbal and nonverbal – is borrowed from a variety of sources: literary (O. Wilde, V. Woolf), artistic (W. Forsythe, P. Bausch), rhetorical (J. Kittson), political (N. Clegg). I will close with a short survey of student reception and a brief assessment of student engagement.

Maurizio Calbi, University of Salerno, Italy

Scala Sat 9:00–10:00—CANCELLED

### **PL07 Shakespeare and Contemporary Media Culture**

This talk will focus on the heterogeneous, fragmentary, “spectral” presence of Shakespeare – or “Shakespeares” – in the contemporary mediascape, as exemplified, for instance, by the uncanny appearance of Shakespearean lines and themes in TV series such as *Westworld* and *House of Cards*; the recent proliferation of web series that explicitly reference the Bard such as *Nothing Much To Do*, *Titus and Dronicus*, and *Mac & Beth*; amateurish remakes of Shakespearean material on YouTube as well as modernized, multimodal versions of plays on Twitter such as *Such Tweet Sorrow*.

What kind of “Shakespeare” emerges, or re-emerges, through these new media platforms that not only converge but also “remediate” (Bolter and Grusin) aspects of each other? What kind of impact does the “spreadability” of Shakespeare (Jenkins) across different platforms have on the ethico-political status of the Bard as cultural icon and source of authority? Conversely, what difference, if any, does the singularity of “Shakespeare” – “Shakespeare-as-language” – make in the world of new media? How different are contemporary new media productions from more “traditional” forms of experiencing Shakespeare (e.g., theatre and film), especially in terms of affect and audience participation? My talk will address these and similar questions.

Martin Procházka, Charles University, Czech Republic

Room N21 Fri 9:00–10:00

### **PL08 A Dialogue Between the East and the West? Uses and Abuses of Sharawadgi**

The lecture traces the mediating function of a corrupt Chinese word *sharawadgi* used in England from the 1690s throughout the eighteenth century to describe careless beauty and elegance and to denote a different aesthetic order in garden design, opposed to the geometrical layout. The word, used first by Sir William Temple in an essay “Upon the Gardens of Epicurus: or Of Gardening, in the Year 1685” (1692), may be said to subvert the basic principle of representation in the “Classical Episteme”, the transparency of sign (Michel Foucault). It has a productive influence in the early phases of the development of English landscape gardening, pointing out the existence of a different culture, with a fundamentally different aesthetic order, which cannot be formalized in logical or arithmetic ways. As Thomas Whately showed in 1770, the new order of English gardening was based on irregular distributions of trees and shrubs, creating dynamic, spatial and colour effects. His approach to garden layout as to a non-hierarchical, heterogeneous structure, where individual groups of trees and shrubs are connected transversally, anticipates Deleuze’s notion of style in modern art.

In a later phase of the development of European landscape gardening the assimilation of *sharawadgi* can be observed in the exoticism of William Chambers, whose *Dissertation on Oriental Gardening* (1772) was well-known and influential both in Britain and on the Continent. In contrast to this, the “patriotic” form of landscape gardening, promoted mainly by Horace Walpole, was based on the forms of English landscape identified with Homer’s and Milton’s descriptions of ideal gardens. Walpole also emphasized links between landscape gardening and agricultural infrastructure and villagers’ social life. Aimed against the political and economic globalism of the British Empire, his project of gardening had politicized the use of the word *sharawadgi*, which became connected with the excesses of the exotic garden style, devastation of the English countryside and even with the threats of Asiatic despotism (William Mason). While the irregular aesthetic order denoted by *sharawadgi* became domesticated in the English aesthetics of the picturesque (William Gilpin, Richard Payne Knight, Uvedale Price, and others), Chambers’ assimilation of the Chinese exotic style facilitated the emergence of gardens designed as entertainment parks, where “a simple fantasy [brings] together all times and places” (Louis Carrogis, called Carmontelle, on *Garden Monçeau*, 1779).

In the course of its assimilation the word *sharawadgi* had ceased to denote the otherness of Chinese culture and started to anticipate contradictory features of postmodernity: an illusive play with attributes of diverse cultures and the grim triumph of global political and economic powers.

**PL09 In Their Own Voice: Women's Periodicals in Late Nineteenth-Century Britain**

In the nineteenth century, the press in Britain became the most important vehicle for disseminating information and ideas and consequently a significant contributor to social and political life, as well as an appropriate medium to shape public opinion. Women, although mostly invisible as contributors, had been courted by editors as readers since the publication of the first magazines (Gray & Hessel 2014). The contents of most women's magazines fostered feminine virtues and, supposedly, catered for their likes and needs by focusing on issues appropriate to the woman's sphere, thus keeping them apart from public affairs. Nonetheless, these journals did not always reflect the concerns of all women and, in the second half of the nineteenth century, their fight for a variety of rights regarding the labour market, property and votes, among others, as well as the 'woman question', and their challenge of the radical separation between the private and public spheres became a major issue in the British periodical press (Fraser, Green & Johnston 2003: 148). The analysis of women's periodicals can, therefore, be a key source of information for getting to know the role of women in society and the significance of these publications in the creation of gender ideologies (Beetham 1996).

Magazines such as *The English Woman's Journal* (1858-1864), and its successors<sup>[1]</sup>, can illustrate the nature of feminist reform in the latter part of the century in Britain (Herstein 1993: 24). The EWJ was founded by Barbara Leigh Smith Bodichon and Bessie Raynor Parkes, who came from middle-class, dissenting, progressive backgrounds. The journal was conceived as a medium to give voice to their political activity and derived in the formation of the feminist activist network the Langham Place Circle that worked to bring about changes in women's employment, education and legislation (Rendall 1989). Though both the journal and the circle were very active in their vindications, their middle-class background influenced the form of their feminism, which procured them greater social acceptance (Dredge 2005: 134) as well as the support of popular contemporary writers such as Elizabeth Gaskell (Uglow 1993: 311) or George Eliot (Herstein 1996: 23).

The aim of this lecture is to analyse the role of the EWJ, along with similar periodicals, as a forum and a 'connective tissue' (Fraser, Green & Johnston 2003: 148) for late nineteenth-century British women; to explore to what extent this journal can be representative of the struggle for the rights of women across social classes; to discuss some of its ideological contradictions and restrictions; and to delve into the relevance of female networks of friendship in the making of the emergent feminist movement.

[1] *The Alexandra Magazine* (1864-1865), *The Victoria Magazine* (1863-1880) and *The Englishwoman's Review* (1866-1910).

**PL10 Women's Words: Victoria Ocampo and the Reception of Virginia Woolf in Hispanic Countries**

The aim of this paper is to examine the process of the literary reception of Virginia Woolf's works in Hispanic countries. Tracking Woolf's critical reception in these countries reveals a rich cultural exchange in a fluid climate of cooperation which largely pivots on the role of Argentinian writer and publisher Victoria Ocampo (1890–1979). Encouraged by Spanish philosopher José Ortega y Gasset, editor of the influential periodical *Revista de Occidente* [Journal of the Western World] in Madrid, Ocampo founded the literary journal *Sur* in 1931 aiming to establish mutually enriching cultural connections between Europe and America. Ocampo's ambitious project also encompassed two related publishing houses, "*Sur*" and "*Sudamericana*", which functioned as a vehicle to introduce major European authors in translation to a Spanish-speaking readership.

Victoria Ocampo's first contact with Virginia Woolf was propitiated by Sylvia Beach, at that time running "Shakespeare & Co." in Paris: aware of Ocampo's literary aspirations and feminist concerns, Beach complimented her with a copy of *A Room of One's Own* (1929). The reading of Woolf's essay soon haunted Ocampo's imagination to the point of regarding the British author as the only woman writer that could become a literary model to satisfactorily satiate what she called her literary "hunger", the Argentinian's particular expression to name her writing impulse (Ocampo 1935: 11). Virginia Woolf became one of Ocampo's more significant and long-lasting influences both in *Sur*'s editorial project and in her own literary development as a woman writer. The two women met in London in the autumn of 1934 through their mutual friend Aldous Huxley: shortly after their first meeting, Ocampo published in Ortega's *Revista de Occidente* one of the first critical pieces written in Spanish on Virginia Woolf's work entitled "*Carta a Virginia Woolf*" ["Letter to Virginia Woolf"] (1934), an insightful combination of personal reflection and expository prose which brings to mind Woolf's essayist production. Significantly, Ocampo chose this essay to preface her first collection of criticism entitled *Testimonios* [Testimonies] (1935), Ocampo's literary expression to testify to her literary "hunger, authentically European" (1935: 11). As Ocampo acknowledged in the essay's opening pages, "your name, Virginia, is linked to these thoughts" (1935: 10).

Victoria Ocampo commissioned her friend and collaborator Jorge Luis Borges the translations of Virginia Woolf's *A Room of One's Own* and *Orlando*, to be published in 1935 and 1937, respectively, under the auspices of Ocampo's intellectual circle '*Sur*' ['South']. Despite the controversial and equivocal circumstances of Borges' translations, these were to play a major role in the reception of Woolf's works in Spanish-speaking countries. Works Cited: Ocampo, Victoria 1935. *Testimonios*. I. Madrid: *Revista de Occidente*.

**PL11 Frankenstein 1818/2018: Science and Gender in Mary Shelley's Novel**

2018 will see the bicentenary of the first publication of Mary Shelley's *Frankenstein*, or the Modern Prometheus, conceived by the author in Geneva in June 1816, in a literary contest also involving P.B. Shelley, Lord Byron and John Polidori. Many conferences and seminars are planned to celebrate this incomparable work of gothic, dystopian and science-fiction imagination. My paper aims to contribute to the 2018 celebrations by paying particular attention to the relationship between science and gender, and to the role they may have played in shaping Mary Shelley's creativity while conceiving her novel.

*Frankenstein* is undeniably one of those works that have entered into the collective imagination as a powerful emblem of a nightmare that continues to haunt bourgeois consciousness, dominated by the myth of knowledge. *Frankenstein* is also a dystopic science fiction novel, since the aspiration to create a better world turns into a dramatic failure, while science or knowledge, when unrestrained, become a tragic Promethean gift. At the same time, *Frankenstein* embodies the early nineteenth-century fear of technological development that, following the industrial revolution, had totally changed the lives of millions of British, and affected the second Romantic generation's view of human nature. Many feminist critics, however, have pointed out that the sources of this gothic conception might in reality be more closely related to the anxieties of a woman. Thus *Frankenstein*, despite the scarce presence of women in the text, can be placed within a so-called female mythology, or even a phantasmagoria of the nursery, in

relation to the post-natal trauma that generates fear and guilt (Barbara Johnson, Gilbert and Gubar, Ellen Moers etc.). But the monster can also be seen as inhabiting the liminal zone between gender and the minority subject, or what Patricia Hill Collins would define as an 'outsider-within'. It is perhaps more interesting – it seems to me – to focus on Shelley's surprisingly modern sensibility and intuition, that make of her novel an anticipation of the many questions and doubts that undermine shared and traditional certainties today. For instance, how does the figure of the surrogate mother challenge the notion of motherhood and childbearing? Or to what extent may technology have transformed the conception of the body, turning it into a territory of manipulation and genetic engineering? If Mary Shelley had heard about Luigi Galvani's animal electricity, Erasmus Darwin's precocious references to evolution, and Humphry Davy's chemical experiments (see Anne Mellor, Stuart Curran), she may have been equally aware of creations such as Jacques Vaucanson's three famous automata in 1742, or texts such as Julien de la Mettrie's *L'homme Machine*, 1746, and Jean Blanchet's *Principes Philosophiques*, 1756, which explain how to go about constructing an automaton. This problematic relationship with science and technology survives today in gender studies and elsewhere: Donna Haraway's *Cyborg Manifesto*, for example, cannot do without referring to Frankenstein's creature as a first model of cybernetic creation, even if she then discards it in articulating her theory. This paper, therefore, will discuss Shelley's monster as an unrivalled trope for the human condition, that has outlived the time of its creation and continues to generate new interpretations and unexpected appropriations.

Tamás Bényei, University of Debrecen, Hungary

Room N41 Sun 9:00–10:00

### **PL12 The Monument and the Voice: Commemoration and Spectrality in British Literature of the Great War**

Far from being only a symptom of the memory crisis of modernity, the complex and conflictual European memory and commemoration of the Great War was in fact instrumental in the crystallization of this memory crisis. My proposed talk is concerned with one strand of this process, with the way in which – mainly – British poetry and fiction of the Great War dramatizes the chances and limitations of public and official gestures of commemoration while also attempting to work out valid commemorative strategies of its own, ways of representing the dead. I am particularly interested in the way in which war memorials (like the Cenotaph) and commemorative practices are represented in literature. Looking at poems by Rupert Brooke, Wilfred Owen, Ivor Gurney, Siegfried Sassoon and contemporary poet Alice Oswald as well as fiction by Sassoon, Irene Rathbone, Christopher Isherwood, John Galsworthy, Lewis Grassic Gibbon, Eric Linklater, Henry Williamson, Adam Thorpe, Robert Edric, Jane Urquhart and Pierre Lemaitre, the talk is premised on the hypothesis that the various poetics and politics of the memory and counter-memory of the Great War can be placed along a spectrum bookended by the two opposite poles of the official monument and the disembodied, haunting, spectral voice, and that the latter is inevitably called into existence by the former: every attempt to monumentalize the memory of the war necessarily calls forth some version of the spectral voice, which represents a check on official gestures of memorialization.

Daniel Smith, King's College, United Kingdom

Room N41 Sat 9:00–10:00

### **PL13 Out of Hand: John Donne and Manuscript Circulation**

How is literary meaning reflected by or even created by transmission history? This lecture will consider the early modern poet and preacher John Donne from the perspective of his most characteristic publishing context – manuscript circulation. More copies of Donne's works were transcribed by sixteenth- and seventeenth-century hands than any other contemporary author. My first monograph, *John Donne and the Conway Papers* (OUP, 2014), explored the ways that Donne's earliest friends and readers released his poetry and prose into the manuscript medium, gathering extensive evidence about Donne's interactions in manuscript with men such as the courtier Sir Henry Goodere, intelligencer Rowland Woodward, and playwright Ben Jonson. Donne himself tried to suppress the circulation of his daring, often dangerous writing; but once it left his hands, it had a tendency to spread far and wide. Before Donne emerged as a major canonical writer, his poems jostled in drawers, miscellanies, and archives surrounded by the compositions of a host of minor writers. These early contexts, and an understanding of this contemporary readership, can help us reflect on Donne's literary influence in his own time. Drawing on my own book and the work of scholars such as Arthur Marotti and Peter Beal, and introducing some new archival research, this lecture will make the case for manuscript circulation as an interpretive method.

Gert Buelens, Ghent University, Belgium

Scala Fri 9:00–10:00

### **PL14 Speculative Selves: Money and Subjectivity in Transatlantic Fiction since 1870**

The sociohistorical background to this lecture is formed by the tremendous changes that were taking place in English and US society in the wake of the rise of a finance capitalism. Around 1870, London was the heart of the financial world; by the First World War, New York can be regarded as having replaced London in this position. Connections between America and Britain were strong in the world of speculation, where wealth was being created less by means of profit derived from production or landed property and more thanks to the ascribed value of financial stock. Literary realism and naturalism are in part responses to these shifting and intensifying relations between old and new, real and virtual, material and ideal, natural and social, especially when charting transatlantic flows of capital, commodities, and people. The works that will be discussed in this lecture are centrally concerned with the effect of such changes on social relations and on individual subjectivity. In particular, they investigate what happens when an exchange economy, in which value is related to objective properties, gives way to a speculative economy, in which value acquires a virtual dimension, dependent on public perception and subject to market manipulation. What happens to the literary representation of personality, of the self, when such deep socioeconomic changes take place? Does a phenomenon like "speculative selves" emerge as a consequence? Are dimensions such as risk, volatility, and power refigured? In an earlier contribution on this subject, I have examined a few works by Trollope, Wharton and Dreiser. For this lecture, I want to extend the investigation to other works by those authors, but also bring on board James's unfinished novel, *The Ivory Tower*, and Scott Fitzgerald's *The Great Gatsby*.

**PL15 Risks of Mediation: On Guides and Interpreters in Eighteenth- and Nineteenth-century British and Anglo-Irish Travel Writing on the Ottoman Empire**

Travel writers have often been criticized for producing simplistic representations of their encounters with cultural others. Thus, attention has been drawn to the simplification of travellers' communications with foreigners to "the extent that both traveller and travellee appear to occupy the same homogeneous, monolingual space" (Alasdair Pettinger, "Gourdes and Dollars: How Travel Writers Spend Money," 2013). The homogenizing effect in question is often due to the minimization or complete erasure of the role played by intercultural mediators such as guides and interpreters.

The proposed lecture focuses on representations of intercultural mediation and language difference in accounts by British and Anglo-Irish writers, who undertook journeys through different parts of the Ottoman Empire in the eighteenth and nineteenth centuries. It aims to explore the complex issue of mediation by focusing attention on the cultural-symbolic roles that guides and interpreters are assigned in the texts under consideration as well as on the place of translation and interpreting in the multi-ethnic Ottoman Empire at that time. Key texts include Mary Wortley Montagu's *Turkish Embassy Letters* (pub. 1763), Elizabeth Craven's *A Journey Through the Crimea to Constantinople* (1789/1818), John Cam Hobhouse's *A Journey Through Albania and Other Provinces of Turkey in Europe* (1813), Alexander Kinglake's *Eothen. Traces of Travel Brought Home from the East* (1844), Warrington W. Smyth's *A Year With the Turks* (1854), and George Stoker's *With 'The Unspeakables'; or, Two Years Campaigning in European and Asiatic Turkey* (1878).

My analysis of these travelogues will build on insights from theoretical texts reflecting the "cultural turn" in translation and interpreting studies as well as on other writing analysing representations of language difference. Overall, the lecture will adopt an individualizing, narrative-contextualist approach to the agents of cultural mediation represented in the travel narratives under consideration.

Virginia Richter, University of Bern, Switzerland

Room 200 Thu 9:00–10:00

**PL16 Sandcastles and Beach Chairs: Banal Geopolitics in Modernist Literature**

As Henri Lefebvre and Michel de Certeau have shown, the meaning of space and place is constituted by everyday social practices. In my lecture, I will put spatial theory in conversation with material object studies to analyse the seaside as an important meta-geography and heterotopia of European modernism. As a site of leisure and sensual enjoyment, the seaside is often perceived as a setting for social and erotic liberation, in contradistinction to the constricting space of urban capitalism. By contrast, I want to argue that the seaside is a highly regulated and socially contested site, claimed by groups with conflicting lifestyles, national and religious affiliations, and class habitus. Nowhere is this more apparent than in modernist literature of the interwar period. In texts such as the "On Ruegen Island" chapter in Christopher Isherwood's *Goodbye to Berlin*, the beach becomes a ground of contention between Nazi followers and Jews, Germans and foreigners, homosexuals and hetero-sexuals. This antagonistic partitioning of the seaside is put into effect through what I call 'banal geopolitics', the physical and symbolic occupation of space through mundane and even childish practices such as the building of sandcastles. Material objects, for instance spades and buckets, towels and wicker beach chairs, acquire a 'social life' (Appadurai) as strategic devices within these political games which foreshadow the anything but banal geopolitical conflict beginning in 1939. In this sense, modernist literature uses seemingly innocuous depictions of seaside holidays to explore some of the most pressing issues of interwar social life. While my examples will be drawn from British fiction of the 1920s and 1930s, 'banal geopolitics' also resonate with colonial, racial and gender discourses of the time, and therefore can have a wide appeal to Literatures in English in general.

Dieter Fuchs, University of Vienna, Austria

Room N51 Sat 9:00–10:00

**PL18 Why Read Joyce in the 21st Century?**

This lecture is going to add a new perspective on Joyce's rewriting of the myth of the Homeric Odysseus in *Ulysses*. Rather than focusing on the errant Odysseus in the *Odyssey* as a standard reading of *Ulysses*, the presentation is going to focus on Joycean references to the *Iliad* which features Odysseus as a warrior in the battle of Troy.

As a first step it will be shown that Joyce's 'mythical method' (as elucidated by T.S. Eliot) draws a parallel between the Trojan War as the great war of the ancient world and the Great War of modernity and thus fuses the archetypal dimension of the Trojan War with the topicality of the Great War as a timeless anti-war novel. *Fuit Ilium! The sack of windy Troy. Kingdoms of this world. The masters of the Mediterranean are fellaheen today.* (*Ulysses* 7;910-11). As can be seen from this text-passage, the fall of Troy or Ilium is contextualized with the here and now ("today") of the early twentieth century: the plot of *Ulysses* set in 1904 or the period of Joyce writing *Ulysses*: 1914-22). As a second step the lecture is going to elucidate how Joyce further elaborates and specifies the anti-war dimension of *Ulysses* in *Finnegans Wake*: *The house of Atreox is fallen indeedust (Ilyam, Ilyum! Maeromor Mournomates!)* (*Finnegans Wake* 55.3).

By locating the fallen "masters of the Mediterranean" and "Ilium" / "Ilyam, Ilyum" in "Maeromor" / *Miramar Castle*, Joyce draws a most obvious parallel between the fall of the House of Atreus / "Atreox" – the House of Helen of Troy's husband Menelaus – and the Austrian imperial family of the House of Habsburg which built *Miramar Castle* next to Trieste: the city where Joyce lived from 1905-15. Presenting Trieste – the seaport from which pre-war Austria controlled the Mediterranean Sea trade – as a modern counterpart of ancient Troy, Joyce fuses the epic landscape of the Homeric *Iliad* with topical references to the fall of the Austro-Hungarian Empire at the end of the Great War.

It will be argued that it is this undiscovered Austria-related anti-war dimension which makes *Ulysses* and *Finnegans Wake* enduringly relevant for an Austrian readership.

Catherine Bernard, Paris Diderot University, France

Room N21 Sun 9:00–10:00

**PL19 Re-affecting Vision: the Body Politic of Contemporary English Art**

In an age where contemporary art has been denounced for its aporetic use of shock and scandal, and where, symmetrically, critics have insisted on the re-politicizing of art's agenda, contemporary English art occupies a place of its own. Derided for its supposed collusion with the myth of "Cool Britannia," it also offers a unique perspective to reread art's paradoxical ethics of vision. Focusing on the works of Mark Wallinger, Marc Quinn, Anya Gallaccio, Jeremy Deller, or Cornelia Parker, this lecture aims at understanding how contemporary English art has returned to an art of affect

which aims ultimately at reinventing art's praxis for our late-capitalist world. Resorting to what Nicolas Bourriaud has defined as "post-production," borrowing from the tradition of conceptual art, while also re-affecting the concept, they may be said to work towards a democratic aesthetic of the multitude, thus offering new ways of envisioning the body politic of art.



# Round Tables

## RT1 Literary Journalism and R/Evolution

Participants: Room 213 Thu 10:30–12:30  
John S. Bak, Université de Lorraine, France  
David Abrahamson, Northwestern University, USA  
Julie Wheelwright, University of London, England  
Talal Hawshar, Masaryk University, Brno, Czech Republic

Literary journalism – a genre of nonfiction prose that lies at the conceptual intersection of literature and journalism – can be the best vehicle to tell certain kinds of stories, ones that foreground the processes of individual, sociocultural and/or political transformation. These are the narratives that call for in-depth reporting, the use of literary techniques and a clear authorial point of view. And since one of the markers of the late twentieth and early twenty-first centuries is the accelerating pace of geopolitical change, literary journalism is well positioned to provide the necessary insight and political commentary to explain and comprehend these changes. Inspired by political events at the upcoming venue – with the demise of the Austro-Hungarian Empire after World War I, the namesake of the ESSE host university, Tomas Masaryk, became the founding father of Czechoslovakia, and the host city Brno later became an important focus for the Velvet Revolution – the proposed roundtable session will focus on the nature of social change in all its forms.

## RT2 Unpacking Anti-Gender Campaigns in the Context of Rising Populism in Europe

Participants: Room 213 Fri 10:30–12:30  
Erzsébet Barát, University of Szeged, Hungary  
Pilar Cuder-Domínguez, University of Huelva, Spain  
Zuzanna Sanches, University of Lisbon, Portugal  
Katharina Wiedlack, University of Vienna, Austria

In the wake of the end of the cold war Europe has experienced several waves of backlash against feminist scholarship. The strategic opposition in the current “war on gender” calls for solidarity and networking amongst us, scholars doing gender/sexuality studies in English Studies programs. How can we contest the hostile accusation of so-called “gender-ideology”, the rhetoric of reframing (some) loss of privilege as a loss of “rights”? What are the modes of action and strategies we can share in the face of such hostile dispositions? How to expose the populist implications of such attacks articulated in neoconservative appeals to ‘family values’, ‘pro-life’ choices and in the systemic attacks on critical research and thinking that is the backbone of humanities degrees? What are the promising achievements of feminist/queer knowledge production countering the appropriation of “gender” as the symbolic weapon by (far-)right populism.

## RT3 Cross-Border Dynamics: Mediation and Hybridity across the British Isles, Italy and France

Roundtable jointly chaired by: Room 213 Thu 17:30–19:30  
Antonella Braida, Université de Lorraine, France  
Céline Sabiron, Université de Lorraine, France; and Oxford University (Wolfson College)  
Participants:  
Alberto Gabriele, Ph.D., Habil. Prof., Italy: “Cross-Border Dynamics: Mediation and Hybridity in the Nineteenth Century Culture Industry”  
Paola Gaudio, University of Bari “Aldo Moro”, Italy: “The Translator’s Poetics in the Italian Translations of Jane Eyre”  
Matthew Reynolds, University of Oxford, United Kingdom: “Prismatic Jane Eyre: Close-Reading a Global Novel across Languages”

This roundtable will focus on the articulation between geopolitical, linguistic and cultural borders to question the stability of so-called “national” literatures and cultural products, and to study their crossborder and crosscultural dynamics. After exploring two case studies on the Italian translations of Jane Eyre (by Paola Gaudio) and the Nineteenth Century Culture Industry (by Alberto Gabriele), RT3 will hear Matthew Reynolds present the methodology and first results of the collaborative research project “Prismatic Jane Eyre: Close-Reading a Global Novel across Languages”. This project, which involves about 30 researchers with as many languages, explores how to analyse, theorise and visualise the co-existence of a global text in many hundreds of translations. It is funded by the AHRC as part of its Open World Research Initiative programme in Creative Multilingualism.

Antonella Braida and Céline Sabiron will eventually raise questions linked to their research project on cross-cultural and cross border dynamics, France, Great Britain and Italy, at the Université de Lorraine. These questions will pertain to the role of intermediaries in general, and of the translator in particular, as being part of a complex network of mediators whose linguistic and cognitive choices have a crucial impact on the reception of a text.

## **RT4 Meeting of the Gender Studies Network**

Participants:

Room 213 Thu 15:00–17:00

Işıl Baş, Bogaziçi University, Turkey  
Florence Binard, University of Paris Diderot, France  
Renate Haas, University of Kiel, Germany  
María Socorro Suárez Lafuente, University of Oviedo, Spain

The GSN meeting is meant as a get-together of all ESSE members interested in extending a gender perspective within and from our association. Professor Haas and panellists will give an account of what has been done since Galway-16 and summarize the next actions to be taken. Then the floor will be open to all present in order to articulate and discuss proposals for the near future, such as access to the social media, the organizing of seminars and summer courses and the participation in the Doctoral Symposium, and with the ESSE Conference 2020 on the horizon. New ideas welcome.

# Seminars

## S01 Environmental issues and the Anthropocene: Problems and Opportunities

Convenors: Room 107 (1) Sat 15:00–17:00, (2) Sat 17:30–19:30, (3) Sun 10:30–12:30  
Douglas Mark Ponton, University of Catania, Italy  
Małgorzata Sokół, University of Szczecin, Poland

In a global political context that has brought a climate change denier to the White House, it becomes more urgent than ever for linguists to consider narratives of climate change and other ecological topics. Since the narratives we live by are essential in shaping public opinion and garnering consensus (Stibbe 2015), this series of seminars aims to look at how narratives relating to environmental issues are constructed, across a range of different oral and written discourse domains. It will assess the role of the emergent discipline of Ecolinguistics in challenging dominant discourses on environmental topics.

Cinzia Bevitori, University of Bologna, Italy  
Jane Helen Johnson, University of Bologna, Italy

### **Climate change and migration: Exploring the nexus from a corpus-assisted discourse analysis perspective**

While climate change has gradually and crucially become a defining symbol of our collective relationship with the environment, an investigation of its role in complex, multi-causal phenomena of human mobility has only recently emerged as a salient policy-making issue. This paper explores representations of migration and displacement in the context of anthropogenic climate change in newspaper discourse from a diachronic corpus-assisted discourse analytical perspective. For the purpose of this study, a domain-specific corpus of newspaper articles has been gathered from a selection of English-language broadsheets dating from 2010 to 2017, to coincide with UNFCCC negotiations in Cancun, Paris and Marrakesh. Particular attention will be placed on whether any significant discursive shifts may be identified in newspaper discourse over the periods concerned to coincide with a change in focus from 'climate refugees' to migration as adaptation.

Anna Franca Plastina, University of Calabria, Italy

### **Changing discourses of climate change: Comparing mediated meanings of social-ecological resilience**

Environmental discourses are increasingly promoting the adaptive and transformative capacities characterizing social-ecological resilience to strategically deal with the dangerous impacts of anthropogenic climate change. This paper considers social-ecological resilience as a useful frame to investigate the linguistic features that instantiate public environmental discourses mediating meanings of climate change as social-ecological *memory* springing from local knowledge and management practices, and as social-ecological *novelty* emerging from its anthropogenic dynamics. Following the current demand to expand discourse studies on climate change beyond the Anglo-American sphere, the research compares discourses of climate change contextualised in the Global North and South. The twofold aim is to investigate how new meanings of climate change are construed in terms of decentralisation and empowerment, and to seek how climate change is framed as social-ecological resilience cross-culturally. Drawing on the notions of critique, ideology and power conceptualized by the Discourse-Historical Approach, a micro analysis is first conducted to unpack the discursive strategies and linguistic realisations used by the US environmentalist Al Gore and the Indian activist Vandana Shiva in selected online discourses. Through Shanahan's model of framings of climate change, the analysis further offers insights into the ways in which resilience is construed as behavioural shifts and cultural change.

Hermine Penz, University of Graz, Austria

### **Communicating climate change: How to touch a cord with people and promote action**

Climate science has clearly established human activity as the major cause of global warming or climate change. The successive reports of the Intergovernmental Panel on Climate Change (IPCC) have also provided future scenarios of the detrimental effect of rising temperatures for the years to come. Despite a 97% agreement among climate scientists, the voices of climate deniers are still given more than ample space in the media. What is more, the urgency of the problem and the importance of taking action are difficult to communicate to the public.

This paper analyses the communication strategies employed by climate scientists, climate deniers and climate activists in order to identify similarities and differences in their strategies. The final aim is evaluate suggestions for more successful environmental communication and to draw some conclusions about how climate change could be communicated more effectively to the general public to promote action.

The data are media reports in British and US media, IPCC reports and English language websites of climate activists. The data are analysed by means of qualitative (eco)critical discourse analysis.

Angela Zottola, University of Naples Federico II, Italy  
Claudio de Majo, Ludwig-Maximilians-Universität München, Germany

### **The Anthropocene: Genesis and popularization in the press**

The term *Anthropocene* first appeared in the early 2000s when scientist Paul Crutzen attempted to define the effects of human societies on the environment. Since then, it has become an increasingly widespread, but also controversial word in the scientific community. As environmental discourses increasingly permeate our lives, it has trespassed the borders of scholarly traditions, becoming acknowledged in popular culture.

Bearing in mind the pivotal role the press has in the popularization, dissemination and consequent understanding of given topics, this contribution aims at investigating the representation of the notion of *Anthropocene* provided by the press in the USA, UK, and Australia, highlighting different stances and ideas related to this concept.

In the framework of Environmental Humanities and Critical Discourse Analysis, this contribution will make use of Corpus Linguistics tools in order to analyze three corpora of newspaper articles collected from the three countries starting from 2002 – year in which this term was first employed in a scientific paper, to the present day, critically investigating the way the press' representation influences our understanding of *Anthropocene*.

Małgorzata Sokół, University of Szczecin, Poland

### **Interdiscursive (co-)construction of lay people's ecological voices on YouTube**

Being a user-generated platform negotiated by "amateur participants", YouTube gives an opportunity to ordinary, non-expert people to express their engagement in ecological topics. YouTubers, through lifestyle channels they run, and their subscribers, through comments they contribute, co-construct stories that popularise a sustainable, eco-friendly lifestyle. Such communication of ecology-related information necessarily raises the questions of trust and credibility.

Addressing the complexity of participation dynamics on YouTube (Burgess and Green 2009) and drawing on Bhatia's framework of Critical Genre Analysis (2017), this paper will investigate the interdiscursive strategies that YouTubers and their subscribers use to construct their expertise and credibility in relation to the ecological issues they advocate or challenge. The study will focus on the popular lifestyle channels run by adolescent YouTubers, for instance, promoting veganism or zero-waste living. The aim of qualitative analysis of the videos and the accompanying comment threads will be to explore the interplay of cross-generic conventions that adolescent YouTubers and their subscribers use to manage their amateur expertise. Their hybrid talk mixes ecological discourse and personal expression, scientific data and colloquial talk, instructional and promotional discourses. In this way, YouTube users exploit the affordances of the medium to perform ecological activism, aiming to show that an individual has the power to positively influence the environment.

Daniela Francesca Viridis, University of Cagliari, Italy

### **Environmental issues in the Victorian Era: An ecolinguistic examination of metaphor use in J. Ruskin's *The Storm-Cloud of the Nineteenth Century* (1884)**

One of the last works by the Victorian social theorist and art critic John Ruskin is the environmentally aware *The Storm-Cloud of the Nineteenth Century* (1884). The text voices its author's concerns about long-term ecological damage and analyses the harmful effects of industrialisation and atmospheric pollution on the climate and the earth as a whole; therefore, it has been considered to be an early instance of the contemporary worries over environmental protection. In this paper, I will firstly search for the metaphors which were defined by Stibbe (2015: 63-82) as being of direct relevance to ecolinguistics; he actually identified metaphor as one of the eight forms taken by the 'stories-we-live-by', or the shared cognitive structures across our culture. Secondly, in order to finish off my scrutiny, I will also detect and analyse the metaphors catalogued in *Master Metaphor List* (Lakoff et al. 1991) and in *Metalude* (Goatly & LLE Project 2002-2005). In accordance with the theoretical framework and methodology of ecolinguistics, my main research purposes are: 1. To evaluate the lectures according to an ecosophy, or a normative ecological philosophy; 2. To assess positively the patterns of metaphor use in the text supporting the protection of the natural world.

Katarzyna Molek-Kozakowska, University of Opole, Poland

### **Multimodality and rhetoric in environmental charity appeals**

This presentation shows how discursive constructions of legitimacy and identification are enacted rhetorically and multimodally with respect to environment-oriented causes, such as landscape or species restoration projects, that might actually clash with human economic priorities. Drawing on recent models of social trust and assuming the rhetorical nature of legitimacy and identification, I explore how environmental charity organizations represent their conservation efforts, reproduce sustainability discourses and advocate self-regulation practices. The study uses a sample of recently posted mission statements and donation appeals of six prominent environmental charities in the UK (according to [www.charitychoice.co.uk](http://www.charitychoice.co.uk)). Through keyness and concordance analysis, I identify textual strategies that rely on specific positionings of the prospective donor as the beneficiary of environment-oriented actions. I also analyse photographic affordances that align the aims of the organization with the social imaginaries and emotional dispositions of the donors constructed as a community of "people who care about the environment."

Lucia Abbamonte, University of Campania – Luigi Vanvitelli, Italy

Flavia Cavaliere, University of Naples Federico II, Italy

### **The 'sustainable' languages of Greenpeace – a multimodal investigation**

Ecological issues are shaping narratives in virtually every discourse domain including news media, advertising, story-telling, social platforms, etc., a case in point being manifestoes of pro-environment organizations, such as Greenpeace. A global independent campaigning organization, Gp utilizes peaceful protest and media-savvy communication to expose environmental threats, thus raising the level of public awareness, with the declared aim 'to make the world a better place.' Rooted in social justice principles, Gp policies condemn the systems of power that are insensitive to environmental threats/needs of vulnerable communities. Critics consider such policies too radical, to the point of disregarding scientific data and practical necessities.

From a MCDA perspective this study aims to investigate aspects of Gp's campaigns, especially the online videos which present Gp's protest activities against the background of their history of interventions to change the world. Such approach, enlightened by notions from both ecolinguistics (Stibbe 2016) and positive discourse analysis (Bartlett 2012, Martin 2004), appeared suitable to decode the language(s) of those videos, which are ultimately meant to engage new volunteers and donors. Affinities with the languages of advertising are discernible, i.e. themes proven to appeal to the audience, including wonderful natural setting, and the modalities of the visual composition of the images (Chandler 2016), as our analysis shows, also accounting for the socio-cultural implications of Gp's pro-active communication.

Douglas Mark Ponton, University of Catania, Italy

### **Closeness and ecology in post-industrial narratives**

Late industrialism produces narratives in which ideological/axiological attitudes engage with one another, with effects at the level of language and culture (neologisms and new idioms, new or revived metaphors) which must be of interest for linguistics (Bell 2005). This paper explores narratives

of contact between the modernist discourse of industrial development and emergent, eco-friendly discourses, and attempts also to recover (or discover) the perspectives of non-human social actors (Roffe and Stark 2015; Stibbe 2015).

On the south-east coast of Sicily are natural zones that thrive, close to one of the largest petro-chemical hubs in Europe. For example, in the Priolo Salt pans reserve, near the historical baroque town of Siracusa, it is possible to observe, in a sort of microcosm, processes of industrial recovery/redevelopment, side by side with environmental discourses attempting to negotiate living spaces for a particularly post-modern type of ecosystem. Narratives of visitors, birdwatchers and workers in the area are collected and analysed, with a focus on the discursive construction of proximity (Cap 2013), in order to explore the representation of these landscapes, caught between a semi-mythical past and industrial/post-industrial futures, as well as the complexities of human social organisation and the apparent simplicity of the natural world.

Reinhard Heuberger, University of Innsbruck, Austria

### **Human-centered language patterns and possible alternatives**

Human perception and actions are to a certain extent conditioned by language, as linguistic devices such as grammar, vocabulary and discourse can reinforce our views about sameness, difference or importance. This belief in the interdependency of language and world necessarily leads to a critique of language, and eco-linguists have long been trying to expose the underlying biases. Amongst the most important biases is arguably anthropocentrism, a philosophical view which categorizes nature primarily from the viewpoint of its usefulness to humans. Anthropocentrism regards nature merely as an instrument, rather than ascribing any intrinsic value to it. Anthropocentrism is thus highly debatable from an ethical perspective and its consequences are problematic from an environmental point of view.

It has repeatedly been proposed to find linguistic alternatives for anthropocentric language structures. This paper attempts to analyse the prospects and limitations of such an endeavour, bearing in mind the excesses of the political correctness campaign which had also attempted to advance equality through language. After a discussion of the various manifestations of anthropocentrism in present-day English, this paper scrutinizes the most promising attempts to create a greater awareness of the power of language and suggests alternatives to current usage.

Cecile Bianchi, Aix-Marseille University, France

### **Storytelling in environmental discourse: Identifying patterns leading towards the specialisation of language**

The present paper intends to compare narrative structures in a corpus of contemporary books (1960-2015) on environmental awareness in order to define the language of environmental awareness as a specialised variety of English. Based on a corpus of six influential environmental books aimed at raising awareness among the public, the paper shows how authors aim at telling their readers the true story about the environment, be they sceptics or environmentalists. Considering that narratives are fundamental in human communication, I propose to study them in such important communication as environmental discourse. The corpus is essentially argumentative, but includes recurring narrative features such as plot-lines and actors attribution. With reference to J-M Adam's typology of discourse (1992), the paper highlights the use of an overarching narrative to justify the proposals laid out in each book. The paper analyses the different macro-components to see whether they are prototypical or to what extent they vary, and if they may constitute a feature of specialised discourse on environmental awareness.

S02 – Seminar cancelled

### **S03 Specialised Discourse: Wherefrom and Whereto?**

Convenors:

Room N51 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30

Olga Dontcheva-Navrátilová, Masaryk University, Brno, Czech Republic

Maria Freddi, University of Pavia, Italy

Specialised discourse is shaped by the discursive practices of professional discourse communities which share a culturally defined kind of specialised group knowledge (Van Dijk 2014, Gotti 2008). The aim of this seminar is to explore the generic structure, rhetorical conventions and linguistic practices of various specialised discourses, such as academic, technical, legal, as well as the emergence of new forms and conventions under the influence of the use of English as the international language of professional communication and the spread of new communication technologies. This seminar welcomes papers which address these issues from the perspectives of corpus and discourse analysis and intercultural rhetoric.

Matthias Hofmann, Chemnitz University of Technology, Chemnitz, Germany

### **Protest American English Influence or protest against it? Changing Prepositions in Nigerian Twitter English**

Along with other official languages, (British) English in Nigeria is used mainly within government, which characterizes its usage as specialized discourse, although further sub-level discourses exist – arguably differentiated on a lexical level only. According to Alo & Mesthrie (2008), Nigerian English (NigE) becomes increasingly more influenced by American English (AmE), due to contact with American-trained professionals among other factors (cf. Gut 2008, Jowitt 1991).

With its foundation in 2006, Twitter is a new communication technology that may influence linguistic choices. The question I attempt to answer is whether Twitter influences NigE such that the British English (BrE) heritage of the country is contested by AmE influence.

In this paper, I focus on the usage of prepositions and orthographic realizations of lemmata ending in *-o(u)r*, which can be categorized as BrE and AmE origin, respectively, in a NigE Twitter Corpus compiled in 2016 (12 mill. words). These features' frequencies are contrasted with those of the Nigerian sub-corpus of GloWbE (Davies 2013). Results from chi-squared tests suggest that AmE prepositions increasingly enter NigE Twitter discourse. Differences in spelling are not statistically significant, except for the lemmata *favour* vs. *favor* ( $\chi^2 = 4.19$ ;  $df = 1$ ;  $p_{\text{two-tailed}} = 0.12$ ).

Magdalena Szczyrbak, Jagiellonian University, Kraków, Poland

### **Verbal patterns in trial discourse: The case of *I think***

Comment clauses (or parentheticals) with cognitive verbs are an interesting linguistic phenomenon whose frequency in spoken interaction is high. As revealed by recent corpus-based studies (e.g. Van Bogaert 2006; Brinton 2008; Kaltenböck 2013), their patterns of use have been continually

changing, which is well illustrated by the most central of all comment clauses, i.e. *I think*, and its epistemic meaning giving way to new pragmatic functions. Given the above, this CADS-informed (Partington et al. 2013) study examines the use of *I think* in two high-profile trials: a British libel trial and an American murder trial. The aim of the analysis is twofold: 1/ to compare the frequencies and distribution of *I think* and some of its variant forms in the two trials and 2/ to determine the discourse functions of the individual patterns and their role in marking epistemic stance. Also, the findings obtained in the study will be compared with Kalteneböck's (2013) results documenting uses of *I think* and other comment clauses in diachronic spoken data across several corpora. This comparison is expected to show which of the recent trends identified in non-specialist settings are reflected in the patterns found in the courtroom data as well.

Radek Vogel, Masaryk University, Brno, Czech Republic

### **Credibility-boosting devices in corporate annual reports**

Apart from their informative and representative functions, annual reports of companies and institutions aim at enhancing the organisations' image and credibility. According to the theory of communicative action formulated by Habermas (1984), credibility is based on meeting four validity claims, namely truth, sincerity, appropriateness and understandability. Credibility as such can be boosted by presenting or proving two major components, expertise and trust. A short genre incorporated in company annual reports, letters from executives (Letter from a CEO, Chairman's statement, Chair's Message, Letter to Shareholders, etc.) represent texts which attempt to persuade target readers about a competent management, strong visions, positive current situation and optimistic outlook. Combining the more subjective focus on trustworthiness and a more objectively based provision of credentials and achievements quoted to prove expertise, these letters in annual reports aim to persuade readers rather implicitly than explicitly, by establishing contact through direct address, personal endorsement, involvement and even cordiality. The paper analyses "executive letters" in the business documents subcorpus of the *Corpus of English and Czech Specialised Discourses* (CECSD 2017), with special emphasis on the selected verbs and nouns. The principal persuasive strategies identified in this genre contribute to a more public and interactive character of the otherwise relatively private and specialised discourse.

The author wishes to acknowledge the support of the Czech Science Foundation, grant project 17-16195S "Persuasion Across Czech and English Specialised Discourses".

Renata Povolná, Masaryk University, Brno, Czech Republic

### **Cross-cultural variation in the expression of directives as important persuasive strategies in the genre of technical manuals**

The contribution provides a contrastive analysis of directives as linguistic realizations of persuasion in technical communication represented here by technical manuals. The aim is to identify differences and similarities between the ways persuasion is expressed in this type of specialized discourse in English and Czech. The data comprise manuals to various technical devices, such as TV sets, monitors, cameras, mobile phones, freezers and microwaves, and amounts to about 300,000 words. This specialized corpus (20 manuals in English and 20 in Czech) enables the comparison of the ways in which technical communicators express persuasion. The analysis, which is conducted from the perspectives of corpus analysis and discourse analysis, focuses on the ways in which the persuasive power can be expressed: 1. explicitly (i.e. using directives expressed by imperatives of full verbs, modals of obligation, necessity, prohibition, and predicative adjectives expressing the writer's judgement of the necessity or importance to perform an action) and 2. implicitly (i.e. using other language means than directives, such as conditional clauses, rhetorical questions). The findings are expected to be relevant and applicable in the education domain to provide instructions for technical writers to produce effective manuals since their quality, including the appropriate degree of persuasiveness, can influence prospective consumers of particular technical devices.

The author wishes to acknowledge the support of the Czech Science Foundation, grant project 17-16195S "Persuasion Across Czech and English Specialised Discourses".

Martin Adam, Masaryk University, Brno, Czech Republic

### **Pathos in Sermons: Employing Affect to Enhance Persuasion**

In comparison with other types of specialised persuasive discourse, the religious one is understood to be somewhat unique in the sense that it functionally employs all the three components of Aristotelian appeal, i.e. apart from logos and ethos also pathos, which is typically not "foregrounded in the so-called professional genres" (Halmari & Virtanen 2005: 5). Pathos is generally mediated via affect and emotions; in religious discourse it is, among other things, effectively reinforced by the intentional juxtaposition of the factual (serious theological content, intertextual references to credible sources) on the one hand, and the affective (both positive and negative emotions) on the other. It follows that a whole scale of emotions may undoubtedly be ignited in religious discourse in general, including compassion, excitement, sadness, fear, guilt, and the like; these serve to encourage the believers to strive for a godly life, to realise and accept spiritual truths, etc. The proposed corpus-based paper will examine the manifestation of pathos utilized in scripted sermons, focusing on how affect can foster their persuasive power. Scrutinizing both rhetorical conventions and language practices of sermons, the paper will demonstrate that owing to the employment of various shades of affect, the message conveyed is more personal, appealing and readily accessible to the audience. As a result, the desired persuasive impact – the quintessential goal of religious discourse – is thus enhanced.

The author wishes to acknowledge the support of the Czech Science Foundation, grant project 17-16195S "Persuasion Across Czech and English Specialised Discourses".

Maria Freddi, University of Pavia, Pavia, Italy

### **The changing rhetoric of science: knowledge dissemination through science blogs**

This paper presents a qualitative linguistic analysis of a small sample of science blogs, as new forms of science rhetoric (e.g. Miller and Shepherd 2004, Giltrow and Stein 2009, Luzon 2013, Mauranen 2013). The analysis identifies features of persuasion, interaction and audience participation which are common to other forms of scientific communication (e.g. the talk and the research article), but are affected by the digital medium and the specific affordances and functions of blogs (cf. Myers 2010, Hoffmann 2012, Hyland 2010, Mauranen 2013).

The sample is part of a larger corpus of science blogs compiled for quantitative analyses on a large scale (see Freddi and Lancioni submitted) and consists of six blogs taken from networks such as <http://www.fieldofscience.com>. The topics are identified as science-related by the blog authors themselves (science, technology and health) and the blogs still productive and all written by scientists rather than journalists. Findings are expected to contribute evidence for a conceptualisation of the typical features of science blogs when compared to other forms of science communication and to provide a better understanding of how the rhetoric of science is changing in light of web-mediated communication.

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”.

Jane Helen Johnson, University of Bologna, Italy

### **“And this is a really fundamental point”. Marking importance in office hours interactions in an EMI environment: a corpus-assisted study**

Lecturers in English as a Medium of Instruction can take no chances when ‘marking’ importance in their speech in order to avoid misunderstanding, given the different cultural and linguistic backgrounds of students attending international courses. The often weak English-language competence of NNS lecturers in an Italian university environment may even lead to ‘over marking’. Previous research into how important information is transmitted in both L1 and L2 EAP settings has focussed on discourse markers, lecture organisation, modality and other features. While most research in an EMI context has tended to focus on the lecture itself, much less has been done on office hours.

This study examines lecturers’ speech during office hour interactions in order to investigate importance marking as a type of evaluation. The different level of interaction between lectures and office hours, which involve face-to-face work, would suggest that EMI lecturers rely on different resources in this latter context to mark importance. This hypothesis is tested using a purpose-built corpus of selected transcribed recordings of office hours at the University of Bologna. Findings are compared with those from NS contexts (e.g. BASE; MICASE), as well as those from the Corpus of English as a Lingua Franca in Academic Settings (ELFA). Findings have practical applications for awareness-raising among both lecturers and students as regards appropriate linguistic strategies for marking importance.

Krystyna Warchał, Institute of English, University of Silesia

### **Tracing rhetorical change: Polish journal article introductions revisited**

This paper aims to trace some of the changes that have been taking place in recent years in Polish academic discourse and relate them to the conventions of English academic communication. More specifically, it examines introductions to Polish-language linguistics articles in terms of the presence and realisation of two of the rhetorical moves which are central to English article introductions: Establishing the Niche and Occupying the Niche (Swales, 1990). Previous studies by Duszak (1994) and Golebiowski (1998, 1999), based on data from the years 1975–1993, have shown that Polish authors tend to use different strategies of introducing their research than Anglophone writers and that these differences may be substantial enough to prevent direct comparisons using the same model of analysis. This paper reassesses the situation on the basis of three corpora of Polish article introductions representing three time frames: 1987–1991, 2001–2006 and 2015–2017, with a corpus of English-language journal article introductions from the years 2001–2006 used for reference. Preliminary results indicate that some changes in the introductory strategies have been taking place and that these changes may be evidence of the influence of English writing conventions, possibly resulting from the increased exposure to English texts and reflecting new preferences of the Polish academic audience.

Tereza Guziurová, University of Ostrava, Ostrava, Czech Republic

### **Discourse reflexivity in written academic ELF**

There is probably no doubt that English is the lingua franca of academia nowadays. Previous research has shown that one of the tendencies observed in academic ELF speech is enhanced explicitness (Mauranen 2012). One of the common manifestations of explicitation is discourse reflexivity (Mauranen 2017), making discourse organisation more visible and enhancing the clarity in the contexts where interlocutors do not share a common linguistic and/or cultural background. Drawing on these findings this paper aims to investigate reflexive phenomena in written academic ELF, namely in the SciELF corpus. The corpus consists of 150 research articles written by L2 users of English, which have not undergone professional proofreading by English native speakers. The paper focuses on one reflexive category, code glosses, which “supply additional information by rephrasing, explaining or elaborating what has been said” (Hyland 2005: 52). The findings are compared with Hyland’s analysis of code glosses in his corpora of published research articles (Hyland 2005). The results should indicate whether the tendency to enhanced explicitness is only shown in spoken ELF, or whether it is an integral part of written academic ELF as well. The results also show various functions of code glosses in research articles and the most favoured expressions by ELF speakers.

Olga Dontcheva-Navrátilová, Masaryk University, Brno, Czech Republic

### **Academic persuasion: Intercultural variation in stance and engagement in linguistics research articles**

In an academic context, the construal of persuasive discourse presupposes the use of rhetorical devices established in the discursive practice of a discourse community sharing a specific disciplinary and linguacultural background (Swales 1990). This contribution explores intercultural variation in persuasive strategies and linguistic manifestations of persuasion in a specialized corpus of English-medium linguistics research articles published in international and national linguistics journals by authors from two linguacultural backgrounds (Anglophone and Czech). Taking an intercultural rhetoric perspective (Connor 2004) and drawing on Hyland’s (2005) stance and engagement framework the contrastive analysis combines qualitative and quantitative methods to consider Anglophone and Czech authors’ preferences towards the use of specific types of stance markers (hedges, boosters, attitude markers and self-mentions), their frequency of use, functions and distribution across the rhetorical sections of research articles. The results indicate that the existing intercultural differences seem to be related to the epistemological and literacy traditions of the authors and the context of publication of the research articles, and that the English-medium texts by Czech scholars display hybridised forms resulting from the mixing of the Czech and Anglophone academic writing conventions. These findings may help NNS researchers and students opt for persuasive strategies appropriate for the target audience and context of publication.

The author wishes to acknowledge the support of the Czech Science Foundation, grant project 17-16195S “Persuasion Across Czech and English Specialised Discourses”.



## S04 The Language of Cyberbullying: Verbal aggression in Online Communication

Convenors:

Room 409 (1) Fri 17:30–19:30, (2) Sat 17:30–19:30

Isabel Ermida, University of Minho, Portugal  
Minna Palander-Collin, University of Helsinki, Finland

Today's massive use, and misuse, of the Internet has spread socially problematic behaviour to the virtual world. Attitudes of intolerance and prejudice, together with disguised or outspoken forms of hate speech, as well as other aggressive phenomena, such as bullying, stalking and trolling, form a spectrum of hostility that asks for linguistic examination. This seminar aims to analyse the linguistic forms and the discursive strategies of what can be generally regarded as persecution and segregation in computer-mediated communication. It invites approaches to a variety of linguistic indicators, not only at the lexical-semantic, stylistic and rhetorical levels, but also (inter)actionally and pragmatically, including instances of conflict talk, disagreement and offense. In particular, it welcomes insight into the sociolinguistic variables in which the topic finds transversal expression, such as age, gender, ethnicity, nationality and, more broadly, identity (be it sexual, social or religious), as voiced in various electronic discussion forums.

Elsa Freitas, Universidade Fernando Pessoa, Portugal

### **(De)constructing the Kardashians: an analysis of aggressive forms of humour found in online comments on celebrity-related news**

The Kardashian clan and their behavior have been news fodder for many years due to their celebrity status. Whenever news about them is published, contradictory online comments inevitably follow: there are those who genuinely seem to like them and earnestly express their support, as opposed to those who are very vocal in their criticism. The latter often use humour to express disapproval, instead of open aggression or blunt insults, which could indicate that they feel that (1) the Kardashians are not worth the trouble of getting angry about, or, conversely, (2) that they are, in a disguised manner, adding insult to injury by humiliating the clan and their supporters even further with humorous forms they will not be able to grasp. With the use of discourse analysis and by applying different theories of humour, this paper elaborates on diverse ways of poking fun or deflecting aggression detected in readers' comments on the Kardashians' lives that make up the news in tabloids, to ascertain how the use of humour by these conflicting voices contributes to the shaping of feelings of prejudice, on the one hand, or expressions of support, on the other, towards what is, basically, the same set of events.

Liisi Laineste, Estonian Literary Museum, Estonia

### **Humour and aggression in social media**

Since the onset of the digital era, Internet has provided a battle ground of discussions about the right to joke about anything, revealing the thin line between humour and aggression. Such instances of moral outrage play a significant role in defining humour in the context of globalisation. This study examines online humour controversies to show how they spark off, spread and finally extinguish. The paper will follow closely Estonian online discussions about the 2015 migration crisis in Europe. In particular, the focus will be on the incident that triggered much public reverberation, namely the comic New Year's Eve programme Tujurikkuja ('Mood Spoiler'), where a parodic take on the refugee crisis was achieved by pairing a patriotic song from 1990s with sharp criticism against xenophobic ideas in the present-day Estonian society. This triggered new parodies and (re)definitions of humour, leading to verbal attack and distancing between different viewpoints. The study draws conclusions from the news comments on social media and other online reactions to describe how such fora simultaneously communicate humour and aggression. The results suggest that viewpoints become even more polarised in the discussion and narratives of cultural trauma find support even in moderated, censored and non-anonymous settings.

Ivan Stamenković, University of Niš, Serbia

### **The Functions of Expletives in Facebook CMC**

This paper uses a combination of quantitative and qualitative methods to discuss the (im)politeness of swear words, the primary aim being to describe their characteristics and functions in computer-mediated communication (CMC) in the form of comments on posts in the Facebook group "Squatting Slavs in Tracksuits", which is viewed as a community of practice with specific norms (Holmes & Meyerhoff 1999; Nishimura 2003). The research is performed by drawing on recent approaches to (im)politeness and uses a combination of a first and second order approach (Dyrel 2012), drawing on intention-based (im)politeness (Culpeper et al. 2003) and relational work (Locher and Watts 2005). The hypothesis is that swear words are not inherently impolite, but are able to display impoliteness (functioning as a means of aggression, power building or abuse), or politeness (by promoting solidarity, establishing common ground and exciting a humorous effect). The partial anonymity of the comment authors seems to hinder the swearing habits of the members, but the swear word number and functions differ in accordance with the type of post and the number of comments is not sufficient for any definite conclusions. Nevertheless, several characteristics of expletives seem to pertain to the discourse of an e-community of practice.

Simona Ignat, Trinity College, University of Dublin, Ireland

### **Definition and taxonomy of flaming on Social Media platforms**

Communication in cyberspace has become an essential part of our daily routine. Statistically, the phenomenon of linguistic cybercrime is developing simultaneously with it. My research is focused on samples of texts available on Social Media platforms for public access, texts which could be included in the category of cyber threat – flaming.

My research will cover a clarification of the concept of flaming *hic et nunc*, a summary of the term using a linguistic diachronic criterion, and a taxonomy of flaming, based on identified categories. The quantitative statistical for taxonomy will be based on 100 samples of texts collected from Social Media Platforms, starting in 2013 onwards, having 100-200 words, covering various topics, quoted in Annex. The invariables of my project will be the group target (all over 18 years of age) and the language (English).

The object of this research is exclusively the lexicon. This article is a scholarly approach issued by the necessity of creating a solid and well-defined terminology essential for a research of Corpus Linguistics of cyber space lexicon, particularly on Social Media platforms. Unfortunately, the



definitions covered by dictionaries leave behind previous meanings considered outdated, but very active though nowadays. Flaming is one of them. Knowing more about the swearing and insulting lexicon means to be able to keep the threat under control before it's "flaming" too hot.

Renata Bočková, Charles University, Prague, Czech Republic

### **The Use of Punctuation, Emoji and Emoticons in YouTube Abusive Comments on LGBT Videos**

The presented research attempts to contribute to the study of nonverbal devices used in computer-mediated communication. It aims to describe their role in abusive comments on YouTube videos with LGBT content and the extent to which their use differs in respectful and hateful comments on such videos. Based mainly on a pragmatic approach, it explores the uses of punctuation, and emoticons. The data for this research were derived from conversations on selected most-viewed LGBT YouTube videos. The analysis concentrates not only on the pragmatic meaning of nonverbal devices in insulting comments, but also on a comparison of their frequency of occurrence in both respectful and insulting comments. The pilot study shows that in these conversations respectful comments include emoji much more often than abusive comments, which in contrast include a high number of capitalized letters and exclamation marks/multiple exclamation. These results thus suggest that there is difference not only in pragmatic meaning of the individual symbols, but also in the frequency of their use.

Fabio Carrella, University for Foreigners Perugia, Italy

### **Like, Share, Hate: Interpreting Users' Reactions to Populist Aggressive Discourse**

Most of the literature analyses aggressive behaviour of common people in specific settings (Williams & Skoric, 2005; Assunção, 2016; Guberman et al., 2016). Nonetheless, it is also interesting to focus on abusive phenomena of individuals having higher social status, such as politicians. Among these, populists often use offensive language to appeal to their electorate (Albertazzi & McDonnell, 2008; Winberg, 2017).

This study examines the language of two Italian populist leaders on Facebook, Luigi Di Maio (Five Stars Movement) and Matteo Salvini (Northern League), together with two control politicians, Matteo Renzi (Democratic Party) and Silvio Berlusconi (Forza Italia). The idea is to observe discursive differences among the two groups, and to investigate the correlation between abusive language and users' interactions with the messages. The methodology combines part of the Appraisal framework (Martin & White, 2005) with other linguistic categories suggested by the literature (D'Errico, Poggi & Corriero, 2014) such as insults or incitations.

Results are expected to show a positive relationship between the presence of verbal aggressive features and the number of reactions, comments and shares of the message. However, it would also be interesting to obtain opposite outcomes and to observe abusive language effect on establishment politicians' online communication.

Rita Faria, Catholic University of Lisbon, Portugal

### **"People like yourself are frightening" – online address in English and in Portuguese**

The aim of this paper is to examine instances of relational work (Locher & Watts 2005) in English and in European Portuguese in computer-mediated platforms, namely publicly-available commentaries left on Portuguese and English online newspapers in response to articles pertaining to the European Union. The paper focuses specifically on addressivity, posited by Werry (1996) as a means to indicate the addressee or to draw the latter's attention – something which needs to be prominently flagged by linguistic markers in online communication. Online communities, where in principle social relationships are conducted anonymously, are the perfect *locus* to examine how language is negotiated in order to conduct relational work with others.

By focusing on addressivity and on the resources participants use to address each other, thus marking the tone of the social relationship they wish to establish, the paper will examine contrastive linguistic resources in English and in Portuguese and will aim to a) establish how linguistic address (and consequently im/politeness) is pivotal to negotiate and establish social relationships online; b) establish the pragmalinguistic differences between online addressivity and social relations in English and in European Portuguese.

## **S05 Language and Crime**

Convenors:

Room 410 Sat 10:30–12:30

John Douthwaite, University of Genoa, Italy

Ulrike Tabbert, University of Huddersfield, United Kingdom

Our seminar aims to offer researchers interested in (re)presentations of crime in fiction and non-fiction, as well as crime and criminal justice system-related language the opportunity to communicate current research and debate concepts and ideas. Topics can include but are not limited to multimodality in crime reports and adaptations, pragmatics in crime narratives and criminal justice system reports, critical discourse analysis / critical stylistics of crime news or point of view and mind style in crime fiction.

Ulrike Tabbert, University of Huddersfield, United Kingdom

### **Using Stylistics in forensic authorship identification/attribution**

This paper is intended as a plea for an extension of the forensic linguistic toolkit to make authorship identification or attribution results more reliable, at least in relation to German jurisdiction.

When linguists act as expert witnesses in a criminal investigation or in court in Germany, their testimonials are mainly concerned with an analysis of mistakes made in the target text, a classification of these mistakes and an identification of mistake patterns relating to grammar, spelling, syntax, word choice etc. Based on a theory of idiolect (Coulthard et al. 2017), language patterns in a person's writings should not merely be detected in relation to mistakes and errors but could be detected by applying the stylistic toolkit.

By stylistically analysing a threat letter that was sent to a major of a German town, I will show how a mistake and error analysis can be complemented by a thorough stylistic analysis, in this case by also considering transitivity patterns, metaphor themes and their source domains, and politeness strategies, to name but a few.

Such analysis proves that the author's poor written language performance as could already be concluded from the many obvious spelling and grammatical mistakes in the letter does not necessarily find support in results from analysing those other, aforementioned language structures. For

example, the use of rhetorical features, of a quite innovative metaphor and the correct use of Konjunktiv II (subjunctive) lead to more nuanced conclusions.

Jiřina Popelíková, Charles University, Prague, Czech Republic

Veronika Volná, Charles University, Prague, Czech Republic

### **Legal Doublets in the Old Bailey Corpus**

One of the defining features of English legal discourse is the extensive use of doublets, or phrases consisting of two synonyms in a coordinating construction. Historically, this peculiarity is partly rooted in the Anglo-Saxon alliterative tradition, which yielded doublets such as *aid and abet*, and partly in the coexistence of English and French in medieval legal language, bringing doublets such as *break and enter*, or *goods and chattels*. Such doublets, in some cases even triplets, can be found among verbs, nouns, adjectives, adverbs and prepositions alike.

This corpus-based study offers a probe into the character and usage of legal doublets as they appear in the Old Bailey Corpus, covering the period between 1720 and 1913. The most frequently occurring legal doublets are examined in terms of the contexts in which they appear and the degree of variation which they display, e.g. the recurrent doublet *kill and murder* also appears in variations such as *kill and slay* and even *kill and shoot*. The individual components of selected doublets are also studied separately and compared in terms of their collocations and colligations. The aim of the study is to offer a deeper understanding of the workings of legal doublets and triplets from a historical viewpoint.

Azianura Hani Shaari, Universiti Kebangsaan Malaysia, Malaysia

### **Online Romance Scam in Malaysia: A Content Analysis of Actual Online Conversations between Scammers and Victims**

The study of online romance scam is still at its infancy in Malaysia, despite the increase in the number of reported cases in this country. This research primarily aims to build a framework of deceptive language used in the online romance scam in Malaysia through a comprehensive linguistic analysis of actual online conversations between scammers and victims. The empirical investigation of this research focuses on the language strategies used by scammers as *modus operandi* in deceiving their targets. With the help of the Malaysian Police Department, a database of romance scam cases was gathered and established. From the database, 50 sets of online communication between scammers and 30 Malaysian victims were selected and analyzed using content analysis. One of the aspects involved in the analysis of data was scammers' linguistic styles and patterns in manipulating their targets and this was executed using Brown and Levinson Politeness Model as well as Whitty's Scammers Persuasive Techniques Model. The findings indicate a standard linguistic pattern and style of conversation used by online scammers in persuading and deceiving their victims.

Jitka Vlčková, Masaryk University, Brno, Czech Republic

### **Concept of Crime and Politeness in Cross-cultural Communication in Australian Courtrooms**

This paper is going to discuss the different understanding of crime and application of politeness norms that lead to conflicts between individualistic (i.e. Western) and collectivist (Eastern and Indigenous) cultures in Courtrooms. Though the paper will consider the Australian environment, the experience may be similar in any part of the world where the two cultural types come into interaction. The problem arises when the judges from one cultural type are not familiar with the ways of communication current in the other type: then misunderstanding and miscommunication are inevitable, since it is generally known that face-threatening acts impair successful communication.

Apart from the different norms of interaction – it is sometimes the very concept of crime which brings indigenous people to Court. Indigenous people in Australia have their own, often only tribal, laws that stand above the country laws, i.e. they may perform acts that are correct in their tribe but taken as crime by the Australian country legislation (e.g. murder).

## **S06 Exploring Rhetorical Aspects and Strategies in Specialised Discourse**

Convenors:

Room S117 (1) Thu 15:00–17:00, (2) Thu 17:30–19:30

Catherine Resche, Paris 2 University / CeLiSo Paris 4 Sorbonne, France

Caroline Peynaud, Grenoble-Alpes University, France

Alessandra Molino, University of Turin, Italy

Among the various perspectives adopted by researchers to investigate specialised discourse – whether institutional, professional, disciplinary or academic – one particular aspect seems to have been somewhat neglected until now, namely the place and functions of rhetorical strategies. In this seminar, we wish to focus on this specific aspect by inviting researchers to explore how authority is built (ethos), what means are used to convince, reassure, inspire or influence an audience (logos, pathos, framing, worldview), how rhetorical choices depend on and reflect the constraints, conventions and goals of specific communities, and how the latter use them to adapt to different situations, and meet the expectations of a given public.

Jana Kozubíková Šandová, University of South Bohemia in České Budějovice, Czech Republic

### **Rhetorical Strategies in English and Czech Academic Texts. A Contrastive Study.**

Academic authors employ various language means in order to construct and disseminate knowledge, to sound persuasive, to undergird their arguments, but also to seek agreement within the academic community. The aim of this paper is to analyse rhetorical strategies used by authors of Linguistics research articles (RAs) and research theses (RTs). These strategies are assumed to vary in both academic genres since the position of their writers within the academic community differs. Even though authors of RAs have to meet reviewers' requirements in order for their article to be published, so their relative position may be lower than that of the reviewers', authors of RAs may have the same "absolute status" as the reviewers and may be just as expert in a particular field. In contrast, the status of research students is lower than that of their evaluators both in relative and absolute terms. Even though students may gain some learned authority in presenting an original contribution, their assessors command both learned and institutional authority, hence their higher status. Apart from comparing rhetorical strategies used in RAs and RTs, the paper focuses on cross-cultural differences between English and Czech, aiming to find out any variation across these two academic writing cultures.

Olga I. Oparina, Lomonosov Moscow State University, Russia

### **“Chatty Style”. Communication Strategy in Written Academic Discourse**

The development of humanity depends on the amount of knowledge gained, interpreted, accumulated and applied. Knowledge can be acquired either empirically (through experience, observation, and skills) or theoretically (by acquiring secondary knowledge processed by others). Theoretical knowledge acquisition is influenced by particular authors, with their personal, cultural, social backgrounds, and by the specific community and time period to which they refer. Considering the theory and concept of language personality (particularly professional language personality) understood as a complex conceptual content studied within the framework of a particular individual and his writings, the texts of Ch. R. Darwin are examined from a contrastive perspective: individual style and strategy of knowledge presentation vs. standard ones. Ch. Darwin’s texts are chosen because of the scientist’s popularity and the great impact he had on a given worldview. His “chatty style”, which supports his rhetoric, made his ideas attractive, and easy to perceive, interpret, and understand. The presentation highlights and illustrates the main rhetorical features of his communicative strategy. In the concluding remarks, his model of knowledge presentation – and its influence on Russian Academic discourse – are discussed.

Geneviève Bordet, Université Paris Diderot Paris Sorbonne Cité, CLILLAC-ARP, France

### **Authorial credibility and encapsulating “this”: forging an academic voice.**

While coherence and objectivity are considered core values of scientific communication, genre analysis studies have highlighted that the scientist must not only offer new knowledge but also convince his/her community of its relevance. This persuasive function requires the ability to demonstrate credibility and authority, hence the focus set on stance building and the various lexicogrammatical devices this is based on. As shown by recent studies, a case in point is the use of anaphoric “this” followed by a labeling noun. Far beyond ensuring textual coherence, this device contributes to building authority in a specific field. This study focuses on the encapsulating function of the determiner “this” as in “this problem” or “this gap”, where the term determined by “this” does not refer to a previous occurrence of the term, but recategorizes a textual segment. Based on a contrastive approach of ten abstracts in two disciplines and the corresponding research papers, a concordancer is used to study occurrences of encapsulating “this”. Their rhetorical functions are classified considering the genre and discipline’s specific communicative goals. Their impact on stance building is finally assessed at text and corpus level, comparing the impact of “encapsulating this” on stance building for each genre and discipline.

Mathilde Gaillard, Sorbonne University, CeLiSo, EA 7332, Paris, France

### **“Tools for action”: American think tanks’ policy briefs**

This paper focuses on a particular professional community – American think tanks. Their specificity lies in their common objective, that is to influence public policy decision-making by disseminating their expertise to various stakeholders. This paper aims to shed light on the rhetorical strategies used by think tank members in their discourse to convey their programmatic aim to policymakers while ensuring their credibility as experts. A corpus of policy briefs published by eight think tanks between 2013 and 2017 is analyzed. The following hypothesis is explored: the genre is characterized by a multi-layered set of rhetorical strategies which are representative of the milieu’s purposes and constraints. Results suggest that the argumentative structure of policy briefs is organized in such a way as to meet policymakers’ needs for quick and reusable expertise. The combined analysis of hedging and of the use of the deontic modal “should” in the genre shows how authors build their ethos as credible and concerned experts, thereby bolstering the strength of their recommendations. Finally, peripheral aspects such as branding and intertextual elements further suggest that policy briefs may also be envisaged as one of many “tools for action” in the think tank’s institutional rhetoric.

Caroline Peynaud, Université Grenoble-Alpes, Laboratoire GREMUTS, Grenoble, France

### **Persuading to act against climate change: the metaphors of climate as rhetorical devices in the British and US press.**

Neutrality has been one of the core values of the press since the end of the 19th century, when the expression of opinion became marginalized. However, it has been proved that media discourse on climate change is often marked by ideology, which may be expressed through the “framing” effect of metaphors. The main question addressed in this study is whether metaphors are used in the press to convey ideology in an implicit manner, so as to respect the specific conventions of the genre. In a corpus of articles taken from *the Daily Telegraph*, *the Guardian*, *the New York Times* and *USA Today* from 2014 to 2017, and from a 2015 specialized document, *Earth Negotiation Bulletins*, the metaphors related to climate change were analysed, with the help of the *WMatrix* software and its semantic domains tool. The purpose was to understand how metaphors were used by specialists and by journalists, and to what extent the place and date of publication of press articles influenced the way the metaphors were developed, with the aim of finding out whether metaphors could be considered as rhetorical devices, that is to say whether they intended to convince readers, and by what means they did so.

Catherine Resche, Paris 2 – Panthéon-Assas University / Sorbonne University, CeLiSo, EA 7332, France

### **A comparative approach to the pragma-rhetoric of research articles in economics, central bank reports, and CEO annual letters through the lens of Searle’s M(eaning)-intentions.**

Based on three different corpora of texts pertaining to easily-identifiable genres, this paper seeks to assess the differences and similarities in the goals, strategies – and efforts to reach their audiences – of such diverse authors as researchers in economics, central bank presidents, and CEOs. The theoretical frame that will serve as a basis for the comparative analysis borrows from genre as rhetoric, text as typified rhetorical action, discourse as conversation and rhetorical structure theory. The comparative analysis will consider the authors’ motivations for the different moves, and the balance between logical, emotional and ethical appeals to the audience. The use of hedges, metadiscourse, and other linguistic devices will also be monitored with a view to determining which rhetorical forms are privileged by each genre. The analysis seems to suggest that, beyond the surface specificity of each genre, common traits can be identified through the lens of performativity and M(eaning)-intentions as defined by Grice and Searle. Studying specialized discourse from the angle of intentionality can also yield precious information as to the social function of specialised communities and domains, and of their representatives.

## S07 Finite and Non-Finite Modes of Expression in Contemporary English

Convenors:

Room N21 Wed 16:00–18:00

Marcela Malá, Technical University of Liberec, Czech Republic

Wojciech Witkowski, University of Wrocław, Poland

Finite and non-finite clauses co-exist in the norm of English. Since they can express the same syntactic functions and can often be used interchangeably, the actual choice appears to be dependent on the speaker's/writer's preference. However, the variable use of finite and nonfinite clauses and their syntactic behavior seem to be far from random. Some researchers (Leech and Mair 2006) notice that non-finite forms become more prominent in discourse or that they undergo a systematic change in the choice of bare and to-infinitives (McEnery and Xiao 2005). Others show that non-finite and finite clauses differ with respect to their ability of becoming complements of matrix verbs (Rohdenburg 1995) or exhibit systematic differences in lexical subject realization in the history of English (Tanaka 2007). Accordingly, to provide further understanding of the behavior of finite and non-finite clauses, this seminar invites synchronically or diachronically oriented papers that examine: competition between finite and non-finite clauses; competition between different kinds of non-finite clauses among themselves; tendencies in contemporary English; possibilities of tracing any developmental trends.

Galina Gumovskaya, National research university Higher School of Economics, Moscow, Russia

### Infinitive versus Gerund

The history of the development of Infinitive and Gerund consists in continuous process of likening to Verb though they appeared in language as nominal units. Infinitive and Gerund convey a generalized idea of action, and the connection with the doer of action is supported only logically, but isn't expressed by formal means. Infinitive and Gerund have verbal and nominal features. Verbal features are manifested by the categories of tense and aspect, ability to accept a non-prepositional object and to be defined by adverbial modifiers. Nominal lines are manifested in their syntactic functions.

The main formal sign of Gerund is its ability to be used with prepositions. The main formal sign of Infinitive is particle *to*. Syntactically Infinitive gravitates to Verb, though keeps the properties of nonverbal parts of speech. The gerund, on the contrary, expands the positions of nonverbal parts of speech, but still gravitates to Verb. Nevertheless, Gerund has more properties of Noun, than Infinitive.

Since 2000, the frequency of use of Gerund has grown, and it is more frequently used in functions of adverbial modifiers, object and attribute. Infinitive tends to be more rarely used in functions of adverbial modifiers and subject, yielding these positions to Gerund.

Ljiljana Janković, University of Niš, Serbia

### Finite or Non-Finite?

This paper analyses the use of English finite and nonfinite clauses by the Serbian EFL university students. The goal is to examine the contexts and range of use of these structures, with a special focus on the English nonfinite clauses in their syntactic functions of complements and modifiers. The methods used are contrastive and empirical, together with description and classification. The starting premise is that the Serbian EFL university students use English finite clauses more frequently than the nonfinite ones. This premise is tested in the empirical research conducted with the Serbian tertiary-level EFL students. The corpus consisted of students' translations of the Serbian sentences from the questionnaire with finite clauses in the syntactic functions of complements and modifiers. The conclusions are: Serbian tertiary-level EFL students apply the avoidance strategy when using English nonfinite clauses, English and Serbian finite and nonfinite clauses overlap in their general syntactic functions but differ considerably regarding the number of individual syntactic functions, frequency of use and formal variety.

Jakob Lenardič, University of Ljubljana, Slovenia

Gašper Ilc, University of Ljubljana, Slovenia

### English Raising Predicates and (Non-)Finite Clauses. A Corpus Based Analysis of Appear, Seem, and Be Likely

This paper discusses clauses containing the raising predicates *appear*, *seem*, and *be likely* from the diachronic and synchronic perspectives by analysing the data from the Brown Family Corpus and the English Web Corpus 2015. Raising predicates appear in two sentence patterns: (i) with expletive subjects and extraposed/postponed finite clauses, or (ii) in raising constructions with infinitival clauses.

In contemporary English, there is a strong preference for the raising constructions across all registers (Biber, 1999: 732). Our diachronic data from the Brown Family Corpus (Table 1) show that this was also the case in the early and mid-20th century, and that an increase in the frequency of the raising construction is observed in the 2006 subcorpus. However, the diachronic difference is not as pronounced as for other structures allowing finite/non-finite variation (e.g., Leech et al., 2009; Malá, 2013).

| Brown Family |           | <i>appear</i> |     |               |     | <i>seem</i> |     |               |    | <i>be likely</i> |     |               |     |
|--------------|-----------|---------------|-----|---------------|-----|-------------|-----|---------------|----|------------------|-----|---------------|-----|
| Year         | N (words) | raising       |     | extraposition |     | raising     |     | extraposition |    | raising          |     | extraposition |     |
| 1931         | 1,002,879 | 135           | 83% | 27            | 17% | 353         | 92% | 29            | 8% | 95               | 93% | 7             | 7%  |
| 1961         | 1,942,151 | 210           | 83% | 42            | 17% | 752         | 91% | 71            | 9% | 222              | 86% | 35            | 14% |
| 2006         | 2,002,823 | 191           | 91% | 20            | 9%  | 534         | 93% | 43            | 7% | 275              | 88% | 38            | 12% |

Table 1: Raising vs Extraposition from the diachronic perspective

By discussing contemporary data from the English Web Corpus 2015, we show that the high frequency of the raising construction cannot be attributed mainly to discourse factors, as Biber (1999) suggests. Rather, structural features such as syntactic placement play a decisive role, where the raising variant is frequent in deeply-embedded positions. Also in contrast with Biber (1999), our data show that intervening prepositional phrases between *seem/appear* and *that* are infrequent, and therefore not a deciding factor for the extraposition variant.

Wojciech Witkowski, University of Wrocław, Poland

Paulina Witkowska, University of Wrocław, Poland

### **Agentivity of Polish Object Experiencer Verbs: Corpus Analysis of Non-Finite Clauses**

Eventive Object Experiencer (OE) verbs are known to exhibit non-agentive Mary's comment frightened John. and agentive Mary (purposely) frightened John. readings cross-linguistically, see Arad (1998), Verhoeven (2010), Bondaruk, Rozwadowska, Witkowski (2017), among others. As far as this feature is concerned, Grafmiller (2013) argues that eventive OE form a uniform class, however Darby (2016) argues for a division of OE verbs into those that are agentive and those that are non-agentive. One of the diagnostics, applied in the current analyses of eventive OE verbs, used to determine whether verbs select for an Agent argument is to test if these verbs can serve as

complements of control verbs, e.g. want, wish, order. In this talk, we will present the results of corpus based research of the agentive behavior of Polish eventive OE verbs. Distribution of eventive OE verbs in non-finite clauses was analyzed in terms of their co-occurrence with matrix verbs, which were classified as either supporting (control verbs, verbs of purpose) or disfavoring agentive interpretation (epistemic modals, future auxiliaries). Statistical analysis of the results showed that Polish eventive OE verbs form two distinct groups with respect to their frequency in occurring agentive and non-agentive readings. These results are in contrast to Grafmiller's uniform treatment of eventive OE verbs and support Darby's approach arguing for their internal division.

Marcela Malá, Technical University of Liberec, Czech Republic

### **Increasing Prominence of Non-Finite Clauses in Written English – a Corpus-Based Study**

This paper deals with the occurrences of some types of non-finite clauses in the tagged Brown/Frown and LOB/F-LOB corpora. It explores 1) the use of noun phrases followed by -ing participles, -ed participles and to- infinitives, 2) the use of -ing/-ed clauses with/without overt subordinators and 3) the occurrences of to-infinitive clauses. After the computer revealed sets of examples that corresponded to individual structural patterns, some manual post-processing was carried out. The aim was to find out whether the examples really fitted the structural patterns analysed. Even though there is an insignificant time difference between the Brown/Frown and LOB/F-LOB corpora – only 30 years – the findings show a considerable increase in the frequency of occurrence of the non-finite clauses. This escalation is demonstrated by hundreds of examples in the Frown and F-LOB corpora. The paper focuses on functional varieties of individual structural patterns. The findings also exhibit some differences between British and American English.

S08 – Seminar cancelled

### **S09 Further Advances in the Study of the Information Structure of Discourse**

Convenors:

Room N21 (1) Thu 10:30–12:30, (2) Thu 15:00–17:00

Libuše Dušková, Charles University, Prague, Czech Republic

Renáta Gregová, Pavol Jozef Šafárik University in Košice, Slovak Republic

The seminar presents current advances in the different approaches to and applications of the theory of information structure. The focus is on the multifarious aspects of information structure arising from its close relationship to the syntactic and textual levels, and to other linguistic disciplines. The topics address the informational aspect of discourse from the viewpoint of context, the theme-rheme / topic-focus structure of the sentence and their realization forms, the structure of larger textual units, and the role of intonation, especially in spoken discourse. Emerging novel aspects suggest further lines of research. Results are presented on the basis of written and spoken texts, making use of both monolingual and parallel bi-lingual or multilingual corpora.

Gabriela Brůhová, Charles University, Prague, Czech Republic

Markéta Malá, Charles University, Prague, Czech Republic

### **English presentative sentences with *have***

The paper analyses English presentative sentences with the verb *have*. The sentences with *have* can be viewed as an alternative to the „full presentative“ *there*-constructions (Lambrecht, 1994; Freeze, 1992), as they both contain “an indefinite noun phrase which could be said to present the addressee with new or unknown information” (Ebeling, 2000: 1), and their basic communicative function is identical, i.e. to introduce, or present, a new referent into discourse, cf. *We have a long trip ahead of us* vs. *There's a long trip ahead of us*. (Ebeling 2000: 1). In the presentative sentences, the verb *have* is “stripped of its possessive meaning and is actually semantically emptied in this sense” (Adam, 2013: 149).

The aim of the paper is to explore the potential of presentative sentences with *have* to constitute the Presentation Scale. *Have*-sentences are therefore studied primarily with respect to the semantic content of the verb, which “actuates the presentation semantics of the sentence” (Dušková, 2015: 260). The presentative sentences with *have* are described from syntactic-semantic and FSP points of view, drawing on Ebeling's classification of *have*-constructions (Ebeling 2000: 244-246). Special attention is paid to the semantics of both the subject (animate/inanimate) and the object (concrete/abstract noun).

Martin Adam, Masaryk University, Brno, Czech Republic

### **'Panic seized me': a transitive verb operating in presentation sentences**

In the framework of the theory of functional sentence perspective (Firbas 1992), sentences implement either presentation or quality scale. Even though a number of verbs, owing to their syntactic-semantic characteristics, tend to operate primarily in one of the scales, most verbs generally appear to be capable of acting within both the scales. In authentic communication, the sentence perspective is determined by various criteria: apart from the relative “weightiness” of the postverbal modification, it is especially the context-independence of the subject along with the presentational capacity of the verb that plays a crucial role. It is evident that in the case of transitive verbs (which are, by nature, largely qualitative), the key aspect is represented by their semantic affinity with the subject. The present, corpus-based paper sets out to explore the syntactic and semantic qualities of the transitive verb *seize*. Making use of two large corpora (viz. BNC and the English-Czech parallel corpus InterCorp), the proposed case study

will try to delimit under what conditions *seize* tends to operate in one of the two dynamic semantic scales respectively. Model sentences will be contrasted and discussed in terms of their presentational/qualitative features with special regard to the phenomenon of S-V semantic affinity.

Libuše Dušková, Charles University, Prague, Czech Republic

### **Information structure in parallel texts: a Czech-English view of translating problems**

This paper examines the relationship between lexical semantics of intransitive verbs affinitive with the subject and their potential for expressing presentative meaning. This research line has been suggested by the findings of previous research in which semantic affinity between the verb and the subject has been found to be a favourable factor in this respect. The article attempts to show that semantic affinity between the verb and the subject is related to its lexical semantics and is also found with verbs that lack the disposition to express presentative meaning. This assumption is investigated on eight intransitive verbs forming the S – V pattern, take human subjects and express involuntary bodily processes such as *belch*, *hiccup*, *sneeze*, *wince*. The occurrences of these verbs in the British National Corpus are examined with respect to the constructions that prototypically demonstrate presentative meaning, viz. the existential construction and its alternative realization forms, and direct speech with the utterance in initial position and subject – verb inversion in the reporting clause. Verbs that cannot be used in these frames appear to be incapable of expressing presentative meaning and are accordingly assigned the function of qualifying the subject with the expressed quality constituting the focal point.

Vladislav Smolka, University of South Bohemia in České Budějovice, Czech Republic

### **The position and FSP role of -ly adverbials in small distributional fields**

In FSP, context-independent adverbials are usually interpreted as either the setting or specification, with the line between the two often difficult to draw. Adverbials in *-ly* have been shown to be nearly always context-independent, functioning as a specification and being more dynamic than the verb. Additionally, in the postverbal position, their CD tends to be higher than in the preverbal position.

The present research explores structures such as *she smiled coldly*, where the adverbial is the only complement of the verb in addition to a non-rhematic subject. A preliminary look into the BNC shows that in these structures the SVA sequence is considerably more frequent than SAV (*she coldly smiled*), while the proportion of the two variants is more balanced when there are other postverbal complements in addition to the adverbial, as in *she coldly analysed his features/she analysed his features coldly*. This paper aims to show that in some of the SVA structures in question, the verb is actually more dynamic than the context-independent adverbial, and linear modification is weakened as an indicator of FSP. These conclusions are supported, among other clues, by translation into Czech.

Anna Kudrnová, Charles University, Prague, Czech Republic

### **English and Czech *It-Clefts* in translation**

The paper investigates the forms and functions of the *it-cleft* construction in contemporary written English and Czech, with a special focus on its FSP aspects. It presents a contrastive study of the construction in translation, using InterCorp, a parallel translation corpus. It has been suggested in various studies that the English *it-cleft* construction may have a number of functions in a text; among the most important are those related to functional sentence perspective, as well as textual ones. Rather less attention has been given to the construction in Czech; in general, *it-clefts* seem to be less frequent in Czech than in English, which is due to the fact that Czech as an inflectional language has a greater range of primary means of expressing FSP (such as word-order, focalizers, etc.). One of the goals of the present study is to compare the forms, frequencies and functions of *it-clefts* in Czech translated and non-translated written texts in order to determine whether the use of English *it-clefts* in the source text tends to influence the syntax of the resulting Czech translation.

Jiří Lukl, Masaryk University, Brno, Czech Republic

### **Attributive relative clauses in the hierarchy of communicative units and distributional fields within the theory of FSP**

There is, to a certain degree, a disagreement among FSP scholars as to the status of attributive relative clauses in the hierarchy of communicative units and distributional fields. Some, notably Jan Firbas (1992: 17–19), treat relative clauses as integral parts of their “parent” noun phrases. Grammatically, semantically, and functionally, i.e. with respect to the distribution of degrees of CD (communicative dynamism), they are regarded as distributional fields of the second rank and their individual constituents as communicative units of the second rank. They thus affect the basic distribution of degrees of CD only indirectly, through modifying the head noun of the noun phrase.

On the other hand, in Svoboda’s approach (1968: 82–87; 1987: 75–85) relative clauses have a more direct effect on the basic distributional field, since functionally their components are regarded as communicative units of the first rank, and the two distributional fields, i.e. the main and the relative clause, both as distributional fields of the first rank, intertwined within one single structure.

The aim of the present contribution is to consider both approaches and test them against the data in a manually collected corpus of sentences containing relative clauses. The ultimate goal is to propose applications and slight modifications with respect to specific functional, syntactic, semantic, and grammatical circumstances.

Lucie Malá, Charles University, Prague, Czech Republic

### **Metamorphosis in fiction: a supra-sentential analysis**

This paper illustrates the benefits of the analysis of fiction texts through the combined means of a three-level analysis, viz. FSP, discourse subjects (DSs) and their cohesive chains, and cohesive ties. It explores the theme of metamorphosis of the characters as it appears on all the three levels of analysis, and the influence the metamorphosis exerts on them. The methodological framework adopted relies on the approaches of Firbas (2006), Adam (2007), Daneš (1974), Červenka (1982), and Halliday and Hasan (1976). The texts analysed are two short stories by Angela Carter, *The Werewolf* and *The Company of Wolves*, which are compared to the fairy tale *Little Red Cap*, on which they are based.

Three main problems are discussed in the paper. Firstly, it deals with unpredictable tokens in the identity chains of the DSs undergoing the metamorphosis, e.g. *it – [...] – the wolf – she – [...] – it*, and the cohesive ties through which they are incorporated in these cohesive chains. Secondly, it addresses seeming abrupt switches between two thematic progressions (TPs) which in fact form just one progression, e.g. the themes



*grandmother – she – the wolf – he* form a TP with constant theme. Lastly, the paper discusses the function of the features detected in the texts in relation to the complexity of the idea of metamorphosis.

Renata Pípalová, Charles University, Prague, Czech Republic

### **Constructing the global from the local: On the FSP status of keywords in academic discourse**

Attaching a set of keywords has become a convention in most academic publications. Surprisingly, these prominent items, encoding the Global theme of academic discourse and serving numerous other functions, have not yet received adequate linguistic attention. In syntactic terms they tend to be rather uniform, being realized mostly by nouns or noun phrases (Pípalová 2017). This paper seeks to explore their in-text use (iteration) and FSP standing in authentic research articles (RAs), aiming to pursue three objectives. Firstly, it looks at varying frequencies of individual keywords and at their distribution across RA sections. Secondly, examining both their explicit and implicit realizations, the paper strives to verify their thematic status in individual sentences. Thirdly, the paper investigates their role in constructing Paragraph themes and other Hyperthemes. Established on a specialized corpus of recent RAs drawn from peer-reviewed international journals, the paper strives to balance quantitative and qualitative research and to correlate the operation of keywords at micro- and macrotextual levels. The results of the paper should enrich FSP research and may have practical relevance for Academic writing courses.

Leona Rohrauer, Vienna, Austria

### **FSP and the essence of a text**

The paper aims at presenting the results of a small FSP experiment exploring the FSP potential for textual analysis.

First, five short texts varied as regards the field of discourse will be analysed in that their rhematic tracks will be identified alongside with their thematic tracks. The words (lexical units) functioning as themes/themes proper within the FSP structure of sentences (defined as basic distributional fields) will be put into a set together with the words functioning as rhemes/rhemes proper.

Second, five linguists who have the experience with publishing their research outcome and thus have acquired the routine of identifying key words in their academic papers will be asked to identify the key words in the analysed texts. These keywords will be compared to the set of carriers of the themes and rhemes identified at stage one of the analysis.

The initial hypothesis is that the set of key words identified by the linguists will be included in the set of words functioning as themes and rhemes in the analysed texts. These are presumed to provide the potential reader with a more accurate estimate of the gist of the text than the key words.

## **S10 Discursive Strategies in Politically Sensitive Media Texts**

Convenors:

Room N41 (1) Thu 15:00–17:00, (2) Thu 17:30–19:30

Jasmina Đorđević, University of Niš, Serbia  
Bledar Toska, University of Vlora, Albania

This seminar is aimed at exploring discursive strategies used in the interaction between journalists and the public in media texts presenting politically sensitive topics. The seminar invites scholarly driven investigations based on comparative and/or contrastive studies analysing language in relation to the political context in which it appears. Based on linguistic evidence, contributions are expected to provide insight into how the specific strategies employed by the media in news reporting (ranging from opinionation, condemnatory rhetoric to manipulative persuasion) shape both ideological stance as well as the social, political and cultural identity of the public exposed to them.

Jasmina Đorđević, University of Niš, Serbia

### **The Discursive Strategy of Argumentation in Serbian Media: Exerting Effect and Pursuing a Political Strategy**

Media discourse is produced not only to communicate a message but also to exert a certain effect. As such, the media are powerful as they may shape public opinion to the extent that they influence political developments, exert judicial power or even control the meaning that an entire event may have in the public. This research explores the extent to which Serbian media are focusing on exerting effect in their news coverage in the attempt to pursue a political strategy, thus serving the current intentions of the main actors presented in the news. Based on the discursive strategy of argumentation and the identification of topoi, a corpus of headlines and leads from 200 news articles published by Serbian major online newspapers during a fifteen-day period (1 February – 15 February 2018) has been compiled with the aim to analyse the pragmatic function of the headlines and the meanings of the frames attributed to the leads. The analysis reveals that in the majority of the analysed articles, the discursive strategy of argumentation is employed to comply with the political strategy and the current intentions pursued by the main actors presented in the news.

Bledar Toska, University of Vlora, Albania

### **Britain Faces a Wave of Mass Immigration from Bulgaria and Romania: The Conservative Press Anticipating and Legitimizing Fear and Concern**

This presentation looks into some frequent and important linguistic aspects, such as collocation patterns, statistical figures, quantity words, keywords and keyness found in newspapers articles with a right-centred and conservative orientation in Britain published in December 2013 to report on the right of Romania's and Bulgaria's citizens to work in the UK starting from 1 January 2014. The analytical framework adopted is the Critical Discourse Analysis (CDA) approach which focuses on the relationship between language, power and ideology. The empirical analysis is based on a 50,000-word specialized corpus to investigate how the use of particular items in specific contexts and at a specific period is intended to indirectly convey ideological viewpoints and effects on readers. The micro-level as well as the macro-level analyses confirm the initial hypothesis that these linguistic aspects can potentially convey proximization of an imminent frightening situation with the arrival of these citizens to Britain for exploiting purposes while claiming social and financial benefits.

Biljana Mišić Ilić, University of Niš, Serbia

### **Discourse Analysis of Terrorist Attacks Coverage in British Newspapers**

The paper will examine the way several recent (2015-2017) terrorist attacks which targeted UK, EU and non-EU cities were presented in two quality British newspapers. The particular focus is on social actor representation strategies (Van Leeuwen 1996, 2008; Reisigl and Wodak 2001) and linguistic devices used to achieve them. The paper will adopt a combined quantitative/qualitative approach. The quantitative analysis will provide frequencies and distributions of target elements in the small specialized corpus, while the qualitative analysis will offer a more thorough descriptive and interpretative account, illustrating the strategies in specific contexts. In particular, the paper aims to explore whether there are discourse strategic differences in the representation of these violent events which could be related to the social, political or geographical contexts (e.g. victims, perpetrators, countries, political alliance with the UK, etc.), as well as whether there is a difference in the coverage of these events depending on the ideological/political stance of the newspaper.

Mohammed Ayodeji Ademilokun, Obafemi Awolowo University, Nigeria

Georg Forster, Chemnitz University of Technology, Germany

### **Politics in the Economy or Economy in Politics: Discursive Construction of Nigeria's Economic Crisis in the Media Texts of State Actors (2016-2017)**

This paper analyses the discourse of Nigerian state actors on the 2016-2017 economic crisis of Nigeria with a view to showing how the crisis is constructed and deconstructed by the discourse participants. Data for the study comprise interviews, news reports and opinions of non-state actors purposively obtained from major Nigerian newspapers between 2016 and 2017 being the peak period of the economic recession in the nation. The theoretical framework for the study is critical discourse analysis (CDA) with emphasis on Wodak's *Discourse Historical Approach* to CDA. The analysis shows that the discourse is largely interdiscursive as it straddles elements of political and economic rhetoric. The discursive strategies of nomination and predication were largely used for positive self-representation and negative other representation while the topoi were mainly used to reflect a populist ideological framing of the discourse. The study concluded that the discourse served political purposes as it is used to further the political interests of the political actors by portraying them as pro-people and their predecessors as anti-people.

Jovanka Lazarevska-Stančevska, "Ss Cyril and Methodius" University, Macedonia

### **Language of News Media**

The paper focuses on the language of the news media and the variety of linguistic tools that are used by journalists in order to inform the audience of political events. The linguistic analysis is conducted on news headlines and lead paragraphs taken from Macedonian media which report about certain political events. Also, the analysis is conducted on articles from leading world news services in order to see the differences and similarities in presenting the events. The method that is applied in analysing news headlines and lead paragraphs includes lexical analysis, such as the choice of words and the use of collocations; naming and reference, such as the choice of words when naming and referring to persons and events; the choice of rhetorical tropes, such as metaphors, metonymy, hyperboles, puns, neologisms, as well as grammar and syntax. The general tendency is to try to deconstruct the implied message behind the news presentation. Moreover, the aim of this paper is also to identify the possible bias that might lie behind the headlines and lead paragraphs which results from the use of some of the above-mentioned linguistic tools.

Irina Petrovska, University "St. Kliment Ohridski", Macedonia

### **Investigating the Language in Media Discourse**

As different kinds of media influence our everyday life and culture, it is of great importance to do research in the field of media discourse as well as the language represented within this discourse. The paper aims towards investigating the language in media discourse with special attention to the analysis of lexico-semantic devices that support the informative characteristic of this type of discourse. Media discourse uses language to construct its own images in its own right in order to bridge the gap to an unknown audience. The corpus, which was composed of bilingual news reports in English and Macedonian, was analysed on lexical, grammatical, discourse as well as structure and layout level. The analyses showed the presence of lexical tendencies, such as special lexical choices, neologisms; nominalization, active and passive voice, presence of modality and presupposition; the use of 'you' constructions, rhetoric devices, etc. Some methodological implications, along with contrastive characteristics in both languages have been drawn as concluded remarks.

Bisera Kostadinovska-Stojčevska, University "St Kliment Ohridski", Macedonia

### **Playing the Nationalism Card: Critical Discourse Analysis of the Political Speeches during the Local Election Campaign in Bitola in 2017**

Nationalism is closely defined as a sense of belonging, devotion and being loyal to a nation, even though modern history has provided ample evidence that nationalism is quite frequently identified with exaggerated, passionate or even fanatical devotion to a certain national community, or patriotism at its worst. This paper analyses the speeches given during the campaign for the local elections in Bitola in 2017 with the aim to grasp the usage of the word, concept and meaning of *nationalism* throughout the political campaign. The research has a qualitative paradigm, it is of a descriptive design and the methods of analysis and comparison are being used. The sample is comprised of the political speeches that the two prospective candidates (political parties) gave on a local level. The content of the political speeches for the purposes of the paper is analysed from the point of view of the choice of the lexical meanings, i.e. their semanticity and the implications towards the concept of *nationalism*. The analysis will show that the politicians *played the nationalism card* in order to achieve their goals in almost all their speeches.

Berhanu Asfaw, Addis Ababa University, Ethiopia

### **THEM and US in political reporting: Ethiopian Perspective**

Political happenings in Ethiopia could bring the emergence or collapse of a phenomenon. As a societal and political apparatus, the press can influence or be influenced by the political processes and events by taking on the form and colour of the social and political structures within which it operates. The press has been highly influenced and manipulated by political variables. Especially, the current regime EPRDF is criticized for using



repressive measures against independent press and implementing one of the most pervasive systems for filtering political content. As a result, press reports about sensitive political issues are polarized and biased in line with the ideological orientation they adopt. In reporting political issues, the press always constructs the 'them' and 'us' categories to mark ideological boundaries between oppositions and allies. These differences are primarily manifested in the linguistic elements used by the press. Accordingly, the current study deals with the construction of 'them' and 'us' using critical discourse analysis. Specifically, using Fairclough's three-dimensional model and van Dijk's Ideological square the study will analyse the construction of 'them' and 'us' in selected Ethiopian press outlets within a selected time frame. In doing so both the linguistic and discursive elements will be analysed thoroughly.

S11 – Seminar cancelled

## **S12 The Transformation of News Discourse in the Age of Social Media**

Convenors:

Room S116 Thu 15:00–17:00

Jan Chovanec, Masaryk University, Czech Republic

Roberta Facchinetti, University of Verona, Italy

Over the past few years, the emergence and the development of first and second generation social media have profoundly affected not only interpersonal communication but also the various forms of traditional media. This has resulted in the transformation of existing media genres, as well as the development of new formats of mass-mediated communication. In many respects, this situation has led to the dilution of the boundaries between public/private, mainstream/fringe, news/entertainment, reporting/commentary, information/evaluation, etc. In this panel, we wish to investigate the mutual relationship between news and social media, with a focus on the discursive realization of diverse linguistic and interactional phenomena related – among others – to recontextualization, resemiotization and remediation of content. Theoretically, the papers will be based in media discourse analysis, sociolinguistics and interactional pragmatics, discussing synchronic and potentially also diachronic aspects of news media genre change.

Magda Sučková, Masaryk University, Brno, Czech Republic

### **Czenglish memes about this divný národ: Kavárna strikes back (or does it?)**

Twitter and Facebook, apart from serving as platforms for fast (real and fake) news dissemination, political marketing and public discussion, have also become a site of political carnivalism (Park, 2013): carnival being characterized by transgression, suspension or reversal of hierarchies through an attitude of creative, humor-saturated disrespect (ibid.). In this paper, I argue that CzenglishMemy, a Twitter and a Facebook profile with the subtitle Czenglish memes about this divný národ, may present a fine example of such political carnival site by combining images featuring current news stories with Czenglish captions. First, I analyze the linguistic and multimodal means through which the humorous effect is created (post-image-caption interplay, lexical choice, code-switching patterns, syntactic violations, etc.). Next, I discuss the target audience of the Czenglish memes and critically examine their potential impact. I argue that since the interpretation of the memes requires good proficiency in English (the access to which may still be a challenge outside of major cities in the Czech Republic), the intended political carnivalism remains but a creative word-play accessible mainly to the members of the privileged strata of Czech society.

Dominika Kováčová, Masaryk University, Brno, Czech Republic

### **Social media trespassing: The analysis of news articles reporting on the 2017's most liked Instagram post**

It seems difficult if not impossible to dispute the fact that social media have revolutionized the way we communicate and share news with each other. Therefore, it comes as no surprise that social media platforms such as Twitter, Facebook or Instagram are exploited by celebrities and other influential people to announce various (often life-changing) news, e.g. pregnancy, career break, health issues, to their fans and the public. In addition to their entertainment value, social media have thus become the source of 'infotainment' which, compared to other media outlets, brings in several significant advantages: 1. targeting news at an audience who have expressed an active interest in hearing it by following one's profile; 2. direct contact with one's followers via commenting and/or liking; 3. fast distribution of news with no financial cost. This paper presents a case study of the 2017's most liked Instagram post, in which Beyoncé Knowles-Carter officially announced her second pregnancy, and several news articles which report on the announcement. Firstly, the attention is paid to the post itself and the relationship between the picture and the caption. The role of this particular pregnancy photo among others published by Beyoncé is also examined. Secondly, a number of news articles reporting on the Instagram post have been collected and analyzed from the point of view of intertextuality and multimodality. Furthermore, the newsworthiness of the topic and the way it is established through language and image are discussed. It is expected that the analysis will reveal some differences as regards evaluative language used in the articles of broadsheet sites and those of tabloids. Such strong interest of other types of media (print, broadcast, new media) in reporting on this particular post has intensified its circulation and contributed to it becoming the most liked Instagram post of 2017.

Jan Eichler, Masaryk University, Brno, Czech Republic

### **Trump's Twitter Time**

As a relatively new phenomenon, social media still have not established conceptualized and consistent rules and regulations in terms of language manifestations performed on these platforms. Among many facets that social media platforms offer is the fact that they serve as a tool for presentation of various identity constructs. Collective or national identity is one such construct.

The present study examines one of the most followed Twitter accounts – official account of Donald Trump, arguably the highest representative of the United States at the moment. Looking through the lens of critical discourse analysis, particularly by applying concepts developed by Wodak & Reisigl (2001) and Teun van Dijk (2000), the paper tries to explore what kinds of discursive and other (e.g. visual and stylistic) devices Donald Trump employs for the purposes of negotiating American identity. Also, it inspects whether he uses this channel as a political platform in order to articulate the national agenda.

The study argues that Trump conceptually polarizes the in-group (i.e. Americans) and the out-group (i.e. the other) by portraying members of the former in a more positive way and by attributing the negative qualities to the latter. In addition, there are other discernible features such as collective identification and regional affiliation that help to establish American identity.

Jan Chovanec, Masaryk University, Brno, Czech Republic

Katarzyna Molek-Kozakowska, University of Opole, Poland

### Online news: from providing content to enabling interaction

The presentation deals with some of the recent developments in online news discourse, particularly as regards the emergence of live news and the role of reader comments in news texts. The paper focuses on the shift from the presentation of content in traditional news stories towards the role of interactivity in live online news. Attention is paid to how journalists recycle quotes from various social media, embedding them in the news texts in their "raw form". Reader comments, then, provide for the possibility to reflect not only on the media texts themselves but also the embedded textual segments, giving rise to multi-level "dialogical networks". It is argued that the extensive interactive potential is one of the key features of online news, which clearly sets it apart from other formats of media reporting. As a result, the recipients of live news texts may choose to become directly involved by means of not only commenting but also gathering, mediating and remediating the news. This interactive nature of live news leads to the necessity to rethink the participation frameworks of these communicative encounters because of the changing role of the audience from recipients of media content to potential co-authors or producers of opinionated commentary.

### S13 Lexis in Contrast: Empirical Approaches

Convenors:

Room N42 (1) Sat 15:00–17:00, (2) Sat 17:30–19:30

Naděžda Kudrnáčová, Masaryk University, Czech Republic

Michaela Martinková, Palacký University, Czech Republic

Ada Böhmerová, Comenius University, Slovakia

"Following [a] period of neglect, during which lexis was most definitely the poor relation of grammar and syntax, there has been a radical restructuring of priorities, and the lexicon now features high on the agenda, in both theoretical and applied linguistics" (Altenberg and Granger 2002, 3); this change went hand in hand with the introduction of new technologies in linguistic research. The aim of this seminar is to bring together scholars using empirical methods to the study of theoretical and/or applied aspects of lexical and lexico-grammatical levels, where English is one of the languages compared. We welcome submissions dealing with empirical (e.g. corpus and experimental) approaches to the comparative study of lexis, its applications in lexicography and translation studies, and corpus and experimental approaches to second language acquisition (acquisition of lexicon) and language teaching. The topics may also include word-formation and linguistic innovations.

Naděžda Kudrnáčová, Masaryk University, Brno, Czech Republic

### Human locomotion in a cross-linguistic perspective: The case of *walk*

The paper offers a contrastive analysis of the English verb *walk* and its nearest translation equivalents in Czech, namely, the unidirectional verb *jit* (the verb *chodit*, its non-unidirectional counterpart, is only addressed in certain situations) and the verb *kráčet*. Although all these verbs denote the basic, most prototypical manner of human locomotion and, as such, belong to Tier 1 verbs (Slobin 1997), their semantics differs with respect to the way they construe the manner of motion. *Walk* is high in manner saliency in that it profiles the motor pattern. In *jit*, by contrast, reference to foot movements is relatively backgrounded; movement is construed as a primarily translocational process. *Kráčet* differs from *jit* in that it foregrounds foot movements and backgrounds the fact of directed translocation. Nevertheless, *kráčet* cannot be put on a par with *walk* because it profiles the manner of motion to an even higher degree. Quite expectedly, a high degree of manner saliency predisposes this verb to serve an evaluative function.

Cross-linguistically, then, it turns out that the semantics of verbs encoding the basic manner of human locomotion is different, especially with respect to manner of motion (cf. also Goddard, Wierzbicka and Wong 2016).

Steven Coats, University of Oulu, Finland

### Using word embeddings to explore code-switching and lexical borrowing

Code-switching and lexical borrowing are widespread phenomena in informal communicative contexts, but their aggregate semantic properties remain underresearched. This study explores the semantics of code-switches and borrowings from English in a large, novel corpus of German-language social media data by using a lexicon-based approach, automatic translation, and word embeddings. In a first step, a 530m-token corpus of German-language Twitter posts was created by accessing the service's application programming interface. Then, skip-gram-based word embeddings were used to build a semantic model of the corpus' vocabulary. Single-word borrowings were identified using a lexicon-based approach and compared to their German translations in terms of syntagmatic and semantic similarity on the basis of word embeddings. Quantitative measures and visualization demonstrate that some English lexical items, particularly those used in the domain of information technology, have undergone semantic specialization when borrowed into German. The findings suggest that combining a lexicon-based approach, automatic translation, and a distributional semantics model can yield insights into the semantic specialization of code-switches and borrowings, and more broadly, shed light on the process by which the lexicon can undergo renewal.

Jiří Rambousek, Masaryk University, Brno, Czech Republic

### False cognates in translation

False cognates are usually discussed mainly in connection to language teaching/learning. The paper will look at scholarly oriented views of the topic, and emphasize its importance in translator training. The material is partly based on a corpus of students' translations. The corpus reveals that inexperienced translators are surprisingly prone to errors induced by false cognates; the paper will briefly compare their production with that of professional translators. Cognate pairs that cause errors in translations differ from those causing problems to learners of English, as especially partial cognate pairs manifest a sort of "directionality" issue. As a result, a typical textbook of false friends tailored to the needs of Czech learners of English may not meet the needs of a (Czech) translator into Czech: the latter would better profit from a textbook intended for an English-speaking learner of Czech. Drawing on a previous article by the author, the paper proposes a flexible on-line form of presenting an existing dictionary of false

cognates, designed to meet the needs of a wide scale of potential users. It also points out the problems of categorizing some cognate pairs as “false” that result from the increasing influence of English on Czech.

Jaroslav Emmer, University of South Bohemia, České Budějovice, Czech Republic

### **Boring as hell: Intensifying postmodification of predicative adjectives of the ‘ADJ as NOUN’ type in the Spoken BNC2014**

The presentation reports on the comparative ‘ADJ as NOUN’ pattern with the function of intensifying the meaning of the adjective head in a sample of adjectives collected in the Spoken BNC2014. Sometimes referred to as ‘emphatic particle’ (e.g. Moon, 2006), the nominal element is analysed both formally and semantically. The whole structure is then compared to the conventionalized ‘(as) ADJ as NP’ simile pattern and the key differences between the two structures are outlined. The corpus data serve as evidence confirming the existence of this a pattern as a distinct entity and providing its most frequent examples. Furthermore, the presentation gives a brief overview of the semantic congruence of the adjective and the noun co-occurring in this structure. Finally, it compares the use of the pattern in English and Czech spoken corpora and highlights the formal and semantic differences between the nominal elements used in each language.

Michaela Martinková, Palacký University, Olomouc, Czech Republic

Markéta Janebová, Palacký University, Olomouc, Czech Republic

### **Degree adverbs in contrast: the case of quite**

*Quite* is polyfunctional: as an intensifier, it may function either as an amplifier, or as a downtoner (Quirk et al. 1985: 590, 598). Corpus linguists have dealt with *quite* in various syntactic positions both from a diachronic (Ghesquière 2012, Levshina 2014) and synchronic perspective (Palacios 2009: 181, Levshina 2014), predominantly within the cognitive linguistics framework (see also Paradis 2008, Diehl 2003). The current study investigates Czech correspondences of *quite* in three parallel subcorpora of fiction created on the basis of InterCorp (British English, American English, and English translations from Czech). To see which functions of *quite* (at this stage in the premodification of adjectives only) are “visible through translation[s]” (Johansson 2007: 28), its Czech correspondences were sorted into categories of degree modifiers recognized by Paradis (2008). Special attention was then paid to correspondences with the Czech polyfunctional intensifier *docela*, which shows a similar path of development as the English *quite*. The aim of the presentation is not only to show the dominant function of *quite* in the Englishes under investigation using a different methodology (cf. Levshina 2014 on *quite* in twenty varieties of English), but also to discuss fundamental questions related to the methodology itself.

Ondřej Klbal, Palacký University, Olomouc, Czech Republic

### **Company law terminology and phraseology in English and Czech contrasted**

Even though the company law is an area where there has been an EU attempt at harmonization, the terminology of the field is far from achieving full equivalence across languages (cf. Štefková 2013, 89). The Czech company law and company law in English speaking countries have different conceptual roots, which is often reflected in the terminology and phraseology used. This study uses comparable small-scale corpora of companies acts from a number of English-speaking jurisdictions and the Czech Companies and Cooperatives Act to explore and compare terminological and phraseological patterns, and look for equivalences that may be used by legal translators working between Czech and English. The paper attempts to support the statement by Biel (2017) who has argued that such pattern mining in comparable corpora may increase the communicative dimension of legal translation. The analysis of the corpora has revealed that the same legal reality may be conceptualized in different ways and thus expressed by different lexical means. A number of such examples are discussed including *quorum*, *notice* or *articles*. The examples are analysed from both linguistic and legal perspectives. Such a comparison also shows the limits of bilingual legal lexicography as compared to the use of corpora.

Lýdia Borková, Pavol Jozef Šafárik University in Košice, Slovakia

### **Comparative analysis of experimentally elicited blends in Slovak and English**

Lexical blending, although a minor word-formation process, is becoming gradually more and more productive in English and in other languages. It was only in 2010 that the first monograph on the topic of Slovak blends, written by Böhmerová, initiated the recognition of lexical blending as one of the productive word-formation processes in the Slovak language by other Slovak linguists. This paper looks at this word-formation process in two languages, Slovak and English, by means of an experimentally elicited material. The main objective of our analysis is to compare blending in these languages with regard to the ordering of input units, the choice of shortening patterns and the output unit length. In addition, the paper demonstrates that the position of primary stress on the first syllable in the Slovak language influences the structure of blends.

Jose A. Sánchez Fajardo, University of Alicante, Spain

### **Clipped bases in English and Spanish compounds: a contrastive study**

Slang word-formation has been traditionally regarded as the pinnacle of lexical creativity and innovation in contemporary English and Spanish. The process of clipping in both languages, besides involving sociolinguistic and pragmatic variation, is also motivated by the nature of word-formation mechanisms, such as compounding, in the languages in contrast. This research is aimed at exploring the word-formation trends of English and Spanish compounding, in which one of the bases (at least) is clipped. Two stages are needed: (i) data collection, and (ii) data processing. The former involves the extraction of already-attested clippings from prescriptive and descriptive dictionaries; and the latter encompasses the analysis of these units as to the types of morpho-phonological and semantic changes undergone. This contrastive analysis will shed more light on the morpho-phonological factors that are involved in the compounding of clipped bases, and the semantic variations undergone by the resulting constructs.

Hana Mihai, Masaryk University, Brno, Czech Republic:

### **Lexis creating a human dimension of a destination: Comparative discourse analysis of English and French parallel texts**

Figurative language and imagery in destination advertising are powerful means of creating desired illusions in the reader. Preferences for particular linguistic expressions in specific contexts differ across languages as a result of many factors, including distinct historical and socio-cultural heritage reflected in every language. Comparative discourse analysis of selected texts from English and French versions of Prince Edward Island Visitor’s Guide (2017) has revealed significant differences in the expressions used to describe identical reality. The paper focuses on those lexical choices

which contribute to the creation of an apparent human dimension of the destination, both by describing it in a language reflecting human qualities and abilities, and by constantly calling the reader into action. The aim of the paper is to compare and contrast these lexical choices and explore the extent in which the destination is presented as a human being, as well as the degree in which readers are stimulated to become active participants in the 'life' of the destination. Based on the results, the paper attempts at formulating relevant tendencies in shaping the message in anglophone and francophone destination advertising.

Anna Y. Shirokikh, Financial University under the Government of the Russian Federation, Russia

### **A comparative study of terminology for finance: the content and didactic aspects**

Intercultural comparisons in teaching students subject-specific terminology is of topical interest in today's world of globalization. "Naming" things in professional fields of knowledge is prone to unification on an international scale and English loanwords are clogging modes of national professional verbal expression.

The theoretical issues discussed in the study include investigations in the contents of an ESP syllabi and phenomenon of code switching. The problem under investigation is whether students should be encouraged or discouraged to use loan words, calks and transliterations or taught to draw intercultural parallels when learning terminology of their subject-specific domains.

The content aspect of research is presented as a comparative analysis of semantics, etymology, degree of metaphorization, contextual use, peculiarities of translation, concept making and socially significant interpretation of about 5000 English and Russian terminological units from the sphere of Finance.

The didactic aspect is implementation of social and cultural approach to teaching ESP. Thus, activities for project-based assignments are suggested. A framework of classroom events, i.e. textual input, contextualization, drilling and consequent intercultural interpretation, is developed. The use of translation techniques, dictionaries, corpora research, contextual semantic analysis and lingua-cultural commentary are emphasized as means to reach better comprehension, to boost students' autonomy, professional development, cognitive performance, mnemonic processes, and motivation.

## **S14 Advances in Cognitive-Linguistic Approaches to Grammar**

Convenors: Room N51 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30, (3) Thu 15:00–17:00

Naděžda Kudrnáčová, Masaryk University, Czech Republic

Wei-Lun Lu, Masaryk University, Czech Republic

Vladan Pavlović, University of Niš, Serbia

The seminar is meant as a forum for researchers dealing with the grammatical level of linguistic structure from the broadly defined cognitive-linguistic (or constructional) perspective. The topics that it will address include, but are not limited to, the conceptual interface between syntax and semantics, variation in grammatical constructions, recontextualization of grammar-related enquiry (the experiential and pragmatic background of grammar constructions in use), intersubjectivity, idiomaticity/generality. It targets various areas, including language production and comprehension, social identity, conversational practice, typology, diachrony, language acquisition and learning, approached by either empirical methods (corpus linguistic methods, experimentation, neurological modeling) or by introspection.

Wei-lun Lu, Masaryk University, Brno, Czech Republic

### **Free Indirect Style Across Languages: The Case of John Updike's Writing and Its Mandarin Renderings**

The proposed paper explores the cross-linguistic dimension of free indirect style using John Updike's writing (original in English) and its Mandarin renderings. In the analysis, I identify at least the following stylistic strategies in Updike's free indirect style: mixing of tense, manipulation of subject-verb agreement, and inversion. In addition, I argue that Updike's skillful use of the above stylistic strategies is, and can only be, specific to the English language, and that presents an immediate dilemma to translators into Mandarin Chinese as the structural means identified do not exist at all in the Mandarin system. In particular, Mandarin is notoriously a tenseless language and does not inflectionally mark subject-verb agreement; being a topic-comment language, Mandarin Chinese also has an information-packaging system that is very different from English as a subject-predicate language.

The present paper will look into the ways how Mandarin translators, with no linguistic means comparable to the English original, (have to) adapt and render Updike's style in their reproductions of the same literary scene, considering corresponding passages in English and Mandarin.

Vladan Pavlović, University of Niš, Serbia

### **The V N2 into N3 construction in English – a collostructional approach**

The paper focuses on the causative V N2 into N3 construction in English (e. g. intimidate people into silence, talk sense into delegates). It first establishes the verbs that are significantly attracted to (and repelled by) the given construction and investigates whether there are any statistically significant differences in the frequency of the V units in British as opposed to American English. It does so based on simple and distinctive collexeme analysis, as two out of three types of collostructional analysis developed by Gries and Stefanowitsch and aimed at statistically exploring the relationships between words and grammatical structures they occur in, within the theoretical framework of Goldbergian Construction Grammar. Then it presents a qualitative analysis of thus obtained data including checking them against those presented by Wulff et al. (2013) and Gries and Stefanowitsch (2007) for a formally similar causative construction (V N2 into -ing, e.g. trick somebody into believing), which inspired this paper in the first place. The paper also presents acting on the observation that dialectal variation has hardly, if at all, been investigated in Construction Grammar (ibid.) and that, in order for cognitive linguistics to advance to a cognitive science, it must adopt stricter observational and experimental protocols, and state-of-the-art statistical methods (Stefanowitsch 2011).

Marija Milojković, University of Niš, Serbia

### **Effects of animacy and information status on the dative alternation in Serbian-English interlanguage**

Studies of grammatical variation in English, such as the dative alternation (DA), i.e. the choice between two kinds of object constructions with ditransitive verbs, have revealed that grammatical knowledge of native speakers has a probabilistic component (Bresnan & Hay 2008). However, the effects of probabilistic constraints on the DA have been neglected in SLA research (Jäschke & Plag 2016).

Based on Bresnan et al. (2007), the present paper investigates the acquisition of probabilistic constraints and their effects on the DA among advanced Serbian EFL learners. It focuses on the effects of animacy and information status on the DA with a core dative verb to give. The data were collected using a questionnaire consisting of acceptability judgement questions administered to a group of 30 advanced Serbian EFL learners and a control group of 30 native speakers of American English. The effects of the factors were measured in terms of coefficients obtained via ordinal logistic regression and compared with those given in Bresnan et al. (2007). The findings suggest that the Serbian advanced EFL learners lack nativelike command of the DA and show a preference for the prepositional construction.

Inés Lozano Palacio, University of La Rioja, Spain

### **Patterns of metaphorical combination as constraining factors on argument-structure constructions in English**

Ruiz de Mendoza & Mairal (2008) discuss the use of laugh with the caused-motion construction (They laughed me away) as a case of metaphorical licensing based on treating emotional impact, leading to self-instigated motion, as if it were material impact causing motion. However, the ascription of predicates to constructions can be more complex since this process can be grounded in combinations of metaphors. We distinguish: (1) single-source metaphoric amalgams, which fuse two sources into two targets, as in Her words sank me into despair (PSYCHOLOGICAL CHANGE IS MATERIAL CHANGE is built into CHANGES OF STATE ARE CHANGES OF LOCATION); (2) double-source metaphoric amalgams, where two sources map onto different aspects of one common target (e.g. You slapped some sense into me, where the speaker's psychological change is treated as a caused change of location where a new property, i.e. being sensible, is both a moving object and a new possession); (3) complementary systems, where two free-standing metaphors are integrated through a mediating conceptual construct; e.g. The notice warned us against taking this path, uses the FORCE-COUNTERFORCE image schema to integrate AGENCY IS A PHYSICAL FORCE and LAWS ARE PHYSICAL FORCES (people's potential desires are counteracted by regulations) (cf. Miró 2017).

Jelena Prtljaga, University of Belgrade, Serbia

### **Deontically used modal verbs in English and Serbian language: Prototypical approach**

The paper is an attempt to apply prototype theory to the categorization of the domain of deontic modality. Even though there is neither a generally accepted term nor a universal definition of non-epistemic modality, linguists usually agree there is a type of modality enabling the speaker to influence the behavior of the addressee, imposing an obligation or giving him/her a permission to undertake an action. Looking into a whole range of various senses expressed by modal verbs (order, obligation, right, duty, promise, exhortation, permission, threat, suggestion, recommendation, piece of advice, offer, requirement...), as well as different views on deontic modality, the author develops a possible approach to deontically used modal verbs from the perspective of prototype theory. Acknowledging the insight that gradience seems to be the main feature of deontic modality, the author points to a number of criteria or features, serving as a framework determining deontic modality as a fuzzy set. The established criteria refer to the following: performativity, interactivity, subjectivity, deontic aim – endpoint, deontic source – initiator, authority, desirability and strength of the deontic meaning. What follows is an in-depth qualitative analysis of the utterances containing deontic modal verbs, carried out according to the suggested cognitive-pragmatic approach.

Jacek Rysiewicz, A. Mickiewicz University, Poland

### **Can Working Memory replace Foreign Language Aptitude as a predictor of foreign language proficiency?**

The paper reports a study examining the relationships between working memory (WM), foreign language aptitude (FLA), and L2 proficiency. Its main aim is to investigate to what extent the differences in WM are related to FLA and L2 proficiency in advanced learners of English. The relationship between WM and FLA was examined following suggestions that WM might prove to be, if not the sole and strongest individual difference factor in FL learning, then a separate component of aptitude supplementing it in prediction of FL/L2 success (Miyake & Friedman 1998). Thus it seemed of an interest to investigate if FL aptitude test tasks used in aptitude tests and involving cognitive operations calling for the employment of WM, show any degree of relationship with 'pure' WM tasks, and how the two are related to L2 proficiency. The measures in the study were: three tests of WM span, a test of FLA (Rysiewicz 2008, 2009) an adaptation of Modern Language Aptitude Test (Carroll & Sapon 2002), and an end of year FL exam scores. The participants were 30 advanced learners studying English at the university. The results of simple and multivariate correlational analysis showed that only FL aptitude tasks, to the exclusion of WM tasks, were best predictors of L2 proficiency.

Bisera Kostadinovska-Stojchevska, St Clement of Ohrid University, Macedonia

### **Cognitively-oriented curriculum: Implementing the Theory of the Prototype in EFL classes in the higher educational level curricula**

The main focus of a curriculum cognitively oriented and based on the Piagetian theory is always on the process of learning rather than on facts or subject matter. The cognitively-oriented classes focus on activities conditioned on the needs of the students. The cognitive linguistic research conducted in the second half of the previous century gave new insight not just in the stages of cognitive development but also in the inclusive education in every aspect of the teaching process.

This paper focuses on the implementation of Rosch's Theory of the Prototype in the EFL classes in the segment of making connections between the spatial meaning of the prepositions and metaphors that contain the preposition in their composition. The aim is to show that using the basic tenets of the Theory of the prototype when studying the prepositions at a higher level of education, metaphors containing those prepositions in question can easily be acquired. Adding to this, the sample lesson and activities will also show that they are appropriate for students who are identified as dyslexics, meaning they will acquire the concept of the metaphor quite the same as the other students.

Olga Steriopolo, The Leibniz-Centre General Linguistics (ZAS), Germany

### **Social Deixis and Grammatical Gender**

In many languages of the world, the use of grammatical gender directly depends on social relations among the speech participants, and can affect the social identity of the speakers. A change in the use of grammatical gender can indicate a change in social status. For example, in Sinhalese, the pronominal forms of the second person pronoun differ depending on the social status of the speech-act participants. When the speaker and the addressee have equal social status, the pronoun *oya* 'you' is used. When the addressee belongs to a lower social class than the speaker, the pronoun *umba* 'you' is used. When a person of a lower social class addresses a person of a higher class, the forms *obatum/obatumi* 'you (MASC/FEM)' are employed.

This work investigates how social structure affects the usage of grammatical gender across languages, a topic currently understudied. The research is conducted in the framework of Distributed Morphology and investigates grammatical gender in languages that use gender variation to indicate social relations of the speakers. This is multidisciplinary research which is relevant to the fields of general linguistics, sociocultural linguistics, sociology of language, and sociolinguistics.

Elena Nikolaenko, Bryansk State University named after ac.I.G.Petrovsky, Russia

### **On conceptualizing action quantity "greater than the norm" through Water-metaphors in English fiction**

The paper is devoted to the problem of metaphorically conceptualizing the abstract idea of excessive action through the concrete source concept of Water in English fiction, namely, the "Too much action quantity is Shower" metaphor.

It is known that man names his physical experiences with the fundamental concepts of time and space using metaphors (J.Lakoff). As time and space are basic characteristics of any action it is reasonable to suggest that metaphors can be used to name them. As actions can have different quantitative and qualitative characteristics, different metaphors are used. The Water metaphor is a frequent means of naming the action of excessive quantity as water helps man to highlight such quantitative characteristics of action as strong, abundant and powerful. The aspectual semantics of action quantity "greater than the norm" includes frequentative, distributive, intensified, durative-continuative and excessive meanings; the "shower" metaphor is used to express the excessive action as it emphasizes the effort/result, not process. As the source, "shower" can be used in its two meanings, direct (downpour) and indirect (equipment), this conditions the choice of its targets. The metaphorical mappings of "shower" and peculiarities of its functioning as the source are described in this paper.

Natalia Sergienko, Surgut State University, Russia

### **Linguo-Cognitive Categorization of Linguo-Mental Sphere FAMILY in British and American Linguo-Cultures**

Family as a many-sided structure in which the birth, formation and development of a personality is realized, is a constant of its biological and social nature. The analysis of lexicographical and phraseological sources in the British and American linguo-cultures made it possible to distinguish the following main cognitive classification features within the content of the linguo-mental sphere FAMILY:

- a) a marriage union of two persons, of opposite genders as a rule, created on the basis of the feelings of love and mutual respect aimed at joint housekeeping, giving birth to next of kin and/or raising the children;
- b) existence of close and distant relatives, those connected or not connected with the ties of blood;
- c) joint professional activities;
- d) common social and cultural aims and values.

Based on the discriminated cognitive classification features, the following linguo-cognitive categorial clusters were singled out in the British and American linguo-cultures:

- 1) family as a union of relatives connected (not connected) with the ties of blood who live together;
- 2) family as a total community of all relatives connected and not connected with the ties of blood;
- 3) family as a professional group of people;
- 4) family as a social and cultural society.

Olha Vuiek, Yurii Fedkovych Chernivtsi National University, Ukraine

### **Construing reality of Irish poetry**

The paper seeks to investigate the ways existential phenomena are lexicalized in the English-language Irish poetic texts of the XX century. The research stems from the assumption that the foundation of the way people categorize reality lies in the affective mental system of the brain. It is a common understanding in cognitive linguistics that the work of consciousness and therefore its neural underpinnings play a key role in linguistic activity. I claim that the cognitive processes underlying lexicalization of existential phenomena and their categorization into concepts can be traced to the affective consciousness as defined by the neuroscientists (Panksepp, Solms) and phenomenal consciousness in the theory of David Chalmers. Langacker's "outrageous" claim about the symbolic nature of grammar as well as assigning a fundamental role to meaning both in cognitive linguistics and cognitive grammar makes it promising to attempt and apply CG in the analysis of poetic texts. Linguistic choices that render the ambience of the latter and simulate mental experiences can be said to occur mostly unconsciously due to the specific nature of creating poetry. Nevertheless, they can be systematically explained and analysed. A multidisciplinary approach of cognitive grammar, cognitive poetics and neuroscience can turn out to be the insight that furthers the research of the field.

## **S15 Blunders and other deviations from manners and politeness: Literary and linguistic approaches**

Convenors:

Room 300 (1) Sat 10:30–12:30, (2) Sat 15:00–17:00

Andreas H. Jucker, University of Zurich, Switzerland

Irma Taavitsainen, University of Helsinki, Finland

Social norms of behaviour and their often unintentional transgressions are at the centre of attention in this seminar. What are the social and political ideologies behind rules of etiquette? How are they followed and when are they ignored either on purpose or by accident? And what can we learn from blunders and other transgressions? We invite contributions both from literary and linguistic perspectives. A particular focus will be



the seventeenth and the eighteenth centuries (with data such as comedy of manners, educational drama, conduct books, and children's literature), but studies focusing on earlier or later periods are also welcome.

Tatjana Silec-Plessis, Sorbonne University, France

### ***Ipomadon* and the satire of good manners in medieval literature**

Questioning societal standards through comedy or satire was very difficult throughout the Middle Ages, because those standards were the foundations of society. In a world believed to be God's creation, good manners are not simply what differentiate the elite from the plebs, they are a way for men and women to be closer to their Creator and to ensure order, so that a breach of etiquette, however small, is never harmless. Thus, any form of criticism of said manners had either to be done during moments of the year when it was allowed (e.g. during Carnival) or had to be very subtle, as is the case in the 14th and 15th century Middle English adaptations of an Anglo-Norman medieval romance called *Ipomédon*, variously called *Ipomadon*, *Ipomydon* or *Ipomedon*. This romance is a rare example of a chivalric poem that poked fun at the rules which governed the lives of young men and women of the aristocracy, as its hero's youthful blunder (he prefers hunting to jousting, and he says so to the young woman he loves) has a tremendous impact on the rest of his life. The element of satire in the poem is mostly light-hearted, but there are darker undertones as well, as the main character is slowly driven mad by his relentless desire to atone for having failed to observe, and therefore understand, the codes of the society he lives in. As the popularity of the poem endured from the 12th century to the Renaissance, the warning it contained must have struck a chord in its readers, but maybe not always the same one. Therefore, I will see how the evolution of societal standards in medieval England is reflected in the small changes made in the different versions of the poem.

Laura Pereira Domínguez, University of Santiago de Compostela, Spain

### **Dissident gestures for medieval women**

During the 14th and 15th centuries in Europe, several conduct books coincide in presenting literary or legendary characters from the classical tradition as models of behaviour. The main surprise for the eye of the contemporary reader is the persistent depiction of scenes in which the exemplary characters transgress the limits of the morality at the time, through actions and gestures that would not be acceptable to real women. This presentation will analyse *The Legend of Good Women*, by Chaucer, as an example of this reception of the Ovidian and Boccaccian tradition for the education of women, during this period when *Heroides* and *De Mulieribus Claris* served as a source for writers who aimed to offer a new image of, and for, women. The analysis will use the concept of "dissident gestures", which seeks to explain the presence of inconvenient gestures and actions in exemplary books for women. My analysis of these stories is based on the depiction of ethically unrestrained actions (such as killing, using one's sexuality or fighting in battle) that would not be recommended for women in ethical treatises, but that constitute decisive points of these stories. I suggest the theoretical notion of "dissident gestures" to embrace representational and performative issues in this type of stories.

Urszula Kizelbach, Adam-Mickiewicz University Poznań, Poland

### **Blunders and (un)intentional offence in Shakespeare**

The aim of my talk is to demonstrate how blunders can cause both unintentional and intentional offence in the hearer. There seems to be no clear pragmatic definition of blunders. They are popularly associated with gaffes and faux pas, which, according to Goffman (2005:14), are "incidental offences" that could be avoided if the speaker had realised their offensive or perplexing consequences. Wierzbicka (2003:283) notes that errors and blunders are mostly committed when speakers venture into "unsafe territory", which makes it easier to make a serious mistake or embarrass the interlocutor by not taking enough care or not thinking enough. Blunders in Shakespeare's plays are not easily spotted and can be seen mostly in prose (thus, imitating real, life-like speech). I would like to present, among others, comedy characters of Mistress Quickly and Falstaff from Shakespeare's plays, and the type of blunders they make with their effects on the interlocutor. The question is: what is the function and meaning of intention in blunders and, if intention to offend is involved, can they still be classified as blunders?

Andreas H. Jucker, University of Zurich, Switzerland

### **Manners, conduct and the discourse of im/proper behaviour in Restoration and eighteenth-century drama**

The eighteenth century is often referred to as the age of politeness, and the term "politeness" has been argued to be a key term in a variety of settings at this time. However, in plays of the Restoration period (late seventeenth century) and throughout the eighteenth century the term "polite" – and its opposite "impolite" – are noticeably absent, even though issues of appropriate and inappropriate behaviour constitute one of the central themes throughout this period (1660–1800). This presentation, therefore, focuses on the discourse of (im)politeness. It investigates the range of terms used by the characters in these plays to talk about politeness and impoliteness or more generally about manners and lack of manners. For this purpose, I use a sample corpus of plays covering the period from 1660 to 1800. This is supplemented by sample analyses of extracts from representative plays across the entire period. Preliminary results suggest that the use of the terms *civil*\* and *fine* decrease significantly across this time period while the use of *respect*\* and *polite*\* increases (the latter on a very modest level, though). The development of impolite terms is generally less clear-cut, except for *wicked*\* and *impertinent*\*, which both show a drastic decrease. Overall the frequency of impolite vocabulary shows a steady decrease over the time period analysed.

Erzsi Kukorelly, University of Geneva, Switzerland

### **Blundering into anger: Young women's controlled bodies in eighteenth-century conduct books**

The eighteenth century witnessed a proliferation of conduct books for young ladies. Such books sought to regulate young women's lives to an almost unbelievable extent: the anonymous writer of the *Lady's Preceptor* rather frighteningly claims that "there are Rules for all our Actions, even down to Sleeping with Good Grace" (1743, *Lady's Preceptor* 8).

One important domain of women's conduct in which the books intervened was the manner in which they used their bodies in social interactions. A young woman's body was to be controlled, calm, the outward expression of her inner humility and submission. The body, indeed, was a legible surface liable to misinterpretation, so it needed to be scripted with precision and care. Unruly or masculine bodies, erotic or too-languorous bodies were a signal for transgressive behaviour and transgressive minds.

In this paper, I would like to explore one particular mode of bodily transgression, anger. A node of emotion and affect, anger denoted unbridled passion and loss of control. The young woman who blundered into anger, especially public anger, transgressed important tenets of the bodily discipline that denoted submission to patriarchal (and even capitalist) ideology. Held up as an example to the readers of conduct books, visual descriptions of angry female bodies help to enforce good behaviour by illustrating its opposite.

Polina Shvanyukova, University of Bergamo, Italy

### **‘A kind of unpolish’d Roughness of Behaviour’: Transgressions as a strategy of socialisation in eighteenth-century professional settings**

Socialisation of novices to social and communicative norms or ‘politeness practices’ by more competent members occurs in culturally specific ways in different societies (Cook and Burdelski 2017). In the first place ideologically loaded norms of behaviour are transmitted by parents to young children. Later in life socialisation becomes responsibility of experts in educational and professional settings. In order to become competent members of the business community, apprentices and young tradesmen in eighteenth-century England had to be socialised into a range of social and communicative norms. Juxtaposition of good and bad, right and wrong, social and anti-social – a device employed, for instance, by William Hogarth in the twelve plates of *Industry and Idleness* (1747) – seemed to represent a powerful strategy of enlightening apprentices about social norms (Paulson 1974). This paper will examine representations of behaviour condemned as anti-social and transgressive in didactic literature of the period that targeted this particular category of novices (e.g., Trenchfield 1710; Defoe 1727; Richardson 1733, 1741). The investigation will explore the ways in which representations of transgressions were employed as a strategy of transmitting social and communicative norms of behaviour.

Irma Taavitsainen, University of Helsinki, Finland

### **“To pamper his Vanity”: Medical debates in eighteenth-century polite society**

The Royal Society (1662-) developed an argumentative style of writing with imagined objections to discuss scientific issues in a balanced way taking dissident and opposing opinions into account. This trend continues in the eighteenth century, but a more aggressive style emerges by the side of it in medical literature. Inoculation was a polemical issue all through the century. The debate was conducted in writing by medical doctors of the small elite class of learned physicians, but the controversy also involved lay people of the highest social standing and even the Royalty was drawn in. By time the discussion spilled over to *The Gentleman’s Magazine* with anonymous contributions in Letters to the Editor, for example. The turns of the debate fall into several genres of writing. Some texts burst into aggressive language use that breaks the norms of polite society and contains fierce and even xenophobic argumentation. Besides treatises and letters to the editor, biting insults are found in book reviews.

My research questions focus on interpersonal language use in transgressing the norms of eighteenth-century polite society style of writing: how personal could abusive language become? The data comes from the corpus of *Late Modern English Medical Texts* (LMENT, forthcoming).

Nuria Calvo Cortes, Complutense University of Madrid, Spain

### **“I am Greatly Distressed at present gentlemen”: 18th and 19th century lower class women’s petitions**

This study analyses around 50 letters/petitions signed by different women who belonged to lower social classes, and addressed to men in higher ranks. They expected to be granted either a home for the children they had as single mothers, or some help while being in prison.

The research questions that arise are connected to understanding to what extent these petitions writing characteristics differ from standard petitions, i.e. whether they follow the rules and politeness recommendations of the letter-writing manuals of the time; and what information this can provide.

The analysis shows that although most petitions display some features prescribed in such manuals, not all of them follow the rules faithfully and simply use opening and closing formulae similar to the ones prescribed. In the contexts where they were written people were aware of certain writing rules, which sometimes were copied from others, but not necessarily directly from the manuals. This leads to conclude that signing a petition did not necessarily mean writing it; while some women may have written them, others probably did not, creating very often a style of their own away from prescription.

Isabel Ermida, University of Minho, Portugal

### **Impoliteness in Blunderland: Carroll’s Alice books and the manners in which manners fail**

Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871), two linguistic treatises in disguise, create ingenious fantasy worlds where the rules of language and the conventions of communication are turned upside down. What is (semantically) illogical becomes (pragmatically) inappropriate for confounded Alice, who struggles to make sense of nonsense and to keep the order of a polite, rational world in place. In her dialogues with anthropomorphic animals and objects, ambiguity and fallacy coexist with interactive manipulation, while her communicative expectations crumble and comic misunderstandings arise.

This paper looks into the construction of linguistic and pragmatic transgressions in Carroll’s acclaimed books with a view to unveiling their contribution to impoliteness. On the one hand, the paper analyses the structural mechanisms of wordplay vis-à-vis phonetic, morpho-syntactic and lexical ambiguity. On the other, it examines the pragmatic strategies whereby speech-act infelicities, conversational maxim violations, and bald-on-record clashes contribute to reversing the established conventions of (polite) social interaction. The premise guiding the analysis is that the pervasive existence of double meaning and incongruity in the Alice books underlies not only linguistic phenomena such as punning, metaphor, and neologisms, but also interactive patterns, in which the expected norms of courteous conduct in social exchanges do not obtain. The antithetical and script-oppositional (hence, humorous) nature of this process defrauds outsider Alice – the victim, but at times the happy recipient, of the uncooperative challenges of this inverted, refracted, teasingly nonsensical world.

Steve Buckledee, University of Cagliari, Italy

### **“Collect a thousand loyalty points and you get a free coffin.” Creative impoliteness in the TV comedy drama *Doc Martin***

The British comedy drama *Doc Martin* is set in the fictional fishing village of Portwenn in Cornwall, where the community’s only medical practitioner, Dr Martin Ellingham, is known to be brilliant as regards the clinical aspects of his profession but totally devoid of even the most basic interpersonal skills. He is habitually gruff, ill-tempered and extremely rude to patients, and indeed to the entire population of Portwenn.



This paper draws upon Brown and Levinson's (1978, 1987) pioneering studies of face-threatening acts and politeness, but also Culpeper's more recent work (1996, 2005, 2011) on impoliteness as situated behaviours that conflict with interlocutors' expectations, wishes and notions of what ought to be said or done during interaction. The aim is to demonstrate how Dr Ellingham's rudeness does not consist of unoriginal insults or standard terms of offence – if it did, viewers would quickly switch off – but involves highly creative use of language and thus serves as the main source of humour in the TV series. In *Doc Martin* imaginative script writers and a skilled actor create a character who in real life would be insupportable, but on the TV screen is a comic monster.

### S16 The Life of the Text: Paratext in/as Life Writing

Convenors:

Room N43 (1) Sat 15:00–17:00, (2) Sat 17:30–19:30

Eva C. Karpinski, York University, Toronto, Canada

Ewa Kęłowska-Ławniczak, University of Wrocław, Poland

This seminar invites contributions that study the processes of de/construction of authorship in paratexts in diverse sub-genres of life-writing, including biography, autobiography, self/portrait, diary, letter, testimony, memoir, personal essay, manifesto, and expository essay. Paratexts, as Genette explains, may include peritexts (title pages, prefaces, footnotes, illustrations, documentary appendixes, etc.) and epitexts (reviews, interviews, and any scholarly or critical work about the text). Consequently, paratexts produce a sense of authorship through multiple agents: authors of texts proper, editors, and third parties, such as publishing houses, reviewers, critics, interviewers, and endorsers. Furthermore, it is assumed that paratexts may also extend the construction of *collective authorship* by involving the presence of readers and characters, real and fictional. The *authors* developing their authorial selves can be considered as implied, hypothetical, empirical, or performative in the pursuit of their selves in self-life-writing or their *persona* in a creative process. Building on life writing scholarship that has recognized the importance of paratexts for understanding production, circulation, and consumption of personal narratives (e.g., Gillian Whitlock's *Postcolonial Life Narratives* and Kay Schaffer and Sidonie Smith's *Human Rights and Narrated Lives*), we would like to invite proposals that concentrate on the relations between forms of life writing discernible in all kinds of paratexts and multiple possibilities of the constructions of authorship. We are also interested in submissions that inquire into the life of the text and the whole spectrum of lives – from the empirical to the textual – in all life writing genres.

Sarah Herbe, University of Salzburg, Switzerland

#### The “interest of the Bookseller”: Paratextual construction of poetic authorship in the seventeenth and eighteenth century

“The affection of Friends, or interest of the Bookseller has made it usual to prefix the Life of an Author before his works; and sometimes it is a care very necessary to protect his Writings against that censoriousness and misconstruction to which all are subject,” said the author of “Some Account of the Life of Dr. Isaac Barrow”, prefixed to Barrow's Works in 1683. From the publication of the first single-author poetry books in the late sixteenth century onwards, the paratexts of poetry books became important sites for authorial as well as allographic life writing. Paratextual life writing in the sixteenth, seventeenth and eighteenth centuries was not only multi-modal and multi-generic, comprising both verbal and visual elements as well as a variety of genres (prefatory letters, commendatory poems etc.), but combined multiple voices in attempts to create the lives of poets and construct their authorship for the benefit of the potential readers of the book. Among these voices, those of printers and booksellers were particularly prominent. Drawing on theories of life writing as well as concepts from the study of the history of the book (e.g. Robert Darnton's communications circuit, which helps us map the life cycles of books), this paper will trace the role booksellers played for the paratextual construction of poetic authorship from the early seventeenth century to the late eighteenth century, a period in which the concept of (professional) authorship was significantly (re-)negotiated in the book market.

Teresa Bruś, University of Wrocław, Poland

#### Facepoeia: Author's images as paratexts

Author's images are paratexts. They equip publications without belonging to narrative texts, they “assume a role of *participating in* or indeed *embodying* literary projects” (Brunet 138). The increasing sympathy of literature for photography has led to the expansion of the space of self-invention and self-construction. In my presentation I wish to discuss Tadeusz Różewicz's experience of the access to visibility and its cultural significance. When the poet intuited that “the time has come to create myself”, he met Adam Hawałeja who became his friend and photographer for over twenty five years. I will concentrate on their recently published collaborative work *Różewicz in the Lens of Adam Hawałeja* and *Różewicz at the Rubbish Dump*.

Charles I. Armstrong, University of Agder, Norway

#### Framing the Self: Vona Groarke's Liminal Autobiography

Poetry's relationship to autobiography long been a contested. While several twentieth-century theoretical movements emphasized the autonomy and non-referentiality of literature, there is in the British Isles a tradition of poets – including such figures as Wordsworth, Hardy, Larkin and Heaney – who have been proponents for something approaching identity between the poet and the lyrical subject. The contemporary Irish poet Vona Groarke is attuned to the latter tradition, often presenting a speaker in markedly quotidian situations, but also complicates it in a variety of subtle ways. This paper will pay particular attention to Groarke's text *Four Sides Full* (2016), which presents itself as a fragmentary and digressive essay on frames and framing even while it circles evasively around personal details of the author's recent divorce. What at first sight appears to be an art historical study, gradually reveals itself as – among other things – an indirect memoir, as the text obsessively circles around issues concerning the complex status of marginal physical and textual phenomena. Alongside her preceding poetry collection *X* (2014), *Four Sides Full* explores how art can function as a particularly elliptical and reticent form of life-writing. Groarke's exploration of the many-faceted marginality of the frame will be placed in dialogue with Jacques Derrida's meditations on frames and *paregma* in *The Truth of Painting*.

Ewa Kęłowska-Lawniczak, University of Wrocław, Poland

### **Philip Ridley's 'Introductions' to two volumes of collected plays: Life writing in paratext**

Drama traditionally assumes the author's antecedence and absence excluding him from the main body of the text and from the stage. In modern and experimental theatre as well as in performance art, the writer/artist may occupy a central position by entering the stage or signalling his intended entrance in the paratext, for example Tadeusz Różewicz. Tadeusz Kantor titles his production *This is My Birthday* so that the possessive pronoun asserts not only his copyright but affects the ontology of the stage reality which becomes Kantor's real/proper place of living – a status attributed to the extratextual. In verbatim theatre, the playwright may enter the stage as researcher, interviewer or author-character identified by his name.

This paper will concentrate on an example representing a large corpus of collected editions of modern drama where delayed authorial paratexts, comprising a broad spectrum of genre (notes, introductions, prefaces, essays, letters, short stories, poems, etc.), assume the mode of life writing. Excluded from the original text, submitted to the theatre much earlier, the author returns, often after a considerable period of time, in a delayed paratext which takes the form of what can be termed *autofiction* or *autobiografiction*. Drawing on theories of life writing (Max Saunders, Smith&Watson, G. Thomas Couser, etc.), esp. life writing as prequel, supplement and frame (Jacques Derrida, *The Truth of Painting*), I seek to investigate the nature and effects of such a return, the capacity in which the author reappears, and its potential reassembling and legitimizing function.

Valérie Baisnée, Université Paris-Sud, France

### **"Beginnings": the paratexts of contemporary New Zealand women's autobiographies**

In New Zealand, early twentieth century literature was marked by the production of several remarkable women writers. This was followed, in the 1930s and 40s, by a period of domination by a group of men who were hostile to women, accusing them of having monopolised the earlier literary scene. Moreover, in the strict colonial settler order that prevailed until the 1960s, women were expected to marry, have children and stay at home. White colonial femininity was thus caught between a subordinated gender role and a dominant racial one. In this context, the negotiation of public identity in the female memoirs that flourished from the 1970s was never a straightforward process. Claiming authority in the literary field and the right to articulate a shared national history still remains fraught with difficulty for New Zealand women.

This paper will examine how several prominent female New Zealand writers negotiated the threshold to their memoirs to display or hide personal, professional and national identities. From Janet Frame's autobiographical trilogy (1982-85) to Fiona Kidman's two-volume memoir (2008-9), titles, epigraphs, prefaces and incipits delineate the borders between private and public space; they reveal conflicts between self identity and truth, strategic responses to public images, and finally test the limits of the autobiographical genre.

Elena Basile, School of Translation Studies, Glendon College, York University, Canada

### **Thresholds of authorship across languages and genders. The case of Nathanaël.**

Responding to the seminar's invitation for proposals that concentrate on the "multiple possibilities of the construction of authorship", this presentation seeks to explore questions around the construction of authoriality that are emerging from a project I have recently embarked upon. The project is a bilingual anthology of works produced by Nathanaël, a bilingual (French and English), self-translating and transgender author, whose work obstinately defies genre expectations, but whose recursive and differential repetition and variation of textual snippets across languages and printed books, raises questions as to the necessarily liminal status of textuality as such, rather than of just a finite typology of paratexts. Nathanaël's repetitions across their published material in two languages is of particular interest if read through the critical lens of life writing, insofar as it makes possible to see how in this particular case an authorial self emerges in entangled processes of trans-gendering and trans-lation – which recursively question the (inevitably violent) politics of naming through they purchase their (necessarily provisional) cultural intelligibility.

Han Lili, Macao Polytechnic Institute, Macau

### **Paratext in image translation: The case study of Luís Gonzaga Gomes**

As Portuguese descendants mixed with Asian blood in Macau, the ethnic group Macanese has unique perception about their own images. Translation, as manipulation and rewriting of images, exerts its functions in construction of Macanese images. Luís Gonzaga Gomes (LGG), a distinguished Macanese writer, contributed to the construction of Macanese images through translating China and Macau from Chinese to Portuguese, in the middle of the twentieth century. By using paratext (epitext and peritext) in translation he succeeded in mediating and establishing Macanese images.

In translating images of China in occidental works, by using auto-reference in paratext, LGG identifies himself with the target culture that considers the images of China as heteroimages; in translating images of China in oriental works, since there are no ideological prejudices and stereotypes involved, LGG focuses on the target culture, emphasizing the intellectual curiosity of the Portuguese readership about the poetics of the source culture, especially towards the oriental philosophical wisdom. The paratext arranges 1) preparatory readings to understand the profound philosophy of the source culture; 2) interpretation of essential terms and their equivalents in the target culture and 3) reading recommendation to achieve textual poetics. In translating images of Macau, LGG demonstrates a defensive attitude in the paratext, which in return is reinforced by code-switching strategies during translation.

Antonín Zita, Masaryk University, Brno, Czech Republic

### **The Beat Generation in communist Czechoslovakia: The editorial paratexts and the construction of the author**

After the controversy surrounding Josef Škvorecký's novel *The Cowards* in the late 1950s, the official ideologues in communist Czechoslovakia increased their stranglehold on literature. As a result, publishing Western and especially American literature, already a challenging and politicized task, had been constrained even further. Therefore, publishers had to carefully package their releases in order to appease the censors. The most common means of such textual reconstruction were cautiously written book covers and especially editorial prefaces or afterwords. This was also the case with the publication of several Beat Generation texts during the period. Publisher's paratexts, such as the afterwords of the editor Jan Zábřana, usually contrasted the author's life in relation to the values of socialist Czechoslovakia. By highlighting not only the Beats' dissatisfaction with American consumerism but also their inability to reach the "correct" ideological stance, these paratexts managed to portray the Beats as nonconformist, yet still ideologically acceptable writers, and therefore fit for publication. Sharply contrasting with the often sensationalist portrayal

of the Beats in their home country, the textual strategies of Czechoslovak editors necessary for publication of the Beats thus reveal the publisher's paratexts as texts able to reconstruct the author in a frequently contradictory manner.

Eva C. Karpinski, School of Women's Studies, York University, Canada

### **Translator's preface: Paratext as a site of knowledge production and activism**

In her discussion of innovative strategies that feminist translators mobilize to compensate for linguistic and cultural differences between source and target, Luise von Flotow mentions the importance of prefacing and footnoting. I want to add to it the significant role played by scholarly articles written by translators who comment on the challenges of their own practice and offer an academic exegesis of the translated text. I argue that such paratextual venues allow the translator to assume the role of animator bringing life to the text, in the sense of facilitating its new becoming in the context of foreign reception. This paper focuses on two exemplary cases of translators-academics using translation and its critical apparatus as forms of knowledge production and feminist activism: Canadian translator and critic Barbara Godard and her American counterpart Carolyn Shread. Both Godard and Shread, in their respective engagements with Nicole Brossard and Catherine Malabou, have translated extremely difficult, literary and philosophical texts from French into English, and both have expanded the translator's mandate, flaunting their scholarly expertise and hermeneutic skills in their prefaces and scholarly publications. In addition to the conventional function of explicating specific lexical, semantic, or grammatical choices, these paratexts affiliated with translation perform other functions, such as developing a theoretical reflection on translation poetics; situating the work within the author's oeuvre; providing a philosophical context for the work; helping the reader to understand the translated text by offering its critical analysis; and actively advocating on behalf of their author's politics or philosophical position.

## **S17 Communicating across Cultures: Local and Translocal Features of Genres in Online and Offline Environments**

Convenors: Room 410 (1) Sat 15:00–17:00, (2) Sat 17:30–19:30, (3) Sun 10:30–12:30

Renáta Tomášková, University of Ostrava, Czech Republic  
Tamás Eitler, Eötvös Loránd University, Budapest, Hungary

The seminar invites presentations addressing the role played by the international or global character of the communicative environment in the realisation of a broad range of genres on the web as well as in offline environments. Both on the internet and within internationalised institutions and multicultural societies, local information and local values acquire a global reach; local communities, genres and other culture-specific phenomena interconnect, interact, and communicate. The interplay of local elements with the globalized context makes communication a translocal phenomenon, and translocal features in genres open them up to global contacts: communicators may anticipate diversified global audiences and attempt to facilitate these audiences' comprehension of the message. We welcome papers providing an insight into the translocal features of a variety of genres, revealing ways in which translocality translates into communication strategies, generic structuring, the multimodal realisation of genres and their potential hybridization, as well as the lexicogrammatical features, including aspects related to ELF (English as a Lingua Franca).

Milan Ferenčík, Prešovská univerzita, Prešov, Slovakia

### **English in a place: between global distribution and local practice**

Tourist contact zones across the world are constituted of multilingual and multimodal communication practices some of which are visibly displayed in their linguistic landscapes. From publicly available signs, visitors can read off the underlying 'local' assumptions, cultural values and ideologies which are made translocally available. The major vehicle of the transcultural traffic of meaning at the global scale is English whose ubiquitous presence ranges from globally distributed and locally produced styles, genres and discourses. The paper explores the manifestations of "English" in a particular tourist semioscape by adopting the perspective which views actors of tourism as drawing on multiple linguistic and other resources in their "doing" language as a local practice. Rather than using a pre-given language they are seen as producing it locally, which accounts for the many cases of hybridity, polylinguaging and 'lingua franca English'. The major theoretical frameworks used are 'geosemiotics' (Scollon and Scollon, 2003), 'language as a social practice' (Pennycook, 2010), 'ethnographic linguistic landscaping' (Blommaert, 2013) and the 'sociolinguistics of globalization' (Blommaert, 2010).

Renata Kamenická, Masaryk University, Brno, Czech Republic

### **Embedded personal narratives in the self-help and guide genre: a comparative study of English and Czech**

The paper is an exploratory contrastive study focusing on the employment of embedded personal narrative within non-narrative genres, specifically its use in popular non-fiction of the self-help and guide\* genre in English and Czech. While embedded personal narrative (in the form of micro-story personal examples) has long been a typical feature of self-help books and book guides and an integral part of communication at the interpersonal level in this genre in English, it is alien to the corresponding traditional (pre-1989) Czech discourse. The situation has however largely changed during the nearly three decades since the socio-political turning point in the context of the intensified translation flows from English into Czech, with the local authors now being aware they are communicating to audiences attuned to the implicit norms of the globalized genre. The study explores and compares the parameters of embedded personal narratives such as frequency, scope, focalization etc. (the list is to be expanded on an empirical basis) in self-help books and guides written in English, written in Czech and translated from English into Czech. A diachronic perspective is employed in analysing Czech materials from 1980s till the present day in search of a map to the now hybridized genre in Czech under the strong influence of English. The translations are analysed for signs of translator's negotiation between the competing norms.

\* The guide genre has been added to refer to non-fiction beyond the narrow understanding of the self-help genre, for instance to books on education and parenting etc., but distinct from purely instructional non-fiction. These texts usually have a strong persuasion element, without necessarily implying a need for refashioning oneself.

Martin Kolář, University of Ostrava, Czech Republic

### **The Czech and the British Political Websites**

The main aim of the paper is to present the partial results of the analysis of the layouts of the Czech and the British political parties' websites. The focus will be laid on the ways how individual parties structure their sites and on the role of the text – image interplay. Differences between the Czech and the British parties as well as those among the political subjects from one country will be identified and commented. The front page, the political programme and the leaders' profiles will be examined. The presentation will be opened by a short methodological introduction. Genre analysis, the critical discourse analysis and the political discourse analysis are the main techniques used. Their proper use is necessary to carry out the research correctly. The corpus will be formed by websites of six political parties – three from the United Kingdom and three from the Czech Republic. They will be selected according to their ideological background and their strength on the political map of the respective country.

Renáta Tomášková, University of Ostrava, Czech Republic

### **University website blogs: tailoring the posts for translocal audiences**

This paper aims to reveal and discuss contextualizing, decontextualizing and recontextualizing strategies and their functions in selected blog posts, as well as the ways they are realized, to find out if and how the global accessibility of these blogs translates in the range of the strategies followed by their writers and in the construction of the relevance of the posts to the readers. The data set is built of university student blogs targeting prospective students and scientific/research blogs written by university teachers and researchers, professional science writers, or doctoral students, addressing both the academic community and the general public. The data set design enables to compare two specific sub-genres of university website blogs differing in the desired receivers and partial aims but sharing the overall communicative goal – to inform about the university and its activities, and promote it.

Ondřej Procházka, University of Ostrava, Czech Republic

### **Metapragmatic reflexivity and translocality in a 'Czech' Facebook meme page**

Interest-driven social media such as Facebook become increasingly translocal arenas for social interaction. Its users engage with global processes and practices across geographical, national, ethnical, social, cultural and linguistic backgrounds. Groups, communities, fan pages and other social constellations on Facebook thus frequently represent diverse aggregates of people brought together by a certain activity, interest or project by which they create fragmented spaces with their own normative orders developing at different speeds and ways, as they are jointly negotiated and enforced by the participants themselves (Leppänen 2009). Grounded in ethnographically informed discourse-analytical perspective (Kytölä & Androutsopoulos 2012), this paper investigates how interactants intervene in an ongoing discourse upon perceived normative violations in the comment sections of a Facebook page *Czechball* – a local offshoot of the global geopolitical satire memes known as Countryball (or Polandball) comics. More specifically, it focuses on metapragmatic reflexivity occurring when participants engage in meta-level discussions about language use and communicative practices (Blommaert & Rampton 2011; Verschuren 2012). Such discussions highlight differential inequality since the participants differ in their normative sense as they display varying levels of access or familiarity with the historical trajectories of linguistic, semiotic and discursive resources that constitute the multimodal make-up of memes in question and their particular contexts. Finally, the present work attempts to give a more nuanced account of social cohesion in online memetic environments and their largely unpredictable and often heteroglossic communicative dynamics.

Simona Korytářová, University of Ostrava, Czech Republic

### **Orchestration of Modes in Mathematics Video Tutorials: Can a Symphony Be Played by a Chamber Orchestra?**

In recent years, remote tutoring has spread thanks to the availability of varied means of computer technology; there is a great amount of educational videos to be found on video-sharing websites. Not only do video tutorials vary in respects such as length, quality, and used equipment, they also show a relatively wide range of modes employed. However, some producers of video tutorials manage to explain the topic and give instructions with a limited set of means. Based on the methodology of multimodal discourse analysis, the contribution attempts to describe the genre of online video tutorial, focusing primarily on the involved modes and their interplay. The research has been done on the corpus consisting of online video tutorials on differential and integral calculus (e.g. implicit differentiation, first-order linear differential equations) which are available on the Internet and made by native speakers of English. In order to comment on differences between online and offline practices a referential group of standard lectures on infinitesimal calculus has been investigated as well.

Veronika Rusňáková, University of Ostrava, Czech Republic

### **Mirroring Polyphony in Ballet: Multimodal Analysis of European Theatres' Websites**

The recent universal transition in communication and promotional practices has been reflected also in the vibrant world of theatre and dance. The traditional opera houses have adopted websites as the primary source of their presentation and the affordances of new technologies have enabled institutions to enhance the inherently multimodal character of theatres' promotion and offer a new accessible and stimulating medium to present the content to a much wider audience than ever before. Anchored in the multimodal discourse analysis (Bateman's GeM model for layout, Kress and van Leeuwen's Grammar of visual design and Language of colour) and systemic functional linguistics (Martinec and Salway's image-text relations, Martin and White's system of evaluation in language), the contribution attempts to explore the mutual interplay of layout, colours, verbal and visual elements on the selected ballet companies' webpages, the role of the individual modes in the website composition as well as the meaning-making in online communication using Monika Bednarek's typology of evaluative expressions for the description of inter-modal relations. The corpus contrasts the companies' homepages with their performances' webpages, while selecting major Eastern and Western European opera houses to enable a cross-cultural comparison.

Christopher Hopkinson, University of Ostrava, Czech Republic

### **Speech acts in L1 English vs. ELF: a contrastive pragmatic study of the expression of oppositional stance in a web genre**

This paper reports on a sociopragmatic study of restaurant-owners' public responses to negative customer reviews on *TripAdvisor*. These responses are typically apologetic, characterized by an acceptance of criticism and a high level of deference towards the customer. However, this study focuses

on those responses which express an oppositional stance – contradicting or rejecting the reviewer’s claims, and sometimes directing personal criticism at the reviewer. *TripAdvisor* is a translocal site of interaction – locally rooted, yet with a global reach. In this study I explore how this translocality is manifested in both discourse-semantic and lexico-grammatical features of oppositional responses. Informed by sociopragmatic theories of facework, rapport management and relational work, and analyzing a corpus consisting of responses by L1 English speakers and L2 (ELF) speakers, I analyze the discursive mechanisms through which speech acts indexing oppositional stance are expressed by L1 and ELF speakers. Specifically, I investigate speakers’ choices of resources for mitigating or aggravating such speech acts, and I identify recurrent patterns of distribution within the corpus that may point to broader contrastive differences between L1 and ELF sociopragmatic practices. This reveals the unexpected diversity and fluidity of what may at first sight appear to be a highly conventional genre.

Magdalena Hanusková, University of Ostrava, Czech Republic

### **Boundary Cases of Repair in ELF Academic Discourse**

The presentation discusses the results of research which studies the use of English as a lingua franca in spoken academic discourse interactions in countries where English is neither the local language nor that of most of the participants, offering a deeper insight into the interactional practices utilized in the process of achieving the communicative purpose(s) of international university seminars. Drawing on audio-recorded data collected from English-taught seminars at the University of Ostrava and the ELFA corpus and using conversation analysis procedures, the research, focusing on the sociopragmatic aspects of interaction, identifies and analyses boundary cases of other-initiated repair where the initiations are used to perform potentially face-threatening acts, i.e. express doubt, criticism or disagreement.

Monika Maňáková, University of Ostrava, Czech Republic

### **Culture/discipline based use of author-reference pronouns in ELF**

This contribution investigates the use of authorial voice in the academic writing in the SciELF corpus, which is a corpus of second-language use in written scientific communication. By the use of corpus based method, it investigates the frequency of the use of the author-reference pronouns and possessive adjectives as used in natural science as well as social science articles written by academics from different cultural backgrounds for the international audience of the global environment. The presented paper draws on the theoretical framework for the study of authorial voice, metadiscourse (Hyland, 2005) and research within the ELF framework as represented by Jenkins (2007), Seidlhofer (2011), and Mauranen (2012). Within the research the focus of this study was to establish the general trends in the use of the author-reference pronouns in ELF as the means of expressing the authorial presence and as the secondary aim, to establish whether the use varies according to discipline or cultural background. However impersonal the academic writing presents itself to be, the use of author-reference pronouns expressions is not scarce in the texts. The findings show that there is a discipline driven variation between the natural and social sciences in the corpus concerning the use of the lexicogrammatical features in ELF while the culture driven variation, although present, is a lot less prominent. The results of the study are supported by statistical analysis in order to determine the dependencies.

## **S18 Transferring Knowledge within Academic and Institutional Contexts: A Focus on New and Hybrid Digital Genres**

Convenors:

Room N41 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30

Giuliana Diani, University of Modena and Reggio Emilia, Italy  
Rosa Lorés Sanz, University of Zaragoza, Spain

The web has become a privileged access platform to knowledge for an increasingly globalized society. The spread of electronic platforms as well as the use of English as a vehicle of international communication has brought with it the emergence of new written and spoken genres or the adaptation of existing ones to the digital world. This seminar aims to provide a forum to present some of the latest contributions to the topic, including aspects such as the use of English as a lingua franca in academic or institutional digital communication, the emergence and reconfiguration of institutional and academic digital genres, and the impact of language and culture in the shaping of academic or institutional web-mediated genres.

Stefania Consonni, University of Bergamo, Italy

### **Medical PowerPoint as an epistemic machinery for knowledge dissemination: an integrated multimodal approach**

This paper explores PowerPoint (PPT) as a leading genre in academic knowledge dissemination, focussing on medical language in asymmetric communication contexts. While overhead technology has produced radical changes in the lecture genre, affecting text form, presentation processes, presenter-audience interaction and knowledge framing, PPT appears as both highly conventionalized, and as shaped by the specific purposes of a professional community. PPT is among today’s epistemic machineries, whereby scientific knowledge is shaped by discourse. Its influence with respect to highly specialised discourse has recently increased, shifting meanings from crystallised and gate-keeping formulations to more articulated ones, placing emphasis on argumentative, persuasive and metadiscursive functions. An integrated approach – bridging critical analytical approaches and multimodal discourse analysis – is therefore needed to analyse PPT as a hybrid genre in academic oratory. The paper aims to single out and explain the linguistic and semiotic features of a corpus of PPTs used as teaching materials in a number of universities and medical schools, in regard to different theoretical and clinical specialties (e.g. anatomy, cardiology, anesthesiology, etc.). Different variables are taken in consideration, so as to provide significant form-function-variation correlations that may explain the rationale for the genre and its growing diffusion as a communicative tool.

Isabel Corona, University of Zaragoza, Spain

### **A window to the world: visual design and research visibility of European research projects homepages**

The growth and specialization of scientific output and the increasing prevalence of transnational collaborative efforts in academia have led researchers to seek greater visibility within a highly competitive playing field, while creating a need to optimize the dissemination and transfer of their research results. The websites of European research projects are a crucial means to spread research outputs and increase the projects’ visibility, credibility, and reputation.

Websites, as an internet product, provide us with a multimedia content: they include written text, images, audio, video, and interactivity. The purpose of this study is to gain insight into the multimodal semiotic modes and affordances that are actually put to use by the European research groups in their websites as a means of facilitating visibility and impact of their work.

The study follows a convenience sampling method: a pilot corpus of 10 websites from H2020 research projects. The analysis focuses on the homepage as the non-linear entry point of the website and draws on Kress and van Leeuwen's (2006) account of the 'grammar' of visual communication, on Martinec and van Leeuwen's (2009) models for the analysis of new media design, and on Bateman et al.'s (2017) Genre and Multimodality framework (GeM).

Isabel Herrando-Rodrigo, University of Zaragoza, Spain

### **'Who's talking to me?': the construction of writers' identity in digital medical genres**

The urgent need to find out medical information has led institutions and mass media publications to craft a new digital genre of expert / non-expert communication, without any previous agreement on either its rhetorical or discursive features. This genre, which I have labelled *medical electronic popularizations* (Med-E-Pops), has been initially identified as a blurred genre with hybrid functions, and understood as a reshaping and repurposing of medical research articles (Med-RAs), in an attempt to facilitate understanding by a heterogeneous audience, the Internet community.

This paper aims to uncover the extent of Med-E-Pops writers' (in)visibility studying the use of abstract rhetors in their texts as a devoicing mechanism. Previous researchers concluded that abstract rhetors in scientific dissemination articles explain the situation described in the Med-RAs as independent of human agency. I will contrastively analyse the use of abstract rhetors in a comparable corpus of 40 Med-E-Pops and 40 Med-RAs. In particular, I will explore (1) the rhetorical distribution throughout the texts, (2) the semantic implications of each inanimate subject and (3) their combination with active verbs. This will allow me to reflect on whose voice is crafted in this digital genre and with what purpose.

Jurate Ruzaitė, Vytautas Magnus University, Lithuania

### **Discursive construction of product identities by commercial institutions in digital contexts**

The present paper aims to discuss how commercial institutions, such as bakeries, create their public narratives and construct their product identities in digital contexts. This investigation looks into dominant discursive features of bread promotion in Lithuania and the typical cultural values exploited when disseminating promotional discourses on the web. Another objective is to point to some non-verbal aspects that remain unnoticed if a monomodal corpus analysis is applied. The data includes product descriptions available on the websites of six major industrial bread bakers in Lithuania and consists of more than 150 product descriptions (approx. 10,000 words). The lexical choices in these texts are evaluated by referring to the Corpus of Contemporary Lithuanian.

The results show that Lithuanian bread producers disseminate and emphasise institutional values and ideologies through explicit verbal references to tradition, inheritance, and continuity, which are further reinforced and elaborated on through non-linguistic semiotic choices. The analysis of text functions indicates that bread descriptions are marked by a high degree of descriptiveness (typical of academic texts) and especially prepared expressiveness (typical of fiction). By merging the features of these two genres, bread descriptions achieve a double effect: they focus on appreciative discourse and attempt at objective representation.

Girolamo Tessuto, University of Campania Luigi Vanvitelli, Italy

### **Making sense of ECJ institutional press releases on the web: A genre and medium-based investigation**

This contribution investigates how the communicative genre of institutional press releases is produced by the EU Court of Justice as part of computer- and web-based professional communication. Drawing from the theoretical framework for genre (Bhatia 2004, 2017; Askehave and Swales 2001; Swales 2004) and medium-based analysis of texts (Yates and Orlikowski 1992; Finnemann 2001; Villanueva et al. 2008; Garzone 2012; Askehave and Nielsen 2005) in a randomised corpus of English-language press releases sanctioned by the Curia website, the study looks at the generic structure used to realise the moves with communicative purposes of texts, and relates these moves with the most salient linguistic resources in both qualitative and quantitative analyses of data. The contribution shows how the genre's rhetorical practices typify the purposes and activities of release writers and media professionals in the existing context of institutionalized communication, alongside the ways release writers come across to the media as well as the audiences when pitching to them. The study also addresses the role and function of intertextuality and interdiscursivity in the existing professional practice over the Web.

Liisa Vilki, University of Helsinki, Finland

### **Hedging in the philosophical Chora mailing list**

This presentation discusses the usage of English hedges (e.g. *may*, *perhaps*, *suggest*) in the contributions to the philosophical Chora mailing list. Chora is an international discussion list of PHILOS-L, the largest philosophy email list in the world. The Chora list contributions can be regarded as a sub-genre, representing an emergent genre of academic discussion list contributions.

The corpus of this study consists 100 contributions to 10 philosophical topics in the Chora list. The contributions were taken from the Chora archives between 2015 and 2017. The results show that the selected hedges tend to occur in postings concerning highly polemic topics. Writers may assume that especially these kinds of topics require openness to other interpretations and mitigation of disagreement. However, there is a considerable individual variation in the frequency of occurrence of various hedges. There is also a great individual variation in the polite usage of hedges, as well as in the spoken versus written traits in their usage. This variation is arguably not due to the native versus non-native distinction. Rather, it can be explained by an emergent and a hybrid nature of this sub-genre and also simply by writers' specific genre performances.



## S19 Lexical Issues in L2 Academic Speech and Writing

Convenors:

Room 257 (1) Thu 15:00–17:00, (2) Thu 17:30–19:30

Katalin Doró, University of Szeged, Hungary

Päivi Pietilä, University of Turku, Finland

This seminar focuses on academic vocabulary used by university students or academics when speaking or writing in English as a foreign language. The general framework is Applied Linguistics, more specifically Second Language Acquisition. The papers presented in the seminar may address the following issues, for example: academic phraseology, the relationship between general and academic vocabulary, discipline-specific vocabulary, comparing academic speech and writing, the effect of task type on vocabulary use, lexical cohesion in L2 speech or writing, influence of L1 on L2 vocabulary use, and teaching and assessment of academic vocabulary in L2 English.

Signe-Anita Lindgrén, Aalto University, Finland

### **On Varying and Not Varying Vocabulary in L2 Academic Speech and Writing and Communicative Success**

This case study investigates vocabulary use in EFL Master students' 10-min oral presentations (videoed) and 2-page written reports, both on the same topic, prepared for an academic audience within a university course on Academic Communication for MSc Students (CEFR B2). Qualitative and quantitative analyses compare performances in the two modes on vocabulary range, use of transition signals, and sentence complexity. The findings are interpreted in the light of self-evaluations, students' own objectives and peer feedback. The selected materials were produced by the student who received the highest, lowest vs. middle grade in the course and include both drafts and the final graded versions. The materials further contain background information such as the participants' L1, prior experiences of academic speaking and writing in their L1 and in English, and field of study. Communicative success is measured through peer feedback and in relation to the students' own objectives and evaluations, as well as to the course requirements.

The presentation discusses the effect of task type and mode on vocabulary use in relation to the students' own goals and evaluation, and peer feedback, as well as highlights practical implications for EFL teaching.

Csilla Sárdi, Pázmány Péter Catholic University

### **TEFL Students' Disciplinary Literacy in a University CLIL Context: A Focus on Lexis**

L2 disciplinary writing is only partly a linguistic matter. This is because disciplinary knowledge is not merely represented, but constructed through the writing process, and it is through the application of linguistic devices that such knowledge, values and beliefs are construed. It follows that competent L2 writing in any discipline involves, apart from exhibiting a sufficient level of language proficiency, knowing how meaning is created, interpreted and negotiated in the discipline. In higher education, it is essential that students are aware of and can use effectively linguistic devices that play a role in knowledge construction processes whereby they are initiated into the academic discourse community in their field of study.

The paper presents results of a text-based analysis focusing on some lexical features of student essays in the field of English Language Pedagogy. It identifies some of the meaning-making devices (i.e. nominal groups, the specific meanings words take on in this domain, lexical expression of doubt and certainty) that are commonly used in the academic literature within the field of Applied Linguistics, and investigates if and to what extent a group of Hungarian TEFL students have been able to use such devices upon the completion of a CLIL course which focused on understanding, debating and producing written academic texts on current issues in ELT.

Irina Frisk, Mid-Sweden University, Sweden

Anne Holm, Linnaeus University, Sweden

### **Sustainable Writing: A Corpus-based Approach to Improving Teacher Trainees' Writing Skills in English**

This paper presents a corpus-based analysis of the fluency of English teacher trainees' text production with a focus on sentence structures. Following a pilot study conducted last year, the source material for the paper is a corpus of approximately 85,000 words consisting of students' first written submissions within English literature and linguistics modules. The participants are undergraduate students enrolled in a teacher trainee program, offered during the academic years 2016–2017 and 2017–2018, at Mid-Sweden University and Linnaeus University, Sweden. The first written assignments were chosen to target potential weaknesses in students' writing, and interestingly, our findings indicated clear similarities in the types of errors across the literature and linguistics assignments. These included low frequencies of simple sentences, existential *there*-constructions, and relative clauses, which often resulted in high occurrences of sentence fragments and run-on sentences. During the pilot study, assignments were subsequently designed to enable the students to work on the problematic areas identified, and our on-going research investigates variation in the types of relative clauses across student-produced texts as well as their preference for certain lexical items, such as collocations and awareness of semantic prosody. By providing teacher trainees with *sustainable* writing strategies that they can reapply successfully to different contexts of language use, we contribute to their development as future educators. Teaching transferrable skills like structuring sentences that support logical reasoning is thus crucial, and using a corpus as a tool for assessment and learning helps encourage students' awareness of their own writing practices.

Marja-Leena Niitemaa, University of Turku, Finland

### **English Vocabulary and Cohesive Devices in L2 Essays: A Data-driven Approach**

The study reported in this presentation examined cohesion in Finnish upper secondary school EFL learners' essays using an automated analysis tool (TAACO). The aim was to investigate the cohesive features found in the essays in relation to the subjects' receptive lexical knowledge, a connection not examined earlier. For this end, the change in cohesive features was first monitored over time, and then the cohesive devices were correlated with human ratings and the vocabulary test scores. The results showed, firstly, that out of 136 indices analyzed the means of 120 variables changed in fifteen months, while sixteen variables remained unchanged indicating linguistic areas that were particularly difficult for Finnish learners, e.g., determiners, as articles are not used in L1; secondly, cohesion was mainly detected at sentence level in the first essays, but at paragraph level in the second essays; thirdly, a highly significant negative correlation was found between human ratings and the (over)use of conjunctions *and*/*but*,

while the strongest positive correlation existed between writing quality and the use of adverbs detected in high-rated compositions, and finally, the variables demonstrating highly significant correlations with human ratings also tended to correlate with vocabulary recognition scores.

Katalin Doró, University of Szeged, Hungary

Päivi Pietilä, University of Turku, Finland

### **Collocations in L2 English Essays: The Role of L1**

English is undoubtedly the main language used in academic environments worldwide. It is, therefore, essential to research the language used by learners of English. Focusing on phraseology is particularly important, as multi-word units of various kinds (collocations, lexical bundles, fixed expressions) constitute an important part of vocabulary. Moreover, their use, while difficult even for the most advanced learners, has been found to make learners' speech or writing more fluent. Additionally, multi-word units, just like individual words, may be influenced by the learner's first language.

This presentation investigates collocations in texts written by advanced learners of English representing three different L1s, two Finno-Ugric languages (Finnish and Hungarian) and one Germanic language (Swedish). The texts analysed for this study were rather informal accounts depicting the students' thoughts about their studies and professional future plans. Collocations appearing in the texts were expected to show differences, at least some of which attributable to the writers' native languages.

The study reported here is part of a larger (ultimately longitudinal) project investigating the development of phraseology in academic L2 English (both spoken and written) produced by university students representing various native languages.

Gabriel Jay Rauhoff, University of Turku, Finland

### **Outlining Research Issues from L2 Lexical Collocational Performance in Two Different Writing Tasks**

Research into lexical collocations, i.e. frequently recurring two-to-three word syntagmatic units, has recently taken a spotlight in second language acquisition. Researchers have followed two different traditions – frequency-based and phraseological – into collocation acquisition research that conceptualize and operationalize the methods of their analysis with idiosyncratic parameters. This, in addition to obstacles researchers face in longitudinal data gathering, classifications of collocations, and interpretation of findings, can be obfuscating to others trying to situate their understandings of collocations used by L2 writers.

This presentation outlines some problems faced by researchers of L2 collocational competence (collocations the language learner knows) and development (changes in collocational competence between periods of time) as a whole. The presentation also presents findings on collocational performance (collocations used by a writer in a piece of writing) in two genres of L2 writing: expository and personal letters of self-reflection. The findings present one possible path forward for collocational research in multiple genres of L2 writing and further understanding how genre influences collocations used in second language writing.

Feryal Cubukcu, Dokuz Eylul University, Turkey

### **The Decomposition View in Lexical Competence in L1 and L2**

Psycholinguists are interested in how words are stored in human memory. The question as to whether words are stored as single root words or whether they are stored along with the affixes still remains a controversial issue. Aitchison (1987) believes that each word has a separate entry. Mackay (1978) and Taft (1981) hold that words are made of constituent morphemes. When we listen, we decompose the morphemes and when we speak, we combine them to make multimorphemic words. The decomposition view claims that only the root is stored in memory. To hypothesise this claim, a group of 50 students at the intermediate level at the prep department of a state university are selected. They are taught 10 root nouns and verbs, 10 complex nouns and verbs they are not familiar with and 10 pseudo words. Then to see how the morphological complexity affects lexical access and which type of words are better remembered, they are tested on these words. Then the same group will be given 10 simple, 10 complex and 10 pseudowords in the mother tongue and their eye fixation times will be compared. The results will shed light on the validity of the decomposition theory.

## **S20 The Sounds of English: Cross-Linguistic and Cross-Cultural Aspects**

Convenors:

Room S116 (1) Sat 10:30–12:30, (2) Sat 15:00–17:00

Ivo Fabijanić, University of Zadar, Croatia

Andrej Stopar, University of Ljubljana, Slovenia

In today's EFL classrooms phonetic knowledge of both the mother tongue and the target language is a valuable asset for teachers and students. This seminar aims to investigate how the sounds of English are addressed in research and in teaching practice across Europe. The participants are invited to present their work on English phonetics, prosody and phonology, with special emphasis on contemporary approaches to teaching, learning and assessing pronunciation. Topics discussed can include aspects of speech perception and production, contrastive studies of the above fields, the use of new technologies in pronunciation teaching, foreign-accented speech, varieties of English, and sociolinguistic aspects of spoken English.

Smiljana Komar, University of Ljubljana, Slovenia

### **The Challenges of Teaching GB Pronunciation to L2 Slovene Students of English in the Context of English as Lingua Franca**

In the era when English has become the international language of mass communication or the so-called Lingua Franca, the teaching of the British standard pronunciation to L2 students presents many challenges, from linguistic to motivational and pedagogical. This paper focuses mainly on linguistic challenges although the motivational and pedagogical issues will also be addressed in the context of the English pronunciation taught at the English Department at the University of Ljubljana. The course on English Phonetics, Phonology and Pronunciation is scheduled in the first year of BA studies. The pronunciation model and hence the target pronunciation for L2 Slovene students has always been the General British pronunciation, formerly known



as Received Pronunciation. Most Slovene students of English, whose general knowledge of English is at the CEFR level B2, speak a hybrid between American and British varieties with some features arising from the mother tongue. Bridging the gap between the prescribed pronunciation model and the students' pronunciation presents the first major challenge in the teaching of English pronunciation to Slovene students. The second challenge concerns the awareness and achievement of all the features of the selected pronunciation model. To meet this requirement, students are exposed to perception training of sounds, their oral production and phonemic transcription. In recent years, several perception and production studies have been conducted and their findings suggest different degrees of overlap between the perception, oral production and phonemic transcription of sounds. In this paper we present the results of a production test in which 60 students read a sentence which contained all GB vowels and consonants. The results confirm the findings of previous tests and also shed light on some recent developments in English pronunciation of Slovene students.

Serkan Şen, Başkent University, Turkey

### **Helping Turkish Learners with Pronunciation of Four Close Vowels through Blended Learning and Affective Strategies**

A contrastive analysis of Turkish and English displays the fact that both languages have different vowel systems and orthographic structures. In Turkish, there are only eight short monophthongs while there are three different types of long, mid, and short vowels in English including monophthongs, diphthongs, and triphthongs. Besides, Turkish allows a direct relationship between the spelling and the sound whereas English precludes a one-to-one correspondence between the letters and the sounds. Therefore, in EFL classrooms, Turkish learners tend to have great difficulty in successful pronunciation. On these grounds, this paper presents a study on teaching four close vowels /ɪ/, /i:/, /ʊ/, /u:/ using blended learning method – the combination of traditional face-to-face learning systems with computer-based technologies (Graham 2006, 3-21) – and affective strategies. In this study, the theoretical background of phonetics was presented during face-to-face lectures and students were required to complete online exercises. During the lectures, the focus was on creating a humanistic, positive and motivating atmosphere conducive to successful pronunciation (Kelly 2000, 38). Accordingly, four close vowels was presented through anecdotes, analogies from daily experiences, and videos (Underhill). The efficacy of the study was measured through students' academic performance. The findings of the study indicate the pedagogical and academic value of blended learning and affective strategies in teaching English phonetics.

Ivo Fabijanić, University of Zadar, Croatia

### **On Approaches to IPA Symbols Teaching/Learning**

The aim of our talk is to discuss some important issues in IPA-symbol teaching and learning. When teaching IPA symbols, students are warned not to memorise them according to their previous knowledge of the alphabet, but rather as a completely new set of symbols (see e.g. Skandera, Burleigh 2011: 8). Students are usually told to remember sound-symbol relations and are introduced to new symbols with their corresponding labels, e.g. schwa, theta, eth, esh, yogh, etc. But the question is what happens to those that are practically identical to the Roman alphabet graphemes? The focal point of this discussion will be to consider possible approaches to IPA terminology teaching at different levels of study. The approaches that are going to be mentioned/discussed are: a) *sound – IPA symbol relationship* (from the beginning to the advanced language proficiency), b) *sound – IPA symbol – grapheme relationship* (from the beginning to the advanced language proficiency), c) *IPA usage (precise sound description – IPA symbol relationship* (more advanced language users). Hopefully, the discussion will reveal other experiences of researchers, some specific cross-linguistic and cross-cultural aspects or, possibly, bring out some new concrete and pragmatic ideas for classroom use.

Ingrid Pfandl-Buchegger, University of Graz, Austria

### **Mastering pronunciation in a foreign language – using new technologies in pronunciation training**

Foreign-accented speech can have an impact on comprehensibility and successful communication. Pronunciation instruction can obviously have a beneficial effect, the question remains, however, which training method will prove most efficient in the language classroom. Recent findings in the field of language acquisition confirm that speech perception has a great impact on speech production. As children move from a language-universal towards a language-specific speech perception, they become increasingly focused on the sound system of their native language. Such early-acquired perception patterns lead to the transfer of phonological features from L1 to L2 in foreign language learning. Given the link between speech perception and production, one way of counteracting such transfer effects is by working on the perceptual capacities of the learners. After a short introduction on the impact of L1 interference in FLL, I propose to discuss findings and pedagogical implications of the use of some innovative pronunciation teaching methods with Austrian students of English at the University of Graz, Austria, in recent years. One method focuses on auditory perception and aims at improving learners' pronunciation by heightening their discernment of foreign language sounds. Another method has an additional visual bias providing graphic feedback on various aspects of pronunciation.

Magda Sučková, Masaryk University, Brno, Czech Republic

### **First language attrition on the phonetic level: The case of Anglophone expatriates in the Czech Republic**

First language attrition (or cross-linguistic interference) has been shown to affect many areas of linguistic performance in immigrants to other countries. In phonetics, there is often a shift towards the L2 phonetic features, and, in some cases, the speakers may no longer be perceived as native. Anglophone expatriates, however, differ from other groups of immigrants in several respects. English is a prestigious language; therefore, the pressure to linguistically (and otherwise) assimilate is not as pronounced as with other immigrant groups. In fact, the opposite may often be the case in the Czech context, i.e. Czechs requiring the expats to communicate in English in order to practice this language. As a result, the L1 use rate is very high (and can remain at 100% in the "expat bubble" in the capital); on the other hand, constant Czenglish input can act as the primary source of cross-linguistic interference for this group. As a part of an ongoing dissertation research I investigate phonetic changes in Anglophone expatriates living and working in the Czech Republic (namely the length of VOTs in /p t k/ under stress, retention of dental fricatives, and desonorization of word-final voiced consonants) using word-list recordings. In addition, I measure the perceived foreign-accentedness in a global foreign accent rating experiment, using recordings of a story retelling task. I complement the results with the qualitative analysis of the expatriates' personal narratives.

Emilija Mustapić, University of Zadar, Croatia

Frane Malenica, University of Zadar, Croatia

### **Sign language phonology**

As understanding and acquisition of phonological systems is usually connected to the spoken language, the revelation that sign languages have their own phonological systems was a revolutionary one. Studies dealing with sign language phonology started in the 1960s, in parallel with the first research on sign language in general (Fenlon, Cornier and Brentari 2015). The emergence of sign language phonology is in line with the principles proposed by Blevins (2004), which was based on the analysis of phonological history of spoken languages, and which claimed that most synchronic phonological features of any language stem from the interplay of physical, cognitive and social elements of its historical development and are not intrinsic in and of themselves (Sandler 2012). This supports the claim that sign language phonology was created gradually, developing basic phonological features through transfer and usage in everyday communication. In this paper, we aim to describe the phonological parameters of sign language(s) and mention the terms crucial for their understanding. We rely on the Prosodic Model of Sign Language Phonology (Brentar 1998), which differentiates inherent and prosodic features of the sign, and we will use it to list the phonological similarities and differences between spoken and sign language(s). Finally, we will provide a brief overview of Croatian Sign language and its role in the education system.

Andrej Stopar, University of Ljubljana, Slovenia

### **FL vowel perception in Slovenian university students of English**

The acquisition of foreign language phonemes is often described as a challenge for language learners since can be influenced by a number of factors, e.g. the learners' first language (L1), their age, the type of foreign language (FL) input, as well as psychological and other factors (see e.g. Best 1995; Escudero 2000; Flege, Bohn and Jang 1997). The aim of the present paper is to explore the perception of General British vowels in Slovenian university students studying in the English Department at the University of Ljubljana. First the phonological systems of the participants' L1 (Šuštaršič, Komar and Petek 1999, a.o.) and FL (Cruttenden 2008, 2014) are compared to identify some potential perception issues. Then, an experimental study is conducted that encompasses all GB monophthongs and examines the participants' performance in perceiving them. The impact of explicit instruction on the most frequent perception errors is studied by carrying out the perception experiment in two stages, the pre-training stage and the post-training stage. Also studied are some of the most typical perception errors and the differences between the strong and weak students. The results show (i) that the success in the perception of individual GB vowels varies substantially; (ii) that a cross-linguistic comparison of vowel systems alone does not make it possible to make definite predictions about learners' perception difficulties, and (iii) that explicit instruction in English phonetics and phonology can improve the rate of perception of FL vowels.

## **S21 ESP and the Popularization of Knowledge across Genres**

Convenors:

Room N51 Thu 17:30–19:30

Patrizia Anesa, University of Bergamo, Italy

Barbora Chovancova, Masaryk University, Brno, Czech Republic

This seminar focuses on the popularization of specialized knowledge in English across different genres and different (new and old) media. In particular, the use of the English language in expert-lay interaction is explored in order to evaluate the strategies employed in the popularization process, with a particular focus on the pragmatic, textual, rhetorical and communicative practices that emerge. The seminar invites insights into the different facets which characterize communication across knowledge asymmetries in specialist fields. Theoretical contributions focusing on the concept of popularization in and through ESP are also welcome.

Larissa Manerko, Lomonosov Moscow State University, Russia

### **Cognitive insights into knowledge representation in multimodal scientific discourse**

During the last decades much attention was paid to multimodality as one of the principles of representing information in discourse, the use of which sparked a linguistic, sociosemiotic and interactional interest (Halliday 1993; Maier 2007).

My talk will focus on multimodality through cognitive framework. The popularization of special knowledge in ESP following educational and academic goals brings forth changes in types of specialised discourse and knowledge mediation. The linguistic personality tastes the boundaries of the language use combined with other semiotic systems to create new possibilities in "the integrated semiotic system of meaning" (Manerko, Sharapkov 2014: 115). Pragmatics plays a central role in incorporating multimodal, computer and hypertext technologies into spoken scientific interaction (like TED lectures) as well as academic discourse. Verbal interaction evaluating facts and innovations is accompanied by kinesics and paralanguage of the speaker in oral presentations. Switching the recipients to precedent phenomena (well-known figures in science, arts and politics), socio-cultural and historical facts through multimodal means make the speech closer to edutainment (education + entertainment). In written communication the scholar may chaff at himself, use caricatures, humour, and whimsies. All this governs the audience to the climax of the text and achieves the effects intended by the author.

Tatiana Fedulenkova, Vladimir State University, Vladimir, Russia

### **Business English phraseological units as specialized terms in specific domains**

In the sphere of economics and finance there are many set expressions with a full or partial transference of meaning which may be referred to phraseological units. The study of such expressions is very important, especially in business and finance, to avoid misunderstanding, because the meaning of the whole word combination cannot be perceived through the meaning of its components, as in: *bilateral monopoly* – 'a situation where there is only one buyer and one seller in a market' (Tuck 2000: 271), *Occam's razor* – 'the ruthless analysis of a problem which eliminates all superfluous factors' (Gulland 1994: 198), etc.

Such phraseological units serve regularly as terms in specific domains: economics – *token coinage*; banking – *secured debenture*; finance – *green shoe*; commerce – *price ring*; marketing – *customer profiling*; stock exchange – *bed and breakfast*; etc.

The analysis results in about two dozen specific domains embracing Business English terminology of phraseological character, which might have its pragmatic value in ESP teaching and in the sphere of professional communication as well. The paper is targeted at presenting ways of teaching such terms.

Barbora Chovancová, Masaryk University Language Centre, Brno, Czech Republic

### **Mediation in lawyer client interaction: understanding the needs of ESP practice**

Conveying specialized knowledge to lay audience represents the very essence of professional interaction between lawyers and their clients. Both in lawyer client interviews and in written communication, lawyers need to mediate legal content relevant to their clients' cases in a language accessible to them. Success of such communication is crucial, as the clients need to be able to make informed decisions that may alter their lives based on these facts, inaccessible to them without the lawyer's assistance.

Mediation, as a specific language skill enabling efficient communication of specialised knowledge, has been finding its way into ESP classes, where it serves to prepare law students for their future professional life. This talk will consider different aspects of mediation, i.e. linguistic, cultural and social, show their significance in expert-lay interaction within the field of law, and outline strategies how mediation can be efficiently incorporated into ESP classes in innovative and motivating ways.

Patrizia Anesa, University of Bergamo, Italy

### **The popularization of law online: discursive and social insights**

This study focuses on the investigation of the role of blawgs as a source of legal information both within and external to the epistemic law community, and as a legitimizing tool for the many different voices which interact on a blawg.

To this end, a corpus of twenty influential environmental blawgs has been compiled. The analysis is based on how blawgs may contribute to the popularization and dissemination of knowledge in relation to environmental law. In this respect, attention is paid to the discursive practices employed and to how bloggers filter and distil the overwhelming volume of information available. Moreover, the role of metaphors is discussed and defined as having not only an ornamental or aesthetic function but also a methodological and epistemic one.

The contribution of this study to the debate focusing on the dissemination and popularization of legal knowledge in new media is twofold. At a theoretical level, the paper underpins the relevance of interdiscursivity in the investigation of blawgs and in online professional discourse. From an empirical perspective, this study sustains that, among the various devices that bloggers may deploy to popularize legal and environmental discourse, legal metaphors play a significant role for the conceptualization of legal notions.

Štěpánka Bilová, Masaryk University Language Centre, Brno, Czech Republic

### **Motivation via appreciation: good practice from ESP classes**

Teaching an ESP course does not always mean a homogenous group of learners who share the same needs and knowledge. While a "Legal English" course for prospective lawyers studying at Masaryk University is attended by students who are usually of the same age and have similar academic experience, a specialized course of "English for International Trade Law" is attended by learners of varied background and expectations. Another example can be "English for Mathematicians". Although it seems a homogeneous class of mathematics students, the professional inclinations and the fields of study of individual learners vary, including future researchers, teachers or economists. We can apply numerous approaches to deal with a heterogeneous group such as focusing on study and professional skills, selecting topics common to all learners, or balancing the content-specific and common-core materials. Specific content often increases the motivation of students; however, it is a challenging task to motivate a heterogeneous group with the content which is specific only for particular students. The popularization of these specific topics, either by teachers or peers, can facilitate the motivation. This paper is aimed at sharing good practice from ESP courses, in particular, presenting activities which involve specific content, but attempt to motivate the heterogeneous group as a whole. By implementing popularization strategies, the class can not only appreciate the content, but also the enthusiasm communicated by their peers.

## **S22 English as a Foreign Language for Students with Special Educational Needs – Chances and Challenges**

Convenors:

Room 200 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30

Ewa Domagała-Zyśk, John Paul II Catholic University of Lublin, Poland

Jitka Sedláčková, Masaryk University, Brno, Czech Republic

The seminar has been designed as a space for discussions and sharing for linguists interested in teaching English as a foreign language (EFL) to children, adolescents and adults with special educational needs (SEN). Today in our inclusive societies and communities these persons participate in mainstream education on a par with their peers. This situation creates both significant chances and new scientific problems and methodological challenges. The purpose of the seminar is thus to share research results and ideas about the following issues: 1). Conceptual representations for words in English in individuals with sensory or cognitive challenges; 2. Teaching and learning strategies to enhance both motivation and language performance; 3. The role of oral communication and sign languages in EFL classes for the D/deaf.

Edit H. Kontra, Selye János University, Komárno, Slovakia

### **Deaf Adults in Language Schools: Chances and Challenges**

When considering the chances of a Deaf person for acquiring a foreign language, researchers seldom turn their attention to the question of *where* individuals with a hearing impairment can access foreign language classes. EU statistics (Eurobarometer 386, 2012) show that most Europeans consider lessons at school to be the most effective way of learning a foreign language. Nevertheless, schools frequently exempt special needs children from the foreign language requirement. These individuals may realize only after completing their education that by having been given a waiver they have actually been deprived of developing an essential skill: the ability to communicate in a foreign language. Their options for taking language classes as adults, however, are severely limited. Hiring private tutors is costly, and learning languages without a teacher from books or the Internet is a most challenging endeavor. Language schools are private enterprises not bound by the law to open their doors to special needs

learners and run inclusive programs for them. In order to find out about the chances of a Deaf person to enroll in an English course, language schools in Budapest, Hungary were contacted and asked about possibilities and conditions. This presentation is going to inform about the results of this informal survey.

Melanie Bartz, Rheinisch-Westfälisches Berufskolleg für Hörgeschädigte, Essen, Germany (Secondary vocational school for the Deaf and hearing impaired)

### **Chances and challenges of using signed English (SE) in the Deaf classroom**

One aim of the German school system is to enable Deaf students to pass the written "Abitur" examination (=qualification for University). These examinations are centralized, meaning that Deaf students sit the same exams as their hearing peers. Since their ability to develop highly functional written skills in English depends on the way we teach them the language structure and lexicon and since the communicative situation in the classroom for the Deaf and hearing impaired is rather challenging due to the fact that we as teachers are trying to teach a spoken (and written) language to people who cannot fully (audiologically) understand this language, it is necessary to rethink teaching methodologies for Deaf students who are L1 users of sign language. Currently, the methodology entails a lot of written task-based learning alongside the use of Signed German parallel to spoken English. This is very confusing and rather hinders than helps the learning process. The reconsideration of teaching methodologies is looking into using SE as a communicative tool to encode the messages of the spoken language and additionally convey information about structure, morphology and syntax of spoken English.

This presentation will show the current state of implementation and discussion as well as theoretical insights.

Nuzha Moritz, University of Strasbourg, France

### **Using optimal phonetic features to improve the intelligibility of English as a foreign language for deaf and hard of hearing learners**

Auditory education has an important place when learning/listening a foreign language, this study shows how sounds' "optimal" features can be used to improve the perception and the intelligibility of foreign language sounds in class. In fact we hear and speak a foreign language according to the system of perception of our own mother tongue, thus our perception selects structurally important elements of this language and at the same time neglects many other elements. The process is more complex for D/HH learners as they face a hearing disorder. The phonetic approach we present here is based on the verbo-tonal approach which proved its effectiveness with hearing learners. The verbo-tonal approach had established its theory on the *tones of speech*, particularly on the perception of "optimal zones" for the intelligibility of the receiver or learner. Since sounds' components: are: frequency, intensity, duration, and the body as a receiver, the study of the structural combination of these components could constitute a step among other auditive activities for the D/HH learner in class. The goal is to highlight the characteristics of the sound that is poorly identified by the learner and presents it in an *optimal structure* to improve its intelligibility.

Jitka Sedláčková, Masaryk University, Brno, Czech Republic

Lenka Tóthová, Masaryk University, Brno, Czech Republic

### **Academic mobilities of students with hearing impairment: Welcoming the challenges with specialized online course of written English**

This paper aims to present a specialized online course of written English for students with hearing impairment as well as reflect on the possible benefits of such a course in the context of European mobilities of higher education students. The reason for developing the course is closely connected with the current focus on academic mobilities of higher education students. Although there is a widespread agreement that mobilities serve a diversity of purposes and bring benefits for individuals as well as the society in general, they pose a significant challenge for participants, particularly those with specific needs.

Students with hearing impairment are generally rather under-represented in mobility programmes for a number of reasons, the fear of instruction accessibility being the major one. The course aims to fill in the gap which seems to exist in English language instruction of university students with hearing impairment and thus better prepare them for international mobilities. It is concerned with the development of literacy skills through focused and graded practice based on typical situations encountered during study stays abroad, and enhanced with a continuous teacher feedback.

Patricia Pritchard, Statped vest, Bergen, Norway

### **Hearing-impaired pupils and phonic reading as a strategy in learning to read English**

The presentation discusses the English language and what makes learning English challenging for hearing impaired pupils. Its focus is on decoding English texts and pronunciation, not comprehension.

For Norwegian pupils to become good readers of English texts, they need many different reading strategies to decode the words and promote comprehension. Research shows that one important factor is to have knowledge of speech sounds in the foreign language and how they are represented in writing.

In Norway the curriculum in English for the hearing-impaired states that pupils should be able to "recognize the connection between some English sounds and spelling patterns". A survey of this skill in a small group of hearing impaired pupils in the 4th grade, used an assessment measure, Read Aloud made for this purpose.

Results showed that the majority had little knowledge of English speech sounds and spelling patterns. Teaching later involving all the senses, showed that pupils could learn this skill. It is therefore important that teachers change their teaching practice when research shows that this knowledge is beneficial for pupils learning to read a foreign language.

Anna Podlewska, Medical University of Lublin, Poland

### **Teaching Legal English to Deaf and Hard-of-Hearing (DHH) Students – Practical Ideas for Introducing and Recycling Legal Terminology**

Legal English is one of the most challenging areas of English for Specific Purposes (ESP). It is also one of the most widely taught and has some of the most important implications for developing language teaching pedagogy. Learners of a language, and DHH learners of Legal English are no

exception, need opportunities to practise the new language they have encountered. The workshop has been designed to meet the needs of Legal English teachers who wish to stimulate student engagement and provide unforgettable learning experiences via the use of activities which provide multi re-exposures to the new language and promote memorization and extension of word knowledge. The session will provide the attendees with some real take-away classroom ideas which are particularly helpful in supporting DHH students and which can be immediately incorporated into any Legal English course.

Beata Gulati, Siedlce University of Natural Sciences and Humanities, Poland

### **Deeper and deeper – how best to improve the vocabulary skills of postgraduate deaf and hard of hearing students.**

The author of this article faces the challenge of teaching deaf and hard of hearing students English for specific purposes (ESP). The action research aims to discover the strategies used for vocabulary development for the hearing impaired. The class atmosphere, meaningful context, repetitions lead from unknown through acquainted to established vocabulary. Direct as well as indirect vocabulary instructions are implemented in order to study and revise high frequency words that appear in students' textbooks and more complex concepts that are unknown to them and not connected with their everyday life experiences. Lessons become creatively organised practice sessions to use vocabulary in a variety of activities. The expanded Frayer Model, multiple meanings defining, recognition of figures of speech (idiomatic expressions, personifications), word and mind maps, songs, films, video clips with subtitles, songs in sign language, underlying important words in the text, word games and puzzles, are only a few of them.

Depth and breadth of vocabulary knowledge increases students' ability to communicate, to understand what they read, to succeed academically as well as in their future career.

Ewa Domagała-Zyśk, John Paul II Catholic University of Lublin, Poland

### **Common European Framework of Reference for Languages and deaf and hard of hearing students**

The aim of this presentation is to discuss the challenges of using Common European Framework of Reference for Languages in EFL programmes for deaf and hard of hearing students. There are various practices in different countries concerning expected outcomes of students with special educational needs in reading, writing, listening and speaking in foreign languages. In multiple cases difficulties in EFL may mean a serious barrier to complete secondary or tertiary education. This situation calls for action so as to support those students in achieving success in EFL but at the same time preparing specific accommodations that should help those with significant difficulties in language acquisition connected with their hearing loss.

## **S23 Current Trends in Teaching English as a Foreign Language**

Convenors: Room S117 (1) Sat 15:00–17:00, (2) Sat 17:30–19:30, (3) Sun 10:30–12:30

František Tůma, Masaryk University, Czech Republic

Katalin Doró, University of Szeged, Hungary

Nikola Fořtová, Masaryk University, Czech Republic

Linda Nepivodová, Masaryk University, Czech Republic

The dynamic development in education, technology and society poses a number of challenges that language teachers face in their everyday work. Apart from more practical aspects such as using ICT in language education, meeting learner needs or introducing innovative forms of assessment, the seminar focuses on critical examinations of language policy, neoliberal trends in education or conceptual changes in foreign language teaching. The aim of the seminar is to share experience and discuss the current state of the art in both local and global contexts. The seminar therefore welcomes case studies introducing and/or evaluating the implementation of innovations as well as critical analyses, reviews and empirical analyses which address some of the above-mentioned areas.

Jesús Ángel González, Universidad de Cantabria, Spain

### **From EMI to CLIL: Teaching strategies for bilingual teaching at University**

Although much has been written about the benefits of CLIL in Primary and Secondary Education, there are not so many documented experiences of CLIL at the Tertiary Level. Paradoxically, more and more universities across Europe are teaching courses and even whole degrees in a second language, almost always English. However, university lecturers do not seem to take advantage of CLIL research and experiences from other levels of education.

The authors of this paper have looked into CLIL literature and have interviewed Primary and Secondary CLIL teachers in order to identify the best methodological guidelines and teaching strategies to be followed in CLIL classes. These guidelines have been published and summarized in a "CLIL-methodology Decalogue" to be used at the Tertiary Level. Ten University lecturers teaching their subjects in English have been interviewed to test the validity of the "Decalogue". These interviews have been recorded, transcribed and analyzed in detail. The general hypothesis is that the methodological guidelines and teaching strategies identified by the authors can be applied at the Tertiary Level. The results of this analysis will be presented in this paper.

Judith Barna, COMUE Lille Nord de France, France

### **Space design and language teaching in formal learning environments**

In relation with the recent implementation of a new generation learning space at a teacher training school in France (master's degree) this presentation questions the relationship between language learning, technologies and space design in formal learning environments. In particular we wonder how to provide evidence of the correlation between the implementation of new learning spaces and the transformation of teaching practices. After presenting the educational policy issues of implementing the new learning space at the school, the case study offers an in-depth analysis of the development of teaching practices in the new learning space by a language teacher. The case study explores tensions between new learning space design and the effective use of it, adopting a critical stance with a dialectic approach, examining possibilities of changing the design, the use and the meaning of the space by the users.

Ágnes T. Balla, University of Szeged, Hungary

Katalin Doró, University of Szeged, Hungary

### **The effective language teachers as seen by final year teacher trainees**

Over the last four decades researchers have been investigating what the characteristics of 'good' teachers are. A growing number of studies report on both teachers' and students' perspectives concerning what qualities, skills, characteristics and behaviours are crucial for teachers in order to be effective. Our research focuses on university students' (among them teacher trainees') beliefs about language teachers. In an earlier study we have surveyed three types of English teacher trainee groups in their first year at a Hungarian university who rated their views on the personality traits, professional qualities and classroom management skills of an effective language teacher. In our present study we asked one of these groups, who are now in their final, fifth year, to fill in the same questionnaire. As a next step, we conducted focus group discussions with some of them asking them to reflect on the differences in their views at the beginning and the end of their studies as well as on the reasons behind these. We are convinced that gaining insight into their reflections may provide instructors with necessary and valuable information concerning the design and implementation of courses in language teacher development programs.

Irina Ioana Spătaru, University of Bucharest, Romania

### **Teaching Shakespeare with film adaptations in the Romanian classroom: Localized patterns of viewing and learning**

My paper will discuss the teaching of literature in the English class for Romanian students and the localized patterns of viewing and analyzing cinematic versions of canonical texts, with a focus on Shakespeare. In an age when teaching English as L2 is mostly aimed at preparing students for language certificate exams, literature texts are losing ground in favour of more pragmatic approaches to developing communication skills. In this context, employing multimodal tools and digital resources that bring film to the teaching of literature can be the right solution for keeping English canonical authors in the classroom and in the students' area of interest.

Some of the issues that are raised when employing film and new media in teaching are: the effects on the canonical authority of the text; understanding inter-semiotic transfer in adaptations; developing visual literacy; reading text and film in comparative analyses; the issue of fidelity to the source text; learning literary terms through cinematic categories; intertextuality and popular culture references. I will address these issues in relation with the specific environment of the Romanian educational system, where students' cultural practices of analyzing film adaptations of canonical texts are shaped in the Romanian language and literature classes.

Věra Sládková, Institute of Technology and Business in České Budějovice, Czech Republic

### **Dependent preposition patterns in Czech students' school-leaving essays as a contribution to corpus-informed teaching of English**

This paper analyses the range and appropriateness of dependent prepositions used with adjectives in the corpus of 380 school-leaving essays, with the word-count of 150/70 words, all written in May 2017, and compares the results with English Vocabulary/Grammar Profile as a reference tool for the required B1 level according to the CEFR.

The corpus-based analyses of CZEMATELC, consisting of 44,044 tokens, reveal that Czech secondary school students tend to avoid complementing adjectives in predicative positions with prepositional phrases. The results also imply that the raw frequency of adjectives as well as the number of successful attempts to use dependent preposition decreases with the growing language difficulty of the adjectives students use. However, the most significant contrast between the raw frequency of adjectives and the number of attempts to complement them with prepositional phrases is at A1 level.

The findings suggest that the teaching of dependent prepositions should be supported by activities that can increase the students' exposure to language in use so that students can internalize recurring colligation patterns, which can be created both with the help of native-speakers of English and learner corpora.

Monika Černá, University of Pardubice, Czech Republic

### **Individual learning histories – beyond research results**

The presentation focuses on learning English as a foreign language in the Czech educational context. First, the study of individual learning histories will be briefly introduced. It was designed as a retrospective longitudinal mixed methods study; the quantitative part preceded the qualitative one, each providing a different perspective on the issue being explored. Furthermore, through the format of a multiple case study, the outcomes of the investigation of individual learning histories were interrelated with the assessment of aspects of the learners' spoken language and the possible contributions of various learning contexts to the development of selected communicative language competences were discussed. Then, factors influencing aspects of phonological competence were searched for through multiple regression analysis. Second, having briefly introduced the research methodology, the presentation will introduce the most important outcomes of the study of individual histories of learning English, i.e. it will uncover in what contexts Czech learners of English learn the language and which factors, both internal and external, influence the process. Last, looking through the lens of research results will lead to formulating conclusions regarding the current state of the art in the Czech local context.

Jill Salomon, University of Limoges, France

### **Current trends in teaching English as a foreign language. The case of French primary schools**

During his speech announcing the gradual introduction of compulsory language teaching in French primary schools from September, 2002, Jack Lang, then Minister of Education, described himself as an 'activist' for the renovation of the teaching of foreign languages and of linguistic diversity. Jack Lang was, of course, alluding to the reputation of the French as being little inclined to learn foreign tongues. Since then, various reforms have been introduced, the most recent one being the compulsory teaching of a foreign language from age 6, which was introduced in September, 2015. Furthermore, despite Jack Lang's call for linguistic diversity, English has been predominantly taught in primary education and this situation is unlikely to change.

This paper will be particularly concerned with the current situation of the teaching of English in primary schools in France, focusing on the following points: overcoming the deficiencies in foreign language proficiency/skills of primary school teachers and maintaining coordination and continuity of syllabus at primary level and between primary and secondary education in the teaching of languages.

Beatriz Valverde, Universidad Loyola Andalucía, Spain  
Tania Mateos-Blanco, Universidad Loyola Andalucía, Spain  
Rosa María Perales Molada, Universidad Loyola Andalucía, Spain  
Marisa Farina-Sánchez, Universidad Loyola Andalucía, Spain

### **Film sound, immersion and learning: Field study on 3D Surround Sound to improve listening comprehension in EFL class**

This study focuses on the possibilities of film sound to improve students' listening comprehension skills, according to the immersion level elicited by 3D sound listening compared to stereo sound, and to the relation between emotion and learning. 330 students of English as a foreign language from 4th of Primary and 1st of Secondary Education watched an audiovisual sequence adapted to their level of English with one of two conditions: stereo and 3D surround mix. Learning evaluation (listening comprehension tests) and emotional impact measurement (electrodermal response, self-perception emotion test and voice recording of the participants' reactions) were the instruments used in the study to collect data. The results show that students who watched the sequence listening to the 3D surround sound mix obtained better listening comprehension results than those that listened to the stereo sound mix. In this sense, the immersive experience of 3D sound listening can be considered as a way to improve listening comprehension skills, which opens a great amount of possibilities in the design and use of media products (audiovisual, video games) and sound based products (podcasts, audio games) as learning resources, both in formal and informal learning contexts.

Thomas E. Bieri, Nanzan University, Japan

### **WebQuests in teaching English for business in Japan**

While not designed specifically for language teaching – the model was primarily developed by San Diego-area educators (Dodge, 2007) – the structure and methodology of WebQuests provide second language teachers a model for engaging learners in task-based, scaffolded practice in authentic use of both the target language and digital resources, as well as having them take part in guided disciplined inquiry and cooperative learning.

This presentation will describe adapting the WebQuest model for use in EFL classes for Business Administration students in a private, liberal arts university in Japan. My use of WebQuests in this teaching context grew from a desire to expose students to more authentic language input and use, to engage them in realistic tasks similar to what they could be expected to experience in a work environment, to have them take part in actual inquiry and cooperative learning in English, and to promote skills related to teamwork and ICT.

Eva Skopečková, Charles University, Prague, Czech Republic

### **Let's (Finally) Translate: Innovation in EFL Teacher Preparation**

Despite the frequent calls for a sort of reconsideration of the role of translation (and L1) in the process of language learning, the deep-seated belief that own-language use – including translation – should be scrupulously avoided seems to be still dominant in the EFL classroom. Nevertheless, how to integrate translation into the ELT context, i.e. how to introduce translation to future EFL teachers, as a concept complying with the goals and principles of Language Didactics and at the same time avoiding unnecessary reduction reflecting its full potential with respect to Translation Studies? The present paper aims to introduce a research project aimed at the creation of a new didactic model for the optimal use of translation in the EFL classroom. In particular, the paper presents the first phase of our research, which involves the description of a model seminar on the use of translation in ELT as a part of EFL teacher preparation programme based on pilot study data (i.e. scholarly literature research, content analysis of EFL textbook series and curricular documents as well as data derived from semi-structured interview with EFL teachers).

Kateřina Dvořáková, University of South Bohemia, Czech Republic

### **Assessment: The Waldorf School perspective**

Waldorf schools strive to create learning opportunities for well-rounded growth of the individual through the faculties of thinking, feeling and willing. Assessment, as it is perceived and practised in these schools, should in the first place be a means of supporting learning and development. It is an on-going process for both class and subject teachers who make daily observations, particularly of children's engagement in learning, skills level and social interaction, and then meet regularly to discuss student progress. Waldorf assessment abstains from grading, it is qualitatively oriented and deals with academic achievements as well the pupils' artistic, emotional and physical development, individually and as a group. Furthermore, assessment in the Waldorf approach does not only mean looking back into the past at what has already happened. It also has the ambition of looking forward at what is only becoming or emerging in order to recognize, address and create space for the pupil's future potential. In my contribution I would like to elaborate on these essential theoretical principles regarding assessment and illustrate them with concrete examples of how foreign languages are assessed throughout the nine elementary/lower secondary years at Czech Waldorf schools.

František Tůma, Nikola Fořtová, Linda Nepivodová, Masaryk University, Brno, Czech Republic

### **Peer interaction in EFL classes in Czech upper-secondary schools**

Interaction among peers in pairwork or groupwork activities plays an important role in the processes of foreign language learning and teaching. Although international journals include a number of studies of peer interaction, Czech researchers working in the field of classroom interaction tend to focus more on whole-class work and frontal teaching. In our presentation we therefore review relevant studies and then introduce our research project (Classroom interaction in frontal teaching and groupwork in EFL classes in upper-secondary schools, 18-02363S), within which we are going to collect and analyze classroom interaction data and focus on peer interaction. Within a multiple-case study design we intend to collect at least 15 classroom hours (i.e. 675 mins) of video-recording from five different schools and teachers. In each of the classes, four recordings of peer interaction (i.e. at least 2,700 mins) will be made. We will then address the interactional practices used by the students during pairwork or groupwork activities, building on ethnomethodological conversation analysis.



## S24 Telecollaborative Learning/Teaching in English: The Many Facets of the Concept

Convenors:

Room S117 Sat 10:30–12:30

Martin Štefl, Czech Technical University in Prague, Czech Republic  
Szilvia Malaczkov, Budapest Business School, Hungary

Telecollaboration in ELT is looking back at more than twenty years of practice in university foreign language education (O'Dowd, 2016). This seminar invites educators, teachers, and applied linguists involved in the theory and practice of telecollaborative learning in ELT to share best practices and to discuss theoretical issues connected but not limited to: the latest trends in telecollaborative language learning/teaching, methodological approaches to designing telecollaborative tasks/activities, online intercultural exchange/telecollaboration and intercultural communication, telecollaboration in BE, ELF and/or ESP, the role of language teachers in telecollaborative learning.

Jana Zvěřinová, Czech Technical University in Prague, Czech Republic  
Szilvia Malaczkov, Budapest Business School, Hungary

### **Telecollaboration of international student groups: facilitating autonomous learning**

There is an ongoing telecollaboration project between Budapest Business School, Faculty of International Management and Business (BBS FIMB) and the Czech Technical University in Prague, MIAS School of Business and Interdisciplinary Studies (CTU-MIAS). The aim of the project is two-fold: to raise the intercultural awareness of the students and to create a learning environment that facilitates autonomous learning. In this presentation our aim is to show this two-fold side of the telecollaborative project. We will describe the hard parts of the project, i.e. the tasks that the students need to fulfil on a weekly basis and what intercultural issues these topics cover. We will also show the skills and competences that the students can acquire during the project while they try to overcome the difficulties intercultural team work in a virtual environment poses. At the beginning of the project team members are provided with a clear project task-list, detailed project instructions and the deadlines for successful task completion. The tasks are designed not only to internalise the knowledge of students on various intercultural issues but also to deepen their understanding and practical knowledge in learner autonomy.

Alena Hradilová, Masaryk University, Language Centre, Brno, Czech Republic

### **Let's dial Helsinki!**

The aim of the talk is to share experience with a videoconferencing (VC) course with an online-intercultural-exchange-inspired (OIE, see e.g. O'Dowd 2006, Belz and Thorne, 2006, Helm and Guth, 2010) component run jointly between two universities in order to practice legal English. Videoconferencing in our case includes a large room system where two geographically distant groups of students meet in a virtual classroom.

The presentation gives examples of good practice in terms of life-skills development, experiential learning and learner autonomy. It also discusses ways to deal with classroom dynamics with the number and maturity of students in mind.

Needs analyses carried out among Faculty of Law graduates reveal their need to be able to negotiate, mediate and settle disputes through the medium of English. Developing international co-operation that would call for the need to speak in English during the sessions and simulate real situations allows students to practice their negotiation skills in English more naturally. Our team has been using VC in designing and running courses for more than ten years. We have found that drawing on individual experience and application of acquired knowledge to real-life situations are powerful tools for students' intrinsic motivation to learn a foreign language.

Martin Štefl, Czech Technical University in Prague, Czech Republic

### **Networking with Multiple Partners: Telecollaboration as a Transversal Skill**

Telecollaboration has never been only about language learning, but rather, albeit often implicitly, about a complex set of skills which are necessary to accomplish the often intricate set of collaborative tasks. Within the increasingly competitive and tech-savvy field of Business English (BE), telecollaboration offers a valuable opportunity to confront students with carefully designed scenarios which develop not only their language competence but also, perhaps more importantly, crucial 21st century transversal skills such as: learning to learn, intercultural communicative competence (ICC), problem solving, creative and critical thinking, and, last but not least, digital literacy. The presentation analyses the experience with three implementations of a telecollaborative project in which students of the Czech Technical University in Prague, MIAS School of Business and Interdisciplinary Studies (CTU-MIAS), cooperated with different international partners during a specialised BE subject "Networking in English" and discusses the task design, sequencing as well as the overall results of a telecollaborative project tailored to the needs of the 21st century transversal skills training.

Prue Goredema, Chemnitz University of Technology, Germany

Lidia Agofonova, Herzen State Pedagogical University, Saint Petersburg, Russia

### **Joint Teaching, Synchronous Learning and Assessing Web 2.0 Tools: A Tale of Two Cities**

Language teachers using adaptive, flipped and blended methods of instruction today have access to a host of colourful and cost-free Web 2.0 applications. However, the literature yields little consensus on criteria that can be used to evaluate the efficacy of tools in service of skills development, higher order thinking, assessment and learner engagement. The current project is a joint teaching endeavour in which postgraduate students enrolled at the Chemnitz University of Technology, Germany partake in a module alongside students enrolled at the Herzen State Pedagogical University of Saint Petersburg, Russia. Video conferencing facilities will be used to enable the two lecturers to teach both cohorts synchronously, and a common learning management system will allow the students to collaborate with their overseas peers. The initial evaluation of selected Web 2.0 applications will cover pedagogical value (skills, cognition and assessment); motivation (autonomy, relatedness and competence); and usability (interface, access and functionality). As pre-service teachers, the students taking part in the project will explore the language applications with a view to using them in future. Using a live, virtual learning environment for this module allows the students to learn in a milieu that fosters higher order cognitive skills, intercultural communication and cross-border collaboration.



## S25 A European Perspective on ESP Teaching and Learning Research

Convenors:

Room N21 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30

Cédric Sarré, Université Paris-Sorbonne – Paris IV, France  
Barbora Chovancova, Masaryk University, Brno, Czech Republic  
Danica Milosevic, University of Niš, Serbia  
Shona Whyte, University of Nice, France

Although there is increasing interest in innovative practices in English for Specific Purposes (ESP) teaching (Shrestha, 2015; *Teaching Practices in ESP today*, 2016), reports in the published ESP literature are still relatively rare and, lacking theoretical underpinning, tend to read like “war stories and romances” (Bowers 1980). In particular, calls for empirical research to investigate the efficacy of ESP programmes (Master 2005) have remained largely unanswered, in spite of the impact of English as the language of communication between non-native speakers of English (English as a *lingua franca*) on ESP programmes as well as on the type of research needed to support and design these programmes (Hewings 2002). This seminar aims to bridge these gaps and to address key issues related to research in ESP teaching and learning, by inviting authors to present current research from a variety of European contexts (and from further afield) at the intersection of the theoretical and practical dimensions of English for Specific Purposes.

### 1. Teaching and learning activities: experiments in ESP teaching

Danica Milosevic, College of Applied Technical Sciences, Nis, Serbia

#### **Integrating Soft Skills in an ESP course for IT Students: Finding the Right Measure**

In order to establish stable careers in the field of information technology (IT), students need to be trained in both hard and soft skills relevant to their profession. Any ESP course for IT students has the potential to deal with both sets of skills in its syllabus, but since ESP practitioners are often less competent to teach hard skills to their students, the dividing line between the segment of an ESP course that is to be content-based and the one that should be professionally-oriented is not easy to draw. Should the first segment take the lead, or should both of them be given equal amount of space and time? How big is the risk that insistence on soft skills could turn an ESP course into a soft skills training programme?

This paper investigates these possibilities by focusing on a model of soft skills integration in an ESP syllabus via specially designed mini projects for IT students. Grounded in the methodological framework of Joint Action Theory in Didactics (Sensevy, 2010) and promoting skills in communication, teamwork, project management, organization and leadership, these mini-projects contribute to an IT student portfolio. The main objective of the paper is to analyze the effects of these mini projects on learning, taking into consideration student evaluation questionnaires and student presentation skills during oral examinations.

Natalia Borza, Pázmány Péter Catholic University, Budapest, Hungary

#### **Mind your languaculture! English for international relations in Hungary**

The term *languaculture* suggests that a foreign language should be taught together with its culture. This study focuses on the effect of the source culture on target language use, specifically the conceptual understanding of key terms by students in an English for Specific Purposes (ESP) course at a Hungarian university. The participants are 33 undergraduate students completing a content and language integrated learning (CLIL) English course in International Relations. Data were collected by means of a written test containing closed and open questions about particular organizational structures taught in the ESP course. Results show that non-Hungarian students displayed a balanced body of knowledge, while Hungarian students gained markedly lower scores on the topic of NGOs. This finding suggests that grasping the concept of NGOs posed more difficulty for Hungarian students, who were exposed to Hungarian-language state media coverage fiercely attacking NGOs. Although the results of the study are not generalizable, the difference in the scores of the two groups of students may suggest that language learners' source *languaculture* noticeably precipitates into their foreign language use. The study implies that the learners' source *languaculture* is worth considering both in ESP teaching and in English medium instruction (EMI) in the fields where cultural differences may affect the understanding of key concepts.

Shona Whyte, Université Côte d'Azur, France

Cédric Sarré, Sorbonne Université, Paris, France

Rebecca Franklin-Landi, Université Côte d'Azur, France

Noëlla Gageot, Université du Maine, France

#### **Revisiting Dictogloss for Teaching Formulaic Sequences in EAP Contexts: a Set of Replication Studies in French Higher Education**

Research has shown that formulaic sequences (FSs), also termed lexical bundles or conventionalised phrasal expressions, are particularly important in English for Academic Purposes (EAP), as a sign of competent participation in a specific discourse community (Haswell, 1991, Hyland 2008). Little attention has, however, been given to how instruction can improve learners' retention of FSs. One exception is recent research by Lindstromberg, Eyckmans, & Connabeer (2016), where advanced EAP students carried out a listening task to reconstruct a short scientific abstract containing a number of target FSs. Learners were randomly assigned to a standard condition, following regular dictogloss procedures, or a modified dictogloss condition, with target FSs provided in advance. The experimental group produced more target FSs and longer texts, but the authors recommended multiple replication studies to confirm findings in different contexts. This paper reports on replication studies conducted in EAP classes in three French universities involving students in different disciplines (acoustics, dentistry, language education) with varying proficiency levels. As in the original research, students in intact classes carried out a dictogloss task based on a scientific abstract in their discipline in experimental or control conditions, and data are analysed for number of target FSs and text length. Results are compared across groups and with the original study, shedding light on the pedagogical utility of the modified dictogloss for teaching FSs in specific purpose contexts.

Sophie Belan, University of Nantes, France

### **Using a modified dictogloss to teach formulaic sequences: a replication study in an ESP context at the University of Nantes, France**

Formulaic sequences (FS) are given much attention in second language teaching and learning research because they are indicators of fluency and proficiency in L2. However few studies have reported on the effectiveness of the different ways of teaching FS. Based on an original study whose aim was to assess the efficiency of a dictogloss activity to help students remember Academic English FS, the same protocol was used in 2017 and 2018 with two groups of Master's students in Applied Foreign Languages enrolled in an ESP course at the University of Nantes, France. This replication study was carried out as part of a joint project of a French ESP didactics SIG in order to determine whether similar results to the original study could be obtained in different contexts. The performance of a control group, who completed a standard dictogloss, was compared with that of an experimental group, who were given a list of the targeted FS prior to the reconstruction of the text. The analysis of students' notes, reconstructed abstracts and post-activity questionnaires show that the experimental group produced more FS in the reconstructed abstract than the control group. This paper will discuss the findings in terms of their relevance to higher education ESP teaching and learning and compare them with the results of the experiments carried out in other French universities.

## **2. Needs analysis and course design in ESP: analysing specific contexts**

Kate Brantley, University of Lille

### **Theorizing text and context: towards a socio-cognitive perspective**

While ESP research is often articulated around high levels of specialization, many factors within the French university system can impede the implementation of narrow-angled classes. For example, in the interdisciplinary field of Culture and Media at the University of Lille, where this doctoral research is situated, students in second-year often show a low level of disciplinary specialization and also heterogeneous career prospects. This project on the development of course content thus focuses on the implications of situating the specificity of ESP classes outside a particular discourse community or a precise set of identifiable needs and considering practical issues which are inherent in general language use. As any theory of discourse or pragmatics operates on an often implicit theorization of the relationship between text and context, the first step of this project has been developing an explicit theorization of this relationship to ensure a principled and coherent approach. Following trends in contemporary pragmatics, this project has adopted a socio-cognitive perspective of context (Van Dijk 2008, 2009, Widdowson 2004), leading to a re-consideration of the way that the issue of *appropriateness* is treated in the classroom and consequently a re-evaluation of several concepts central to language teaching, including *communicative competence* and *genre theory*.

Mónica Fierro, Université Paris Descartes, France

### **When Moodle meets The Big Short: using cinematic fiction in Business English**

European perspectives on ESP learning and teaching are often knowledge-oriented (Whyte and Sarré, 2017). Innovative practices in this field begin by examining learners' encounters with specific genres in their everyday lives and explore their impact on language acquisition. It is suggested that there is potential for building on such practices in the more formal setting of ESP instruction (Sockett, 2014). Since viewing movies and series in English is a popular activity among students, it is pertinent to explore the use of Professional Fiction (series or movies set in relevant professional contexts) as a resource for teaching ESP (Chapon, 2015).

This paper reports on the creation of an online English course for economics students at Université Paris Descartes, based on short extracts from the film "The Big Short", which is set during the financial crash of 2008. This Moodle course was designed after analysis of questionnaires about informal learning and English teaching at the university, completed by both teachers and students. Data from learners was also gathered at the end of the course to gauge the perceived relevance and impact of the course content and associated tasks.

Aude Labetoulle, University of Lille SHS, France

### **Theoretical and methodological underpinnings of French undergraduate ESP course in musicology**

90% of French students enrolled in higher education are taught foreign languages in LANSOD (LANguage for Specialist of Other Disciplines) courses (Causa & Derivry-Plard 2013: 91). The LANSOD sector is "in full transition" (Braud et al. 2015: 59) and there are repeated calls for researchers to explore the theories and methodologies underpinning these training courses as well as to assess the efficacy of the programmes. In the arts and humanities especially, learner needs and the objectives of training courses are often ill-defined (Belan 2015; Brantley 2015; Sarré & Whyte 2016). We set up and evaluated a LANSOD training course in the undergraduate programme of musicology at the University of Lille SHS (France) over two years, consisting in a blended course with fairly specialised content. According to criteria such as self-reported levels of satisfaction and motivation and attendance rate, the course yielded positive results. In our presentation, we will show how understanding the LANSOD course as a complex dynamic system first helped us define our research object. Second, it led us to adopt specific methodological tools such as modelisation and engineering evaluation methods. Finally, we will describe how these tools helped a) characterize the pre-existing learning environment, b) identify the objectives of a new course and the means to attain these, and c) guide the evaluation process.

Željka Babić, University of Banja Luka, Bosnia and Herzegovina

### **Voicing the Needs of ESP Practitioners: The Case of Bosnia and Herzegovina**

One of the ways in which the academic institutions in Bosnia and Herzegovina (B&H) have embraced the role of English as a lingua franca has been by offering English course(s) in almost all departments and programmes, which are, generally speaking, mostly ESP courses. Therefore, it seems only natural to conduct a needs analysis aimed at the group which has received insufficient focus in research: ESP practitioners. Previous research aimed at ESP practices showed the need for a more thorough investigation directed at pinpointing the current problems and issues which practitioners encounter on a daily basis. This presentation is aimed at exploring the ESP practices at state universities in Bosnia and Herzegovina. Its focus will be twofold. Firstly, it will explore the general status of ESP within the ELT courses taught at the tertiary education level at B&H universities. Secondly, it will present the results of a survey conducted on the ESP practitioners working at eight B&H state universities. A

questionnaire distributed to some 30 respondents will tackle different problems and issues vital for implementation of the learning outcomes, from the availability of materials and technology to post-academic teacher training opportunities

S26 – Seminar cancelled

## S27 Conversation Analysis and the Study of Educational Settings

Convenors:

Room 206 Thu 17:30–19:30

František Tůma, Masaryk University, Brno, Czech Republic  
Silvia Kunitz, Stockholm University, Sweden

Conversation analysts have been increasingly investigating interaction in educational settings while also exploring the pedagogical implications of such research. This seminar provides a forum to share and discuss findings within this line of research, with a specific focus on educational settings in which the participants interact in English as a first or as a second/foreign language. These settings may include, but are not limited to, classroom interaction, tutoring sessions, language testing, instructed interactional competence, and teacher education. Papers presented in the seminar may address any aspect(s) of interaction, building on the methodology of Conversation Analysis.

Thomas A. Williams, University of Szeged, Hungary

### Conversational blueprints in progress: A conversation analysis of university students' EFL interaction

Interaction facilitates second language learning. This is the conclusion reached by two rigorous meta-analyses of dozens of studies (Keck et al., 2006; Mackey & Goo, 2007). Indeed, given the opportunity, learners will cooperate in constructing their talk in what Seedhouse (2004) has termed the 'interactional architecture' of the L2 classroom. But how is learner interaction structured? What myriad building blocks do learners select in this joint project? How is the groundwork laid? How do the learners' conversational blueprints develop as they proceed? The study uses conversation analysis to describe naturalistic spoken data produced by 57 18- to 24-year-old upper-intermediate to advanced (B2+–C1) learners in dyads during an EAP conversation course. The learners are first-year students in an English and American Studies B.A. program at the University of Szeged (Hungary). Situated within the classroom-based paradigm of the teacher as researcher (cf. Foster, 1998; Eckerth, 2009; Kumaravadivelu, 2007), the paper also seeks to offer an emic perspective in suggesting pedagogic applications for the findings for EFL teachers and learners alike.

František Tůma, Masaryk University, Czech Republic

### Managing discussions after student presentations in English as a foreign language seminars

Although discussions after student presentations play an important role both educationally and academically, the dynamics and organization of these discussions remain relatively understudied. Building on a data set consisting of 12 videotaped follow-up discussions (collected in an undergraduate English as a foreign language course), this conversation-analytic study describes three practices that an instructor employed when managing discussions after student presentations: (1) the instructor created space for audience questions and participation by not speaking first after the presenters invited the audience to ask questions, (2) she elicited audience questions when there were none and (3) she encouraged the presenters to express themselves when answering her questions by using the "mhm" continuer. Using these practices the instructor controlled the ongoing interaction in order to achieve the institutional goal of creating space for exchanges among seminar participants and to provide the participants with opportunities to engage in oral communication in academic settings.

Silvia Kunitz, Stockholm University, Sweden

### L1/L2 alternation practices in students' task planning

This conversation analytic study explores the language alternation patterns enacted by students of Italian as a Foreign Language as they engage in planning a classroom presentation. The data consist of thirteen planning sessions conducted by two groups of students enrolled in a third semester course and two groups of students enrolled in a sixth semester course at a US university. The analysis shows how the participants achieve a local interactional order (Cromdal 2005) where the alternation between the L1 and the L2 embodies the distinction between planning process (in L1-English) and planning product (in L2-Italian) and achieves the transition between such components of the planning activity. Overall, the study demonstrates that language alternation is a discursive skill that constitutes a resource for planning for students at different proficiency levels.

## S28 How specialized is ESP? Characterizing Degrees of Specialization in Specialized Discourses and Domains

Convenors:

Room N41 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30

Emilia Di Martino, Università Suor Orsola Benincasa, Napoli, Italy  
Fanny Domenech, Univ. Paris Sorbonne – Paris 4 / Univ. Panthéon Assas – Paris 2, France  
Charlene Meyers, Université de Mons (FTI-EII, ED 3), Belgium  
Philippe Millot, Université de Lyon (CEL, EA 1663), France

Recent discussions on English for Specific Purposes have raised the issue of the frontiers between general and specialized languages and the different degrees of specialization that make a discourse or domain specialized. In line with these questions, this seminar invites speakers to explore the making of specialized varieties of English from theoretical and applied perspectives.

Approaches include, but are not restricted to: Specialization criteria; Frontiers of specialized domains in relation to languages; Specialized interdisciplinarity or multi-specialization; Degrees of language specialization in corpus building/analysis or translation studies; Evolutions of specialized discourses; Rephrasing specialized discourses; How specialized should ESP teachers be?

Tiffany Jandrain, Université de Mons, Belgium

### ESP noun phrases and register variation: The case of research and press articles in medicine and earth sciences

Noun phrases (NP) in ESP may be constructed in several ways, e.g. the feature which modifies the noun may be a denominal adjective (*cellular regulation*), an adjectival noun (*cell proliferation*) or a prepositional noun complement (*properties of cells*). The speaker's choice between those possibilities has been shown to depend on the communicational context and the message receiver (Maniez 2009). It can be expected that degrees of specialisation of specialised discourse, which are influenced by the speaker's choices depending on those two factors, tend to be characterised with a greater use of one of those NP constructions.

Based on Maniez's study, this paper aims to test this hypothesis by comparing speakers' linguistic preferences in two degrees of specialisation of ESP discourse with different contexts and receivers. This implies an analysis of their registers given that registers are functional varieties of language shaped according to the communicational context (environment, participants, etc.) (Halliday & Matthiessen 2014) and therefore linked to degrees of specialisation of discourse. Two registers are analysed through corpora within two genres (i.e. research and press articles) with which they are respectively associated. This research is carried out in two specialised domains (i.e. medicine and earth sciences) in order to observe whether those domains display shared hypothetical tendencies towards NP use. Ultimately, this presentation will suggest paths of research in specialised NP use through register variation.

Charlene Meyers, Université de Mons (FTI-EII, ED 3), Belgium

### **Metaphors as Clues to Degrees of Specialization in the Specialized Discourse of Astrophysics**

Numerous studies have shown that metaphors are extensively present in LSP (i.e.: Resche 2002, Oliveira 2009, Giaufret & Rossi 2013) and that they manifest in various degrees of specialized discourses (Rossi 2015, Fries 2016).

This contribution is intended to show the use of metaphors in the LSP of astrophysics and how their statistical significance can help distinguish different degrees of specialization. Metaphors will be studied in a corpus about black holes. The corpus is made of three subcorpora representing different degrees of discourse: news, popular science and specialized texts. A log-likelihood test will be run on the three subcorpora in order to generate a keyword list with statistically significant words ( $p < 0.05$ ). A comparison will then be made between statistically significant words that are metaphorically used in the three subcorpora. A second analysis will be conducted on metaphorically used collocates with a high collocation strength based on their mutual information score ( $MI \geq 3.0$ ). Inferential statistics will help us test the following hypotheses: (i) metaphors are statistically significant in the three degrees of discourse; (ii) statistical significance of metaphors differs in each subcorpus and may help as a clue to better distinguish degrees in specialized discourse.

Mariagrazia De Meo, University of Salerno, Italy

### **English for Art Purposes on screen: language matters in art exhibitions**

The aim of the research is to focus on the specific domain of *English for Art Purposes*, used within the discourse community of artists, critics, professors, students and so on with the purpose of describing, informing and promoting art through a number of genres, including art reviews/commentaries, artists' statements, exhibition catalogues as well as new computer mediated texts such as blogs and websites. This specialized discourse is also known as *Artspeak*, a more connotated term that has inspired controversial debates in consideration of its frequent indulgence in an excessive use of embedded terminology, whose most pompous manifestation comes under the negative label of *International Art English*, a complex linguistic construction mainly used in contemporary art writing, often producing the counter effect of alienating readers/viewers from artworks. More specifically, the talk is going to analyse the domain of *English for Art Purposes* in the genres of the oral art commentary present in *Exhibition on Screen*, a series of art documentaries whose central purpose is to make major art exhibitions accessible to a wider audience through cinema screenings. In the documentaries, the language of art critics and historians negotiates between the double purpose of providing technical descriptions through the use of a specialized terminology while engaging and moving the layman, making him/her connect to the work of art. Do the sophistications and technical features of this specific language domain blur out, when it comes to the purpose of accessibility and audience entertainment? What are the linguistic and rhetorical features that come to the fore in this language that requires specialization but at the same time to be perceived as natural and intelligible?

Audrey Cartron, Aix Marseille University, LERMA, Aix-en-Provence, France

### **Dictionarization and English for Police Purposes**

Studies focusing on English for Specific Purposes tackle a wide variety of specialized languages and domains, which are characterized by different degrees of specialization. Scientific English for instance appears to be more specialized than English for Police Purposes, due to the constant interactions between the members of the police forces and the general public. Nevertheless, the publication of dictionaries, glossaries and encyclopedias of policing and law enforcement sheds light not only on the existence of specialized language but also on the necessity to make specialized terms and concepts accessible to non-specialists. This paper focuses on dictionarization as being one of the criteria providing evidence that a language is specializing and it confirms the idea that English for Police Purposes can be considered to be a specialized variety of English.

The presentation proposes an outline of the content of dictionaries, glossaries and encyclopedias as well as a list of contributors and the motivations they expressed in introductory parts. The process of dictionarization reveals the underlying need to popularize specialized lexis and concepts in order to create a bridge between specialized and general languages to meet specific social needs. Dictionarization is not the only criteria of specialization, nonetheless, it does offer an interesting insight into specialized content and provides an access to objective specialized knowledge.

Philippe Millot, Université de Lyon (CEL, EA 1663), France

### **How specialised are specialised corpora? Specialisation issues in the building of a small corpus in library and information science**

The use of specialised corpora in ESP studies has developed widely over the last few decades but what constitutes the specialised dimension of these corpora remains rather unclear in spite of the attempts at defining specialised corpora [Koester, 2010, Flowerdew, 2004]. The lack of clarity essentially lies in the taken-for-granted notion of specialisation which generally equates with how small the scope of the corpus is. It may also be explained by the fact that specialisation tends to be regarded as a default notion, i.e., anything that is not general. It follows that any corpus with any specific purpose – compared with large-scale, general corpora – tends to be considered as a specialised corpus. Given the fact that most

corpora today are somewhat based on specific purposes, one may easily conclude that most corpora are specialised by nature, which considerably weakens the definition of the specialised corpus.

In this talk, we propose to refine the definition of the specialised corpus by escaping from the traditional general/specific dichotomy and by situating the specialised corpus within the framework of specialised domain analysis [Van der Yeught, 2016] in which the specialised dimension of the corpus is conceptualised in order to contribute to the characterisation of specialised domains and languages. Our theoretical considerations will then be followed by the case study of a corpus designed for representing the use of English in the context of library and information science and professions. Although the corpus was originally conceived for applied and pedagogical purposes, it has now become a theoretical and methodological tool for conceptualising the use of English in a specific context into a specialised variety in its own right.

Andrea Steiner, Vienna, Austria

### **Do you speak Legalese? What lawyers and their clients need**

In this talk I will argue that neither Austrian lawyers nor their international clients have much use for so-called legalese. “Lawyers” refers to legal practitioners such as notaries, who mostly deal with non-expert clients, sometimes in English. “Legalese” means legal language, which shares most of its features with formal written prose (e.g. formal vocabulary, nominalizations and passives) but uses more technical vocabulary (cf. Tiersma, 27-28), much of it incomprehensible to laypersons. It is therefore “hardly effective to communicate information to non-lawyers” (Butt, 29-30) – and even less so when speaking.

Background reading and interviews showed that notaries mainly deal with written language, except when communicating with clients. Based on the analysis of key documents (e.g. contracts, laws) drafted in German legalese, the course design of “English for Notaries” is defined by most clients’ limited ability to understand English legalese and most notaries’ limited ability to produce it. In analogy to Butt’s (28) definition of “plain (written) language”, the medium of choice is therefore plain legal English, which best meets notaries’ needs, both as legal practitioners and as language learners. I will show how course participants can develop the essential skills of deconstructing German legalese, “translating” it into plain legal English, and getting the relevant legal content across to their clients. I will also argue that ESP practitioners are particularly well placed to provide such training (although a law degree would not hurt).

Fanny Domenec, Université Paris Sorbonne – Paris 4 (CeLiSo, EA 7332) / Université Panthéon Assas – Paris 2, France

### **Corporate ethics as the new specialized? Identifying degrees of specialization in corporate communication**

Corporate communication stands at the crossroads of various disciplinary and professional practices (Moss *et al.* 2005; Botan & Hazleton 2010), making it hard to define the specialized nature of the domain. Assuming that the members of a specialized community share “a common purpose” (Van der Yeught 2015), it seems relevant to question a possible change in the “collective specialized intentionality” (*ibid.*) of communication professionals from multinationals operating in controversial sectors of activity. Indeed, in the wake of recent environmental, sanitary or financial scandals, companies ranging from oil firms, agrochemical and pharmaceutical companies to banks have had to face increasing demands for transparency and corporate social responsibility (CSR) on the part of various stakeholders (Domenec 2013). As such, the field of corporate communication has been subject to major changes in its training, regulation and operation functions (Petit 2010), which may testify to a change in paradigm. The practical consequence of such a change could be the systematic use of a “minimal degree of specialization” (Van der Yeught 2018) in corporate communication, directed to all the stakeholders, including non-specialists.

To examine this hypothesis, various documents related to different types of corporate communication (technical, financial and crisis communication) in the four industry sectors mentioned above have been analyzed to come up with a tentative framework for the characterization of different degrees of specialization in corporate communication.

## **S29 Literary Hermeneutics: Openness in Translating Drama and Verse**

Convenors:

Room N21 (1) Sat 10:30–12:30, (2) Sat 15:00–17:00

Pascale Drouet, University of Poitiers, France  
Pavel Drábek, University of Hull, United Kingdom

In translating dramatic texts and poetry – genres that are essentially oral and performative – a different kind of literary hermeneutics is arguably at play: one that allows for the performer (actor, public reader) to make their creative contribution to the oral work of art. The translator needs to account for the openness of the text and enable the bodily presence of the performer to mould it and shape in the act of delivery. This seminar focuses on openness in translating drama and verse as a hermeneutic activity, exploring questions of intentional indeterminacy (lack of closure), *gestus* (Brecht’s term), rhythm, breath, as well as the performative qualities of metaphor (Ted Cohen). In a broader sense, this seminar asks hermeneutical questions of mediating equivalent levels of indeterminacy, of equivalence in translation (however discredited a term it is in translation), and of translational poetics.

Abdelkarim Boucetta, EPAU Algiers, Algeria

### **The Issue of Translation of Drama in Shakespeare**

The translation of drama has been an important sub-field in the work of literary translators. For translating a drama and rhetoric, the translator must take into account the performance factor. Apart from linguistic competence, the translator should be equipped with additional qualifications for the task such as culture traditions, customs and religious boundaries, and able to meet the differing criteria of the medium. As well, the translator requires having some sense of theatre. The special qualifications also include target-language and reader acceptability, speakability, and adaptability. Comic scenes and the translation of verbal humour on stage have not figured prominently in translation studies to date especially with Shakespearean texts. Personal names, religious dimensions may be difficult for actors to pronounce with conviction, or for audiences to apprehend principally when we are Arabic reader. The use of expletives is also an area of difficulty. The degree of attention applied to these aspects depends on their prominence in a given text, or rather, on the translator’s perception of their prominence.

Anne-Marie Costantini-Cornede, Paris Descartes University, France

### **Shifts and Drifts in Screen Shakespeare Translations: From Classics to Derivatives, Multilayered Verbal Strategies and the Conveyance of Meaning(s)**

This paper will question the various adaptive and aesthetic strategies at play when model texts are translated and/or transformed in Shakespeare films. Issues obviously differ whether one deals with direct, 'faithful' English adaptations basically resorting to original texts then translated or subtitled into other languages for the sake of popularisation for instance, modernisations displaying time and place displacements or filmic, trans-cultural adaptations radically rewriting the texts to adjust to different contexts, but the *modus operandi* always appears as one of a decisive interpretive kind. Drawing on a range of examples from close-to-texts versions (Olivier's, Welles's, Branagh's, Loncraine's...) to free adaptations or clearly 'fringe' derivatives, we will attempt to analyse the specific effects of filmic translational poetics, translations *stricto sensu* or, more broadly, verbal shifts providing new connotations or shades of meanings, and show how such effects are all the more sustained as they coalesce with trans-medial strategies, the two-fold showing and telling process from drama performance to cinematic representation indeed sensed as the first conspicuous interpretive layer and powerful transformation from the start. Strategies in modernisations or periodic adaptations are even more radical. As translations are here bypassed by direct transformations from English original words into vernacular, often simplified dialogues to respond to the French, Finnish, African or Asian contexts (Rohmer's *Le Conte d'Hiver*, Kaurismäki's *Hamlet goes Business*, Abela's Malagasy tragedies *Makibefo* or *Souli...*), this highlights conspicuous dialectics, directors fully resorting to texts potential 'openness' in turn to generate even more 'open' or interpretive possibilities. But if Japanese (Kurosawa) or Pakistani versions (Ahmed Jamal's *Rahm*) seem to disrupt or distort textual models entirely, such verbal twists and turns are not so much radical, deconstructive transfers of meanings as ultimately revealing for the artist's quest to subsume and convey the essential meaning(s) deemed to be underlying. Translation then turns into a meta-artistic device and the very metaphor for recreation.

Pavel Drábek, Hull University, United Kingdom

### **Translating Drama: A Methodology for a Dramaturgical Translation. Prolegomena to a transnational research project**

Translating drama from a historically distant period presents a particular set of problems that are close to insuperable for an individual. They require a number of proficiencies: (i) knowing the historic variant of the foreign language, (ii) knowing the original historic theatrical culture, (iii-iv) knowing present-day theatrical culture *and* being able to contribute to it actively, and (v) have a playwriting talent. This wide-ranging mixture rarely comes in one body but our copyright-obsessed days require it. Theatre history provides examples of much more flexible and liberal practices, some of which are replicated in collaborative theatre translation and other models as discussed by recent drama translation scholars (Aaltonen, Bassnett, Brodie, Cole, Minier, O'Thomas, Radosavljević, Walton). My paper articulates a collaborative model of *dramaturgical translation*, a methodological approach to an international translation project. The presentation will focus on the problems of translating English Restoration drama into Czech, a research project that brings together theatre historians, literary scholars, translators, dramaturgs and practical theatre makers. The discussion will be joined by members of the project's team.

Pascale Drouet, University of Poitiers, France

### **Translating Rhythm for the Stage: Indeterminate Punctuation and the Intimate Voice in some of Howard Barker and David Greig's Plays**

In this paper, I will focus on a couple of contemporary plays by British Howard Barker (*The Moving and the Still*, 2004; *I Saw Myself*, 2008; *At Her Age and Hers*, 2017) and Scottish David Greig (*Dunsinane*, 2010; *Outlying Islands*, 2002) that I translated into French (for "Éditions Théâtrales" and "Scènes Étrangères").

It is from the translator's point of view that I will examine some of the playwrights' respective idiosyncrasies that generate an indeterminacy (ellipses, suspension of interpretation, double meaning) that the translated text may alter for the sake of clarity: Barker's absence of punctuation and Greig's recurring use of dashes. I will also analyse the rendition of rhythm, register and viewpoint in confessions presented as streams of consciousness, in poem-like letters, and in versified bawdy songs inserted in the plays, three modes that raise the question of how to voice the intimate, which will lead me to confront indeterminacy and intimacy and ultimately discuss Ellrod's claim: "One cannot expect the translator to keep all interpretations open: one could even be grateful to him, sometimes, for his capacity to temper an excess of meaning. It is inevitable that his choices should at times differ from those of another translator."

Tomáš Kačer, Masaryk University, Brno, Czech Republic

### **Translating Mannerism: Translator as Dramaturg in Adapting Generic Specifics**

A translator of drama, when translating for stage rather than page, often has to make choices that anticipate a producer's decisions regarding adaptations of the given play to intended audiences. These choices include, among other complex strategic decisions, present-day vocabulary and phrases, in order to achieve an equivalent effect on audiences as the intended one of the original, where a period-equivalent translation would hinder understanding.

In my recent translation, I encountered a specific kind of such obsolescence, which called for an updated translation in case the result were to be intended for a production. Translating *Exorcism* by Eugene O'Neill (1920), I was confronted with a language of his Expressionistic stage. The "Oh's" and "Ah's" of a suffering young male alcoholic's soliloquies are markers of period- and genre-specific style that require alterations in case an equivalent effect is to be produced in audiences today.

Generally speaking, mannerisms of past genres inevitably grow obsolete and dysfunctional for audiences, who identify them as marks of historical stages of theatrical expression. The intention of this presentation is to open up a discussion on a translator's role as dramaturg in adapting period generic specifics and mannerisms for audiences today.



Filip Krajník, Masaryk University, Brno, Czech Republic

### **Medieval Performance in the Twenty-First Century?: The Case of Chaucer's *The Parliament of Fowls* and Its Translation for Modern Audiences**

A number of scholars have pointed out the oral character of Chaucer's poetry, to which Chaucer himself openly and repeatedly testifies in his works. When concluding his *Troilus and Criseyde*, for instance, the poet prays that "non mysywryte" his "litel bok" or "mysmetre for defaute of tongue" (v, 1795-96), suggesting that he had both reading and listening audiences in mind when composing the piece.

This presentation will discuss Chaucer's *The Parliament of Fowls* – a short poem which has always been considered occasional and, by extension, to be read out loud or *performed* in some manner (see, for instance, Mary Giffin's *Studies on Chaucer and His Audience*, 1956). The presentation will ask two questions: 1) Do modern scholars and readers have any access to the way in which a medieval poem was originally "published"? Several methods will be suggested, based on both internal (textual) and external evidence.

A more important question, however, is: 2) Is it possible, or even desirable, to translate a medieval performance of a poem into a twenty-first century culture, when the conditions for which the work was originally written no longer exist and even the general notion of what poetry is has radically changed?

The author of the presentation has recently translated the *Parliament* into Czech (published in Prague, 2017) and will employ his own experience when discussing the possible model(s) for dealing with the orality and performativity inherent in medieval poetry.

Eliška Poláčková, Masaryk University/Czech Academy of Sciences, Czech Republic

### **'O Strange Humour!' Translating Plautus For Performance**

Translating a comedy from any period of time – or part of the world, for that matter, – the issue of cultural dependence of humour is always at the stake. While, in theory, translator knows the gist of the comic unit (be it a speaking name, a comic situation, metatheatrical structural device, etc.) needs to be transposed in its entirety, that is including the humorous aspect of it, in praxis they often struggle not to lose either the factual meaning, or the comedy of it. The bigger the cultural gap between the target culture and the culture of the model, the greater are the pains in both retaining the original frame and filling it with comic matter. In case of Roman comic playwright of the 3rd–2nd century BCE, Titus Maccius Plautus, the notorious deadlocks are, among other things, references to Roman law, and Roman drama the modern audiences are no longer familiar with, as well as the omnipresent traces of the actual staging conventions of Plautine comedy. The paper is to present concrete examples of these issues in *Curculio*, one of the lesser known of Plautus' comedies, and their Czech translation (explained in English) moulded by an interdisciplinary team of four translators.

Oana-Alis Zaharia, University of Bucharest, Romania

### ***Romeo and Juliet* – A New Romanian Translation for the Stage**

The translation of drama has generally been deemed to be significantly different from the translation of other texts and genres, particularly due to the genre's oral and performative nature that requires certain extra qualifications on the part of the translator. The present paper will take as a point of departure the pronouncements on drama translation made by Michel Déprats (1999, 2004), Alessandro Serpieri (2004) and Maik Hamburger (2004), and will concentrate on the importance attached to such ideas as: the performability of the text in the target language, the Brechtian gestic quality of the text with its focus on stylistic elements, rhythm, breath, redundancies, repetitions, metrical structures and prosody. The second part of the paper will discuss these issues in relation to the latest Romanian translation of *Romeo and Juliet* by Anca Tomuș (2013), a translation commissioned by the Department of Drama and Theatre Studies at "Lucian Blaga" University of Sibiu. Anca Tomuș, a Lecturer in English at "Lucian Blaga" University, is a self-conscious translator who states her purpose very clearly in the introductory note to the translation: to offer "a new and performable" Romanian version of the play that focuses "on the production and reception of the spoken and performed, rather than written text" without deviating from the principle of semantic equivalence. The aim of my analysis is to consider the changes that such a modern translation brings to Shakespeare's play in Romanian and to assess the manner and the degree to which the translator actually manages to incorporate visual, gestural, oral/aural and linguistic signifiers into her translation.

## **S30 Intralingual Translation**

Convenors:

Room N42 Wed 16:00–18:00

Linda Pilliere, Aix-Marseille University, Aix-en-Provence, France

Özlem Berk Albachten, Bogaziçi University, Istanbul, Turkey

Over the past decades there has been a growing interest in intralingual translation or the "interpretation of verbal signs by means of other signs of the same language" (Jakobson 1959). This panel aims to provide a forum to explore new theoretical perspectives and the latest developments in intralingual translation. Possible topics for development include diaphasic translation (translation between different registers and notably making texts available to the layperson) the modernization of ancient texts, diglossic translation and papers on cross-linguistic and cross-cultural research. Papers on theoretical and methodological issues will be especially welcome.

Yekaterina Yakovenko, Institute of Linguistics, the Russian Academy of Sciences, Moscow, Russia

### **Modern English Biblical Versions: A Case of Intralingual Translation**

The paper focuses on linguistic and cultural aspects of modern English Bible versions which appeared in the second half of the 20th c. and in the 21st c. and were based on previous translations (the King James Version, the American Standard Version and others). Such translations are most often intended for those studying English as a second language and making their first steps to Christianity. These texts displaying conspicuous features of modernization and simplification offer two varieties of intralingual translation. Some of these Bible versions (*The Bible in Basic English*, *Good News Bible*, *The Living Bible*, etc.), written in plain language and characterised by limited vocabulary and primitive syntax, belong rather to word-for-word translations and follow their sources as diligently as possible. Other intralingual translations, mainly periphrastic ones (*The Message*, *The Better Life*), do not only reveal lexical and grammatical deviations from the original and degradation of style, but also manifest a new (rather

pragmatic) interpretation of biblical truths, thus challenging the traditional culture. The text structure and, in particular, language means of expressing key Christian concepts (love, duty, God's fear, faith, etc.) in these Bibles are of much interest.

Marina Kulinich, Samara State University of Social Sciences and Education, Russia

### **Intralingual translation in various types of discourse**

The paper will briefly outline the following types of intralingual 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. Intralingual 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.

Hilla Karas, Bar-Ilan University, Israel

Hava Bat-Zeev Shyldkrot, Tel Aviv University, Israel

### **Intralingual Diachronic Translation and Transfer: the Case of Old French**

Intralingual translation presupposes the crossing of several types of boundaries: societal, geographic (Pillière 2010), religious and diachronic (Berk Albachten 2015) among others. This paper focuses on the diachronic aspect.

French has seen a large number of diachronic intralingual transpositions such as gloss, summaries or extracts since its emergence and throughout history. Old French texts have undergone various types of transmutation including translations. Interestingly, a text can be taken for a translation at a given moment, but viewed differently at a later stage and *vice versa* (Karas 2016).

The label "translation" is significant because its use reflects accepted conceptions of linguistic change and continuity. Descriptive translation studies avoids formulating a rigid definition of the process and the product of translation (Toury 2012, D'hulst 2012).

Based on a corpus of modern transpositions of medieval French texts (Bat-Zeev Shyldkrot 1996), we aim to find the contexts and circumstances in which the term "translation" emerged (Sakai 2009), demonstrating the different categories of intralingual transfer. Three factors will be taken into account: first, the label given to the text by its producers, including its translator, its publisher and the editor of the preface; secondly, the reception of texts in the literary market: commentaries, sales and reviews; finally, the diachronic axis of reception: changes in the designation of the text over time.

Linda Pilliere, Aix-Marseille University, France

### **Copyediting: A case of Intralingual Translation?**

Starting with Jakobson's postulate that intralingual translation is rewording or "an interpretation of verbal signs by means of other signs of the same language (1959: 233), this paper will investigate the work of copyeditors and ask how far their intervention on a written text can be labelled as intralingual translation. After briefly presenting the role of the copyeditor, I will draw on examples taken from a corpus of some seventy twentieth and twenty-first century novels, to examine the various strategies employed by copyeditors and the values that have influenced these strategies. In her seminal essay, Zethsen (2009) suggests that there are four factors that are influential in intralingual translation: knowledge, time, culture and space. I will investigate how far these four factors can be observed in the work of copyeditors and ask whether other factors may also come into play.

## **S31 Landscapes of Childhood in Modernist Short Story**

Convenors:

Room 410 (1) Thu 17:30–19:30, (2) Fri 10:30–12:30, (3) Fri 17:30–19:30

Armela Panajoti, University of Vlora, Albania

Janka Kaščáková, Catholic University in Ružomberok, Slovakia

Childhood, viewed both as an age category and a cultural construct commonly associated with innocence, recklessness, freedom, joy, and many others, has often been the subject of literature, broadly speaking. This seminar takes a rather focused perspective on modernist short story with the aim of discussing the title "landscapes of childhood", literal and non-literal, and pointing particularly to a revisiting of modernism in view of the somewhat overlooked fact that many modernists either wrote for children or had them as characters in their fiction. We invite participants interested in discussing any of the following: Representations of childhood and childhood experience; Childhood settings and sceneries; Perceptions of childhood; Constructing childhood; Childhood vs. adulthood; Understanding childhood; Rites of passage.

Pavčina Flajšarová, Palacký University in Olomouc, Czech Republic

### **Safe Landscape of Childhood**

The new millennium has witnessed a fundamental change in the perception of modernism. Mark Haddon in his 2003 novel *The Curious Incident with a Dog in a Night Time* looks at the contemporary values of Britishness through the prism of an autistic child Christopher Boone who creates his own landscape of the world. He is not understood by the society because as Haddon claims, Christopher „has a serious difficulty with life in that he really doesn't empathize with other human beings. . . . He can't put himself in their shoes.“ The paper will discuss the „otherness“ of Christopher that enstranges him from his contemporaries. The awareness of mental disorders by the public and its reflection upon the mind of the teenage boy in his fictional world will be dealt with because Christopher's autism becomes the driving force for the neo-modernist form of disrupted text that is not



coherent and cohesive while using elements of detective stories. This form of the novel makes it an example of a neo-modernist text that on the general level explores the construction, perception, and understanding of childhood landscape through the rites of passage of an autistic narrator.

Tereza Topolovská, Charles University, Prague, Czech Republic

### **E.M. Forster's Stories of Panic: The Rite of Passage within the Context of the Dichotomy of the Outside vs. the Inside**

This paper aims to interpret the rite of passage as it is depicted in E.M. Forster's short story, "The Story of Panic" (1902) in view of one of the author's pivotal poetic devices – the dichotomy of the inside and the outside. Eustace, the boy possessed in the short story, all of the sudden cannot stand the claustrophobic oppression of his room and is thwarted in his attempts to step outside the confines of his room and the social norms. Apart from the typical physical setting in luscious, yet unquiet Italian landscape, the story draws on author's preoccupation with the lost sense of space and connection, further elaborated in his most celebrated novels and short stories alike. The presentation develops this repeated premise while demonstrating the importance of landscape as a formative, integral part of author's depiction of both spiritual and sensual awakening. The protagonist's youth is shown to be accelerating the dynamism of the story, bringing him closer to the possibly destructive threshold of conformity of adulthood.

Armela Panajoti, University of Vlora "Ismail Qemali", Albania

### **Thwarted Prospects: A Reading of Saki's "The Toys of Peace"**

Resonating in many ways with today's parents' concerns about how to teach their children peace and kindness, Saki's 1919 short story "The Toys of Peace" draws on the 1914 anti-war campaign of National Peace Council to "indoctrinate" children with peace by introducing peace toys instead of violent toys, an experiment here ridiculed in the adults' attempts to make brothers Eric and Bertie play with them.

In this paper, I discuss how Saki contrasts two worlds, the adult world with the child world, using children's psychology. In a Swiftian fashion, he satirizes the adult world, which under the pretence of "knowing best," turns out to be impotent against war at the backdrop. The story is also a critique of children's education, and an invitation to reflect on its failure, if any, when through their play, the children "mischievously" reveal that the history of mankind teaches us lessons of war rather than peace. Last, the story points to the universal moral dilemma of how to teach children and to the idea that despite available modes of education, any attempt at manipulating or deviating children's wishes and desires results in failure because the child world is wiser than adults think.

Mariglana Meminaj, University of Vlora "Ismail Qemali", Albania

### **The Child-narrator in *The Dubliners***

Childhood has always stories to tell. That this is the case can be well noted in *The Dubliners*, in three of its stories, "The Sisters", "An Encounter", "Araby", in which the first-person child-narrator confesses, with a nostalgic vein, about experiences, images, events, figures and characters associated with his childhood memories.

In this paper I will focus on the perspective of the child-narrator in these stories and try to argue how the child-narrator remains caught up between the limited knowledge resulting from the fact that he is a child and the perception of an adult child who sees the events and confesses them from a time distance that has strengthened his judgment and increased his nostalgia. The child-narrator surpasses the status of being a child, either through his thorough analysis and attention to details, or through the way he portrays other characters' actions and thoughts.

Dilek Inan, University of Balikesir, Turkey

### **The Idea of Childhood in Graham Greene's "The Destroyers": "Destruction after all is a form of creation"**

Children's world has become the subject of contemporary research. Defying the rationality, order and control of the adult world, children's world is governed by disorder, chaos, uncertainty, danger, creativity, destruction and risk. According to poststructuralism, children are not innocent but they are 'other' from the adults. In the disordered spaces they become children and they become other.

Graham Greene's short story "The Destroyers" (1954) connects childhood and disorder. It takes place at a derelict car-park in Blitzed London after World War II. The story is about a group of London teenagers who systematically destroy a stylish building. The bombed site where the gang meet every morning is a disordered space colonized by the teenagers. They act with unchecked desire in applying Trevor's devious plot to destroy Mr Thomas's house. The dereliction stimulates the children's imagination and creativity. Without the control and the surveillance of adults, they are exposed to risks, harms and mischief. On one hand, the carefully planned destruction is actually an attack on the values of British culture after World War II, but on the other hand, the dangerous and anti-social acts of children in the story demonstrate that childhood innocence is a myth and deception.

Amy Wells, Université de Caen, Normandie, France

### **Racism as Child's Play: The Half-Cast Nanny in Kay Boyle's "White As Snow" (1933)**

Committed to racial equality throughout her long life, Kay Boyle used her art to promote awareness of racism and offer strategies for overcoming it. In her short story "White As Snow," the child narrator tells a story about "the year Carrie came down as nurse with us instead of the other." Through the child's eyes and memories we learn how this Nanny, "[c]olored sweet and even like sarsaparilla," accompanies her and her sister to the amusing locations of childhood vacation landscapes. Ultimately, when young Adamic extends a long-awaited invitation to the cinema for the three of them, the outing is ruined by Jim Crow laws.

In this paper, we will examine how Kay Boyle employs childhood landscapes as a modernist narrative strategy to denounce racism. We will specifically study the locations of childhood used as settings in the story. Furthermore, we will emphasize precise examples of racist behavior portrayed by Boyle. By telling the story from a child's perspective, the writer attempts to educate her readers on the suffering provoked by the Jim Crow Laws, in an effort to persuade American society to end racism.

Janka Kaščáková, Catholic University in Ružomberok, Slovakia

### **Telling the Bees: Death, War, and Children's Play in Katherine Mansfield's *Prelude* and "At the Bay"**

As it has been pointed out, Katherine Mansfield's children characters stand out in their freshness, uniqueness, and authenticity; an achievement that eluded many, even great, writers of English literature. She neither portrays them as miniature adults (openly criticizing the practice in her reviews), nor falls into the trap of idealistic visions of childhood so dear to her contemporaries; she is far from understanding children as possessing some sort of metaphysical experience and knowledge that adults are no longer able to attain due to the limitations of their age and the impediments of civilization. She represents them realistically, exploring their psychology, recalling them masterfully from the depths of her own childhood, using an economic yet powerful language and symbolism to make them special as well as universal and timeless.

Analysing selected extracts from her longest stories, *Prelude* (1917) and "At the Bay" (1921), this paper explores the way Mansfield's child characters and their play, in spite of an eminently idyllic setting, reflect both the relative innocence childhood and the connection to the harsh realities of the life: particularly those of death and war.

Cătălin Tecucianu, Mihai Viteazul National Intelligence Academy, Romania

### **Coming of age in Katherine Mansfield's "The Garden Party" and Richard Wright's "The Man Who Was Almost a Man"**

The current paper sets out to explore two opposing, yet complementary coming-of-age short stories, namely Katherine Mansfield's "The Garden Party" and Richard Wright's "The Man Who Was Almost a Man". The two literary pieces, undoubtedly landmarks of Modernist fiction, provide the opportunity for an in-depth analysis of the way in which the authors under scrutiny – the former from New Zealand and the latter from the United States – perceive and construct childhood. Since the two writers are representative of the Modernist mindset (with its paradigm shift), it is worthwhile investigating how their *écriture* depicts the age of innocence. The inquiry will focus on both differences and similarities when it comes to the protagonists' ethnic, social and cultural background, with the purpose of foregrounding the quintessential factors that lead to their maturation. While analyzing the different types of obstacles that the main characters must overcome, not only will we take into account the sub-plots of the two texts, but also deal with key aspects such as point of view and use of language. Thus, it becomes crucial pinpointing the narrative techniques that are employed so as to render the protagonists' epiphanies, the very revelations that serve as a gateway from childhood into adulthood.

Gulsah Gocmen, Aksaray University, Hacettepe University, Turkey

Bariscan Demir, Aksaray University, Hacettepe University, Turkey

### **The Nietzschean Child Gambles: D. H. Lawrence's *The Rocking-Horse Winner***

In his notion of the three metamorphoses of the spirit, Nietzsche defines the Child as a new beginning or a game. He considers this category as superior to the other two forms of the spirit: the Camel, which accepts all the given social values, and the Lion, which challenges all these but fails to create new ones. As an emancipatory category, the Child presents hope for regenerating new ways of understanding the world for Nietzsche. We will particularly analyze D. H. Lawrence's 1926 short story, *The Rocking-Horse Winner*, to display how his depiction of his child protagonist, Paul both reflects and challenges the Nietzschean Child. Lawrence introduces Paul as a liminal character whose metaphysical ability to foretell the winner horse provides him with a potential reconstructive perspective to replace the materialistic view of luck. However, Paul's attempt to convert luck into love leads to his fatal breakdown during an ecstatic ride on his rocking-horse, and the realm of the childhood collapses as Paul fails to develop his new values against enforced values of his mother's materialistic world. Thus, Lawrence notes the possibility for the child to create an alternative reality that is already doomed to assimilation by the dominant materialism.

Nina Moroz, Lomonosov Moscow State University, Russia

### **"The Wishing Tree": William Faulkner's Modernist Fantasy for Children**

The presentation is concerned with "The Wishing Tree", the only children's story known to have been created by William Faulkner. It was written in 1927 for Faulkner's future stepdaughter Victoria Franklin and published in 1967. Though it has been seen as a marginal part of Faulkner's work, "The Wishing Tree" provides an aid in interpreting his major themes. It should be studied together with Faulkner's modernist novels and stories of the late 1920s, especially taking into consideration Faulkner's interest in children's consciousness.

Faulkner pays respect to the conventions of children's literature, so the story includes didactic elements. At the same time, in "The Wishing Tree" Faulkner juxtaposes the intuitive thinking of a child and of an adult "primitive". Moreover, in "The Wishing Tree" Faulkner experiments with estrangement techniques and introduces several motives particularly important in "The Sound and the Fury", e.g. desire and the relativity of time and memory. The story is a quest, taking place in the allegorical space in which wishes are instantly verbalized and words become flesh. The dreamlike nature of the plot provides parallels with "Alice in Wonderland", yet the whole range of allusions is rather peculiar: Maeterlinck's symbolist dramas, James Branch Cabell's fantasy novels, etc.

Šárka Bubíková, University of Pardubice, Czech Republic

### **Growing up in Yoknapatawpha: Race, Code/s and Loss of Innocence in William Faulkner's Short Stories**

In mid-1930s, William Faulkner published several short stories focusing on the coming-of-age and loss of innocence. While earlier critics interpreted Faulkner's treatment of a loss as typically modernist, later it was emphasized that the myth of antebellum South and the Jim Crow reality play a key role. However, even if race is significant in the coming-of-age of Faulkner's characters, it is not the sole defining factor. Youth in the Faulknerian Yoknapatawpha county struggles with conflicting demands of tradition and individual inclination, limitations and expectations arising from existing codes (the Southern code of honor, Christian moral code) as well as a lack of these in times of upheaval. While Faulkner places his child characters in a particular historical era and thinly veiled specific location, he also addresses some of the most common, general, or in a way existential aspects of childhood, such as peer relationships, struggles with authority, or loss of innocence. Placing my analysis in the framework of modern/ist concept of childhood as defined by Steven Mintz, the presentation will discuss Faulkner's complex literary representations of childhood.

Hana Ulmanová, Charles University, Prague, Czech Republic

### **William Faulkner's Barn Burning: Initiation into the Southern Culture**

Teaching modernism, and particularly William Faulkner with his Southern heritage, has never been easy. From the point of view of the teacher, it may thus be challenging to pick a representative short story, and initiate the students into the culture of the American South via reading a shorter, and yet extremely demanding text. Preferably a piece with a protagonist who himself undergoes the rite of passage – which is the case of *Barn Burning*.

In the course of the story, we witness the clash of loyalties. Our hero is torn between the natural need to respect his father and the justice that protects the established Southern order, i.e. mainly the Southern aristocracy and its values. Therefore, he is led to question the morality of his father and the very idea of law, as well as his own position. Analyzing his changing behaviour and attitudes, we can then comment on both personal and historical progress, and argue about the meaning of the final ambiguous image.

### **S32 Poetic Digression**

Convenors:

Room S116 Sat 17:30–19:30

Jiří Flajšar, Palacký University, Olomouc, Czech Republic  
Nataliya Novikova, Lomonosov Moscow State University, Russia

From the *parechasis* or 'stepping away' of Quintilian to the meandering twists and turns of the 'loiterly' work, this panel investigates the many and various modes of digression in poetry, figuring digression as a means through which we can rethink poetic effect – poetry's grammatical, rhetorical, formal, philosophical, lyric and/or narrative power or force.

We invite proposals for papers exploring poetic digression and its effects. Topics for discussion might include: rhetorical figures of digression, including paradiagnosis, periphrasis or 'ambage', apoplanesis, copia; paratext and/or parenthesis as digression; syntactical suspense and other forms of poetic deferral; digression as lyric economy and/or excess; the *ethica digressio*; the Asiatic, effeminate, and/or feminine; digression, suspense, and desire; Schegel's *permanente Parechbase* and Romantic irony; the 'Etcetera Principle' and the 'loiterly' (Ross Chambers).

Anna Budziak, University of Wrocław, Poland

### **The Parenthetical Challenges in T. S. Eliot's *The Cultivation of Christmas Trees***

Eliot contributed to Faber and Faber's second series of poems for Christmas with his *The Cultivation of Christmas Trees*. The series, relaunched after the period of over twenty years, had no continuation beyond 1954; and T. S. Eliot's contribution was deemed unsuccessful. Criticized as "not above average" (by Frederic Fleisher), stigmatized as "almost embarrassingly improving," "the kind of old uncle shaking his finger at us" (by Jarrett-Kerr), with its verse "slightly arthritic" (in Hugh Kenner's words) and its speaker "purring like a Bunsen burner," his eyes, like contented Buddha's, "half-shut" (in Karl Shapiro's depiction), *The Cultivation of Christmas Trees*, indeed, seems very un-Eliotean. Its phrases are drawn-out, and its tone is didactic. Composed of thirty-four lines and only two sentences, the poem is also extended through four parenthetical interferences. But the parentheses invigorate rather than slow down the last of Eliot's Christmas poems. The effect of these parenthetical asides is explored in this paper, which strives to show how they break the poem's mood, attenuate its didactic tone, complexly allude to the illustration which accompanies the poem, and introduce the themes typical of the waste-land poet rather than of the aging poet languishing, as critics feared, in self-righteousness.

Jiří Flajšar, Palacký University, Olomouc, Czech Republic

### **The Vicissitudes of Digression in Two New York Poets**

From Homer to Byron and Ashbery, poets have explored digression in order to sustain the reader's interest in a poem's rhetoric. Drawing a parallel between John Ashbery and Kenneth Koch, American poet contemporaries associated with the New York School, the paper tries to analyse the different nuances of digressive movement that each of these poets utilizes in a short lyric poem. For Ashbery in "The Instruction Manual", digression becomes a manifestation of cloistered life lived fully, while Koch, in "Girl and Baby Florist Sidewalk Pram Nineteen Seventy Something", chooses to appropriate the selves of all the passer-by he portrays in an act of bombastic identity-jumping. Both poems are instructional, short lyrics (compared to both poets' medium and long poetic meditations of more repute) whose strategy of wilful departure from the private exploration of a thought to a celebration of a public moment of shared exultation merits closer rhetorical scrutiny. Ultimately, the paper situates both poems within a writerly tradition of postmodern American poetry which courts digression alongside other rhetorical devices with the aim of demolishing the reader's expectations while showcasing a humorist, playful sensibility that lurks beneath the artsy, intellectual facade of both poets' voices.

Divya Nadkarni, Amsterdam University, The Netherlands

### **Moving beyond the lyric "I": impersonal effects and the architecture of digression in the poetry of Larry Levis**

This paper argues that digression in lyric poetry can be a bridge between the subjective, personal lyric "I" and the socio-political milieu of its readers. Through a close reading of two poems, "Sensationalism" and "Lost Fan, Hotel Californian, Fresno 1923" by the American poet, Larry Levis, this paper conceptualises digression as a tool to historically displace the subjective frame of representation, making possible in the poem, a move from its time to a more abstract moment. A productive way to theorise the function, effects and hermeneutic implications of digression in Levis could be through the lens of architectural philosophy, and particularly the work of Simone Brott and Andrew Benjamin. While Brott argues that architecture operates at the level of "impersonal effects" that belong to everyone and to no-one – a monument, possessing its own independent effects and the creative force to generate effects will make possible subjective interpretations, but will always remain independent of them – Benjamin argues for an approach to architectural construction as "built time", not merely an addition of things to an original simplicity. Within poetics, and a poetics of memory like Levis', an architectural conception of digression compels one to consider the complex spatio-temporal relation that it manifests. It is not merely a formal tool, a separation from or a differently valued addition to the main theme. Digression becomes a way acknowledge a subjective force that exists beyond the self's interpretive or derivative impulses, allowing the poem's space-time to extend out into the historical.

Nataliya Novikova, Lomonosov Moscow State University, Russia

### **Robert Browning's Digressive Approach to Truth in *The Ring and the Book***

The aim of the paper is to contribute to the discussion of poetic digression by a reading of Robert Browning's *The Ring and the Book* (1868). It is an explicitly subjective elaboration of a 17th century murder trial record in a form of a blank verse poem with a lyrical framing and a dramatic main part made up of a series of monologues. The question of truth lies at the core of the poem, taken in its epistemological, ethical and quasi-religious aspect: what evidence can prove a criminal fact? can this evidence be communicated discursively? can justice be restored through legal procedures or are there other ways of atoning for the wrong? My contention is, first, that Browning's approach to "truth" is closely linked to the idea of "digression" in the sense of Romantic irony and is identified with "obliquity", "mediation" and non-verbal communication (XII, 855-863). Second, irony is considered a positive artistic value with a potential for reconciling conflicting forces. Third, reaching the truth indirectly is the constitutive principle of the poem that accounts for complex relations between the dramatis personae, the lyrical self and its audience.

### **S33 Contemporary Scottish Short Fiction: "Caledonian Polysyzygy" at Work**

Convenors:

Room S116 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30

Milena Kaličanin, University of Niš, Serbia

Soňa Šnircová, Pavol Jozef Šafárik University, Slovakia

"Syzygy" technically denotes an alignment of planets; Smith coined the term "Caledonian Antisyzygy" (a misaligned, scattered arrangement) in 1919 to depict the lack of organic unity in Scottish literature in particular and Scottish propensity to embrace dueling polarities within one entity in general. As a reaction to Smith's rather unwieldy phrase, Kelly (2009: 12) suggests a new critical term describing contemporary Scottish literature: "polysyzygy – multiple alignments, plural connections, a web of interlinked ideas and words". The proposed seminar intends to offer analytical interpretation(s) and academic credibility of "Caledonian polysyzygy" by demonstrating a vibrant thematic and theoretical diversity in contemporary Scottish short fiction.

Vesna Lopičić, University of Niš, Serbia

### **The cultural web of Paterson's "Scotch Settlement"**

The claim "the best story-teller Scotland has produced since Stevenson" makes Neil Paterson (1915-1995) an interesting research project. The result is somewhat disappointing since he seems to be forgotten, not being listed among the few hundred best Scottish authors ever. However, the author who won an Oscar for a screenplay (*Room at the Top*, 1959) and was widely read and translated in his time definitely deserves to be revisited. His best short story "Scotch Settlement" from the collection *The China Run: A book of short stories* (1951) is especially worthy of attention in the context of some traditional elements of Scottish culture preserved and persevering in settler Canada at the turn of the 19th century. Our aim is to explore a few facets of this interesting story in which two little boys steal a baby, in order to show how Paterson deals with the issues of religious devotion, family values, personal pride, orphaned childhood, kindness and love. The concepts related to Johnson and Scholes' (2008) cultural web will be adapted to examine the cultural environment of a Scottish family and community in Canada in the hope that Neil Paterson will re-emerge as an author of relevance even today.

Tom Hubbard, Edinburgh, United Kingdom

### **Absurdities and Epiphanies: 'The Kilt'**

'It takes a great deal of history to produce a little literature', wrote Henry James; his own fiction demonstrates that he knew instinctively that a great deal of history can affect the course of 'little' lives. Tom Hubbard will refer to his own story 'The Kilt' from his book *Slavonic Dances* (2017): this concerns a Scottish student who falls in love with a Czech counterpart: their private comedy is shattered by public tragedy. Hubbard will set his work in the context of other Scottish writers who have responded to the Prague Spring and the invasion, notably a poet of an earlier generation and longer historical reach, Sorley MacLean (1911-96). His paper will begin with a striking reminiscence of 1968 by the Edinburgh-born journalist Neal Ascherson, who witnessed and reported on many of the key events in late twentieth-century east-central Europe. Hubbard will compare the ways in which the 'little' story and the 'little' poem attempt to deal with the 'great' issues in life.

Soňa Šnircová, Pavol Jozef Šafárik University, Košice, Slovakia

### **Neo-Romantic Sensibility in Jenni Fagan's 'The Waken'**

The paper will discuss Jenni Fagan's short story 'The Waken' which was shortlisted for the BBC National Short Story Award in 2017. Jenni Fagan is one of the best young British authors and her work offers an excellent example of postmillennial trends in Scottish literature. 'The Waken' depicts the story of a young girl brought up by a violent father on a Hebridean island in which a Stevensonian exploration of evil acquires a feminist flavour. Fagan's narrative is filled with tension between duelling polarities which draw the reader's attention to the most pressing issues of contemporary society; patriarchal/feminist, civilized/barbarian, rational/irrational (grotesque), global/local, nature/culture. 'The Waken' is read as a work in which the revival of romanticism (the Gothic tradition, folklore and legend) indicates a 're-signification of "the commonplace with significance, the ordinary with mystery, the familiar with the seemliness of the unfamiliar, and the finite with the semblance of the infinite"' (Vermeulen & Akker, 'Notes on Metamodernism', 2010). 'The Waken' thus appears as a 'metamodernist text' (Vermeulen & Akker, 2010) that replaces postmodernist deconstruction, irony and pastiche with affect, authenticity, ethical concerns and myth.

Attila Dósa, University of Miskolc, Hungary

### **Simulacra and Medieval Demonology in Muriel Spark's Short Fiction**

This paper examines the motifs of false appearance and dissimulation in Spark's short fiction with special emphasis on her short novel *The Prime of Miss Jean Brodie*, using a seemingly improbable alignment of multiple theories such as Deleuze's critique of Plato's Idealism, Baudrillard's concept of the simulacrum, and early to late-medieval church demonology. My hypothesis is that the hermeneutic quest of the female protagonist leads to her understanding of the "reverse transfiguration" of Miss Brodie, the significant adult female model in her story of education. I argue that

this is the turning point in the protagonist's Bildung story because, in epistemological terms, it raises doubts concerning her moral perception of Truth and Falseness; and, in theological terms, it unsettles her belief in an omnipotent supernatural Being and the Church as its chief agent. To back my argument, I discuss Miss Brodie's diabolic qualities (such as shape-shifting) by aligning modern concepts of the simulacrum with medieval metaphors of the devil as God's plagiarist, and concluding that rather than being mere parables about manipulation, Spark's short fiction raises questions about the epistemological and theological consequences of laying false claims on resemblance.

Seda Gasparian, Yerevan State University, Armenia

Mariana Sargsyan, Yerevan State University, Armenia

### **In Search of Identity: Trauma and Irony in the Cognitive Light**

According to many critics Scottish literary tradition holds a predilection for the desperate and the deranged protagonists who are "rarely, if ever, fully in control of their existences and morbidly aware of the fact" (Wallace 1993). Also, as noted by G. Wallace, these protagonists fit well within the atmosphere of despair and inferiority that Scottish nation has undergone in the course of history. However, a closer look at the contemporary Scottish female writing permits to take a new angle for exploration of identity. This approach accounts for the role of irony and humor that the protagonists' characters provide. The fact of incongruity /trauma vs irony/ creates the basis for insightful explorations of the dual essence of identity in A.L. Kennedy and J. Galloway writing in the light of such counter-concepts as emotional fulfillment vs isolation, feminist vs domestic expectations. Thus, setting our research within the frames of "Caledonian polysyzygy", the present paper aims at showcasing how and in what ways can the cognitive study of the ironic component contribute to the revelation of the contradictory aspect of identity.

Ema Jelínková, Palacký University in Olomouc, Czech Republic

### **"Caledonian Polysyzygy" in Kate Atkinson's Short Story Not the End of the World**

"Caledonian Antisyzygy", a term describing the nature of Scottish life and literature, popularized by Hugh MacDiarmid, turned out into an unpleasant yoke: not all Scottish literary production was rooted in oxymoron and ambivalence, as MacDiarmid stipulated. Scottish women writers especially, a marginalized group within an already marginalized literary tradition, seem to have broken free from the past definitions of Scottishness. Kate Atkinson is at the forefront of those courting a new vision of literary tradition and perceives her texts as Bakhtinian choirs of polyphonic voices. My paper's objective is to two competing literary traditions as they try to coexist in Kate Atkinson's collection of short stories *Not the End of the World*.

Milena Kaličanin, University of Niš, Serbia

### **Disillusionment and Hope in James Kelman's "talking about my wife"**

In *The Sane Society* (2002), Fromm argues that man "with his desires and woes, loses his central place in the system...this place is occupied by business and production...[he] ceases to be "the measure of all things" in the economic sphere." (2002: 83) This claim implies that in modern Western society, basic human necessities, such as connection and comradeship, are denied for the purpose of better maintenance of the economy: man "becomes the means for the economic interests of another man, or himself, or of an impersonal giant, the economic machine." (2002: 91) Fromm's perception of modern individual as a mere cog that fits into the grand economic machinery is applied in the critical interpretation of Kelman's "talking about my wife" (2009). Through the portrayal of a husband/wife relationship, contemporary disillusionment with politics and harsh realities of economic stagnation in Scotland (and the world at large) are potently criticized. The only way to restore personal dignity can hopefully be found in the domestic sphere relying on a meaningful human interaction, long forgotten in the unjust system operating on the free market economy rules. Apart from Fromm's views, the paper also relies on the theoretical insights of Bond, Rich, Marcuse and Freud.

## **S34 Transcending the Postmodern: The Singular Response of Literature to the Transmodern Paradigm**

Convenors: Room 410 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30, (3) Thu 15:00–17:00

Jean-Michel Ganteau, University of Montpellier 3, France

Susana Onega, University of Zaragoza, Spain

Our working hypothesis is that, although still largely unnoticed, there is evidence of a paradigm shift taking place since the 1980s that involves the assimilation and transcendence of Modernity and Postmodernity into what we will provisionally call "Transmodernity" and that, given the intrinsic capacity of literature to record and provide intuitive knowledge of inchoate changes in the culture that produces it, writers in English are responding to this shift by generating new forms capable of expressing the tensions at work in our transnational and globalized society. Accordingly, we propose the analysis of a representative corpus of literary texts in English published from the 1990s onwards with a view to establishing the forms in which some of these tensions are brought to the fore. We would like to address issues such as: Is the transmodern a new form of totalisation that literature resists by addressing singularities? What are the ideological, ethical and political positions sustained by these fictional works and the imaginative solutions they propose to the material and ethical problems caused by globalization, diaspora, and the suffering of those subaltern subjects who were denied a space and place in the history of modernity? How can literature be instrumental in training attention to occluded realities, thereby helping shift norms of perception? Is literature devising new forms capable of articulating the spatio-temporal inter-connectedness of identity, history, memory and culture while skewing the risks of totalisation and universalism? Can literature, and more concretely the process of writing/creation redress the balance between center and margins, domination and subservience that has ruled human relations since the advent of Modernity? Can literature contribute to the construction and materialisation of a new cultural paradigm? Do changes of paradigm find a reflection in formal and aesthetic changes that can be systematised when analysing literary works from the period when that paradigm shift is taking place?

Susana Onega, University of Zaragoza, Spain

### **The Transmodern Poetics of David Mitchell's *Cloud Atlas*: Generic Hybridity, Narrative Embedding and Transindividuality**

Readers of David Mitchell's fictional works agree that his third novel, *Cloud Atlas* (2004), constitutes his most accomplished example of an extraordinarily original form of creative writing that, while displaying clear postmodernist and visionary traits, somehow defeats any attempts at pinning it down within a concrete literary trend. Thus, while Scott Selisker describes Mitchell's works as examples of "The Global Novel," (2014,

443-59), Richard Bradford places him in a “New Postmodernist” trend characterised by “a brand of contra-realism so flexible and eclectic as to almost defy definition” (2007, 47). By contrast, Peter Childs and James Green convincingly argue that Mitchell’s first three novels, “*Ghostwritten*, *number9dream* and *Cloud Atlas* are palimpsests of competing voices and styles that cycle through disparate but always interlinked temporal and special settings” (2011, 26) and that “the nested layers of stories within stories in these novels, and their mixing of different modes of reality, articulate the fluidity and multiplicity of contemporary relations and subjectivities” (26). Starting from this premise, the paper will seek to demonstrate that the poetics of *Cloud Atlas* constitutes a formidably innovative response to the shift of cultural paradigm from postmodernity to transmodernity that is currently taking place in the Western world.

Laura Colombino, University of Genova, Italy

### **Multidirectional Collective Memory: Kazuo Ishiguro’s *The Buried Giant***

According to Peter Vermeulen, novels from the past two decades have undermined the belief in the possibility of achieving human empathy and understanding on a global scale by means of wide geographical explorations and the interrogation of multiple cultural memories. Such postmodern attempts to create distant and multiple connectivity, he claims, require affects and scales that strain the limits of the human, as well as those of the novel form. In *The Buried Giant* Ishiguro resorts to myth, parable and allegory as narrative devices to produce a fictional collective ur-memory that the reader may apply multidirectionally, (Michael Rothberg) to a number of historically and geographically specific situations. The paper analyses the formal and aesthetic peculiarities of this novel that incorporates Platonic philosophy, Christian parables, Arthurian legends and Japanese folklore to produce a story that is both allegorical and realistic. In order to engage with real-world problems such as war and ethnic cleansing, Ishiguro abandons his usual abstract, minimalist modes and gives physical substance to dream and legend. He engages with embodied life, the creaturely and the anthropocene, but also uses subjectless dysphoric affects to explore the tensions of living in the human community.

Maria Grazia Nicolosi, University of Catania, Italy

### **Altered States of Interdependence: A Transmodern Reading of Caryl Phillips’s Postmillennial Narratives of Forced Migrancy and Transcultural Re-Location**

For all the planetary perspective constitutive of the transmodern paradigm, not all theorists have endorsed the promise of globalised interconnectedness to articulate a critical cosmopolitanism beyond nationalism and colonialism. Thus, Enrique Dussel has mounted his critique against Western-centric modernity on behalf of the nonhuman, the unrecoverable, the historyless, while Rosa María Rodríguez Magda navigates the pluriversal multiplicity of transmodern cultures as offering a guarantee of freedom, of criticism, of the reversibility of power. A similarly guarded attitude to transmodernity characterises recent “black” writing as reflected, for example, in Caryl Phillips’s ethical task of thinking and writing “from the fracture” and attending to the interdependence between vulnerable individuals or groups inhabiting the underside of modernity. Although the transcultural, transethnic, and crossracial connections envisioned in *A Distant Shore* (2003), *In the Falling Snow* (2009), and in *Foreigners: Three English Lives* (2007), expand worldwide their putatively “local” English setting, such a trans-modern horizon is never construed as an accomplished political reality. My paper intends to read Phillips’s texts through the lens of competing transmodern theories in view of assessing whether and how Phillips’s narrative poetics effectively produces the imaginative space for any tentative “transversality of transmodern intercultural dialogue” (Dussel, 2012:41) to emerge.

Angelo Monaco, Independent Scholar, Italy

### **The Novel of Ideas at the Crossroads of Transmodernity: Tom McCarthy’s *Satin Island***

Tom McCarthy’s latest novel, *Satin Island* (2015), testifies the author’s central concern with the abstract structures that transcend individuals. By featuring U, a corporate anthropologist working on the questions of contemporaneity, the novel exhibits an ambiguous fictional content that blurs the boundary between narration and philosophic meditation. U’s ethnographic inquiry seems to evoke the impossibility of writing fiction in the era of post-truth and globalization where instantaneity and fragmentation, key-terms in Magda’s definition of transmodernity, have replaced unity and grand narratives. And yet, the search for encyclopedic patterns of information seems a way to recover a sense of human connection generated from the very act of knowing reality. My presentation, hence, tries to read the interaction between the anthropologic quest for meaning and the metanarrative format in the light of the transmodern paradigm. McCarthy’s mixture of hyperrealist descriptions, modernist stream-of-consciousness techniques and postmodernist metanarrativity situates *Satin Island* at the crossroads of transmodernity. While McCarthy’s experimentalism edges towards the form of a novel of ideas that stretches the fictional representation to the limits, the narrative does not succumb to either detailed observation or to melancholia, thus hinting at a vision of human connectivity that resists the aesthetics of an evacuated subjectivity.

Jean-Michel Ganteau, University of Montpellier 3, France

### **Problematising the Transmodern: Jon McGregor’s *Ethics of Consideration*.**

Jon McGregor’s first and latest novels reflect many of the issues that the politics and the poetics of the transmodern (Dussel, Rodríguez Magda) engage with. The transnational, the glocal, cosmopolitanism, instantaneity and joint individualism, among other categories impinge on the narrative to show the ways in which hemmed in communities cannot escape the hegemony of a contemporary situation dominated by general exposure and the supremacy of the digital. This is the case with his latest novel that takes place in a small village, in a secluded valley, somewhere in rural England. A far cry from instantaneity, the narrative performs the slow natural rhythms of an a-temporal pastoral community. Its obsession with the humble details of natural and social life promotes a fascination for the local; and exposure to the digital seems to have been replaced by exposure to the eyes of the neighbours. Of course, international events of political and economic magnitude impinge on the consciousness of the characters. Still, they are envisaged not so much in their sideration power as an invitation to consideration (Macé, Pelluchon) i.e.: ethically and respectfully considering the other (natural, human, cultural) in its/her/his singularity, thereby promoting attentiveness, far away from a transmodern apprehension of generalization and abstraction.



Bárbara Arizti, University of Zaragoza, Spain

### **A Transmodern Approach to Post-9/11 Australia: Richard Flanagan's *The Unknown Terrorist* as a Narrative of the Limit**

There seems to be a certain consensus among representatives of fields as diverse as the hard and the soft sciences, the humanities and the spiritual that we are witnessing a change of paradigm. In "The Crossroads of Transmodernity" (2017), the Spanish philosopher Rodríguez Magda defines Transmodernity as "the paradigm that allows us to think our present", a dialectical synthesis between Modernity and Postmodernity. She distinguishes between "narratives of celebration" – those that help consolidate the dominant discourse – and "narratives of the limit", which act as the Jiminy Cricket of the emerging zeitgeist. I intend to read Flanagan's 2006 novel as an example of the latter. Set in Sydney following a failed terrorist attack, *The Unknown Terrorist* is not so much a denunciation of Islamic fundamentalism, which Rodríguez Magda sees as an uneasy mixture of "premodern tradition and modern, technological development", as, borrowing from Joyce, a "nicely polished looking-glass" exposing the evils of contemporary society like corruption, the excesses of counterterrorism, fake news and post-truths. The fact that the novel is framed by two extradiegetic reflections on love and that the characters often ponder on the nature of human relationships, invites a complementary reading in the light of Rifkin's theories on empathy.

Matthias Stephan, Aarhus University, Denmark

### **Transculturalism, Transmodernity: Representations of Identity in Zadie Smith's *White Teeth* and Chimamanda Ngozi Adichie's *Americanah***

There seems to have been a move away from the paradigms of postmodernism in literary studies in the past decade. While postmodern scholars have long heralded the death of postmodernism, and postulated what is beyond, or after, reconsideration of the scope and applicability of the postmodern project on a global scale has been criticized. One means of addressing that issue, seen from a practical literary vantage point rather than a theoretical bent, has been the discussion of identity in a transcultural mode. This paper uses the notion of transculturalism, in its relationship to both postcolonial and multicultural expressions of identity, to interrogate the notion that postmodern theory pervades contemporary literary trends. Through an exploration of Zadie Smith's *White Teeth* and Chimamanda Ngozi Adichie's *Americanah*, considerations of the use of modernisms, postmodernism, and transcultural identity, the paper considers the idea of a transmodernity as a byproduct of this potential intersection. The backgrounds of the protagonists, the focus on various class, racial and ethnic backgrounds, and geographic migrations, all point towards a diversity of experience that modernism and postmodernism don't specifically address in their formulations. The question of whether a construction of transmodernity might be able to account for that lack.

Jessica Aliaga Lavrijsen, University of Zaragoza, Spain

### **A Transmodern Approach to Biology in Naomi Mitchison's *Memoirs of a Spacewoman***

Traditionally, contemporary science fiction has been mainly classified into two main types of texts: apocalyptic narratives and technological utopia. However, some novels exceed these categories, as they show a different response to what I consider to be a transmodern perspective of a near-future world in which human beings explore the universe and interact with other life forms. This is the case of Naomi Mitchison's *Memoirs of a Spacewoman*, where the interspecies encounters that the characters have in a number of different worlds with interesting biologies, and the subsequent implosion of biological and ontological categories, require an ethical and active response that Donna Haraway has called *response-able practice* (Haraway 2016). In Mitchison's novel, the understanding of beings such as the inhabitants of planet Lambda 771, whose evolutionary descent is very dissimilar from that of human beings, requires what Karen Barad has called *diffractive thinking* (Barad 2014). As we shall see, situations and phenomena like the above-mentioned encounter with alien radial beings and the desire to communicate with them – which are abundant in the novel –, as well as the inevitable interference of the observer/observed, imply an ontological inseparability of intra-acting agencies, and thus call forth for a transmodern *ethico-onto-epistem-ology* (Barad 2007).

Mojca Krevcl, University of Ljubljana, Slovenia

### **The Future of the Future: William Gibson's *The Peripheral*?**

In the genre of speculative fiction, the shift to Transmodernity as a paradigm embodying Baudrillard's ontological framework of the current phase of postindustrial capitalism arguably resulted in the transfer of extrapolation from the temporal to the spatial axis, which has been attributed to the collapse of futurity upon present in techno-cultural societies. Case in point by the proponents of "science-fiction realism" has been William Gibson's 2000's Bigend Trilogy which despite its realistic setting exhibits distinctive SF properties. In the Transmodern absence of an outside, the future indeed no longer seems "a site of meaningful difference" (Hollinger 2006). Gibson's 2000's assertions that the current reality changes with a rapidity that prevents him from extrapolating the present into a specific future attest to the same. Nevertheless, his 2014 *The Peripheral* is set in the future, which has been interpreted as Gibson's return to his SF roots. Conversely, by analysing the themes, the style and the novum, I intend to show that *The Peripheral* is not only a Baudrillardian acceleration of the Bigend trilogy "future-present", but a digression from the speculative genre towards the treatment of present experience typical of contemporary literary fiction.

Laura Roldán-Sevillano, University of Zaragoza, Spain

### **Roxane Gay's *An Untamed State*: Gender Violence and Empowerment in the Transmodern Fairy Tale**

Within the new cultural paradigm of Transmodernity (Rodríguez Magda 1989, Dussel 1999, Ateljevic 2013), a new literary tendency among US ethnic female writers set on denouncing the sustained gender and racist violence in the new millennium through their novels has emerged lately. Offering an illustrative example of this trend, Haitian American writer Roxane Gay renews the contemporary fairy-tale genre with her trauma novel, *An Untamed State* (2014), which mixes characters, extracts and motifs from European and Haitian folk tales with contemporary themes like transnationalism, diaspora and globalisation. Gay's novel revolves around a Haitian American "princess" who suffers from PTSD after being kidnapped and raped in Port-au-Prince. However, instead of being saved by her father or her American Prince Charming, she is awoken from her emotional numbness by herself and her peculiar fairy godmother. Hence, through a formal and content analysis, this paper aims to demonstrate that, by means of this hybrid fairy tale, Gay not only denounces sexism and gender violence, but also she claims for a turn to "transmodern feminist ethics" (García Aguilar 2013) which defends self-love and female bonding as empowering tools for women.

Julia Tofantšuk, Tallinn University, Estonia

### **Transcorporeality in Monique Roffey's Novel *Archipelago* (2012)**

Recent feminist theory has employed the idea of the "body-in-place" as an alternative to both essentialism and social constructionism – a body dependent on the affirmation of others on earth, while new materialists like Alaimo (2008) have put forward the idea of "transcorporeality", or the reciprocal interdependence and co-becoming of the human body and the material environment, in which the body/mind dualism does not exist and the body itself is in transit between the unstable inner self and the non-othered environment. In tune with Baumann's (2000) "liquid modernity", countering the "solid structures of the past" and promising less rigid or hierarchical relations and value systems, transcorporeality may be seen as a way to cope with complex issues, from personal traumas to historical, political and environmental problems, as explored in Moque Roffey's (1965-) latest novel *Archipelago* (2012), set in a post-2008 hurricane Caribbean region. Traversing the complex regional history (slavery), and renegotiating the issues of his personal self as relational and transitional, the main character Gavin arrives at healing of his personal trauma and an awareness of physical environment as rhizomatic and multidirectional, co-becoming with the self that is not rigidly defined but balancing between notions of man/human/more-than human/oceanic/mermaid, mythological and material.

Merve Sarıkaya-Şen, Başkent University, Turkey

### **Arundhati Roy's *The Ministry of Utmost Happiness*: Interrogating the Transmodern Paradigm**

*The Ministry of Utmost Happiness* (2017) juxtaposes the suffering of subaltern subjects, religious and political tensions with the determination to persevere through the reparative force of solidarity, interdependence, and love. The main story revolves around Anjum, a hermaphrodite and later a transwoman, and Tilo, an architect turned activist. Anjum leaves her family to live in a residence for transwomen where she tries to heal her wounds by adopting a baby and taking strength from maternal love. After getting caught in a pogrom, she builds the Jannat Guest House in a graveyard, which provides solidarity for the dispossessed. Similar to Anjum, Tilo is persona non grata but tries to move on by drawing on the power of interconnectedness and romantic love. The novel displays shattering, suffering and resilience not only through the traditional author-narrator's voice but also through newspaper clippings, diary entries, gravestone inscriptions, poems, song lyrics, and witness testimonies. This paper aims to demonstrate that the characterization, thematisation, and the form of the novel are coterminous with certain tenets of transmodernism such as diversity, interconnectedness, holism, transsexuality, radical tolerance and reenchantment. However, the novel also challenges the totalising attitude of transmodernism by addressing individual singularities of the contemporary Indian reality.

Monika Kocot, University of Lodz, Poland

### **Gary Snyder and Kenneth White: Transmodern Revolutionaries on a Pathless Path**

This paper aims to address the question: Can literature contribute to the construction and materialisation of a new cultural paradigm? In my view, Gary Snyder's and Kenneth White's revolutionary writing may offer an answer. In his famous essay "Buddhism and the Coming Revolution," Snyder writes: "[T]he mercy of the West has been social revolution; the mercy of the East has been individual insight into the basic self / void. We need both" (1968, 92). White is at one with Snyder. The concept of geopoetics he originated in 1978 opened up a new field of study for artists, scientists and philosophers to apply in their work. The paper will trace Snyder's and White's insights as poets, essayists, and environmental activists, and will point to the ways in which Snyder's revolutionary writing has transformed American culture, but also inspired spiritually-based activism and geopoetic attitudes in Europe. Snyder's Buddhist anarchism is nowadays (more than ever before) intertwined with social revolution and deep ecology. White's Earth-centred, cross-cultural, trans-disciplinary geopoetics is becoming more and more popular, and the fact that geopoetics centres have been set up in Scotland, Belgium, Germany, Switzerland, Italy, Serbia, Quebec, New Caledonia and France speaks for itself: the paradigm is shifting.

Jaroslav Kušník, University of Prešov, Slovakia

### **Transcending the Postmodern, Regional and Ethnic Identities?**

Although Rosa Maria Rodríguez Magda does not deal with literature in her work on the transmodern paradigm, in her essay "The Crossroads of Transmodernity," she points out several features of contemporary sensibility that may be represented in the arts such as instantaneity, a perpetual sense of contemporaneity and a certain return to the material, the physical, and the real(istic). These ideas echo Alan Kirby's digimodernism and Ramon Saldívar's post-postmodern aesthetics. They all constitute critical responses to modernism and especially to postmodernism. Moreover, Saldívar and Magda discuss the possible new formation of racial, ethnic, cultural (Saldívar) and regional identities. In American literature, there are regions with their own specificity that are often connected with ethnic identity (the American South and the African Americans, the West and the Native Americans, the Southwest and the Hispanic Americans). After setting Yxta Maya Murray's *The King's Gold: An Old World Novel of Adventure* in the context of the transmodern paradigm, this paper will analyse the way traditional regional and ethnic identities are interconnected but also undermined in this novel, with a view to demonstrating that the regional and ethnic identity represented in it constitute critical responses to both the modernist and postmodernist visions of reality.

Sara Villamarín Freire, University of A Coruña, Spain

### **Fatherhood, Community, and the Ethical Bond: Negotiating Transnational Identities in American Literature**

My paper discusses the role of father figures in contemporary American literature, and aims to expose the underlying tensions stemming from identity formation, including the strategies that allow individuals to create allegiances at national and/or transnational levels. I focus on groups whose possible affiliations are manifold, namely Hispanic Americans and Jewish Americans. Fatherhood has recently been brought to the fore by Massimo Recalcati in *The Telemachus Complex*, where he observes that father figures must rely on ethical bonding in order to sustain their authority. Accordingly, fathers enact a mediating role between subject and group. Despite their likely attachment to a given community, the ethical basis of this father-child bond enables the subject to ultimately negotiate his/her identity regardless of the original paternal affiliation. Thus, this shift in how the sense of belonging is configured necessarily implies a notion of identity that is fluid and radically other. Indeed, the respect for the other in its otherness might grant the restitution of the inoperative community. In my approach, I propose that father figures contest totalizing practices via ethics, offering an alternative to an essentialist notion of identity, and being able to create meaningful bonds between individuals nonetheless.



## S35 From Terror to Horror: Metamorphoses of the Gothic in Anglo-American Literature since the 19th Century

Convenors:

Room 409 (1) Thu 17:30–19:30, (2) Fri 10:30–12:30

Éva Antal, Eszterházy Károly University, Hungary

Kamila Vránková, University of South Bohemia, Czech Republic

In the words of Fred Botting, the Gothic is a transgressive genre that gives form to hidden desires and anxieties of particular periods and cultures. It involves romance in a form of fantasy that serves as a frame in which reality is circumscribed with illusion, and figures of repulsion can turn into figures of identification. Questioning the nature of limits and boundaries (e.g. the subject and the object, the familiar and the unknown, the external and the internal, life and death, madness and normality), the Gothic discloses complicated relations to various social, sexual and political structures that shape our reality. It involves the notions of the uncanny and the sublime as a disturbing combination of danger, terror, excitement and imaginative freedom leading to excess and threatening the general concepts of propriety. The seminar covers a wide range of topics, dealing with the re-evaluation of the Gothic genre from Romantic and Victorian traditions to contemporary Anglo-American literature. Theoretical discussions considering various critical perspectives (e.g. poststructuralist criticism; feminist, psychoanalytic, deconstructive approaches) are welcome as well.

Elena Andonova – Kalapsazova, Southwest University "Neofit Rilski", Blagoevgrad, Bulgaria

### **Taking Steps beyond Emotion Stereotyping: Emotions Vocabulary in Ann Radcliffe's *The Italian***

The critical tradition of the gothic novel has, among other things, mapped its areas of overlap with the eighteenth century novel of sensibility. As such it has been found to perpetuate socially sanctioned gendered emotion stereotypes at the same time as it sublimated various taboo emotions and desires.

The novels of Ann Radcliffe have demonstrated a subtle but nevertheless critical engaging with some of the mentioned emotion stereotypes. The aim of the proposed presentation is to look at emotions and the emotions vocabulary employed in Radcliffe's *The Italian*. Attention will be focused on the use of words like passions, affections, emotions, feelings, perturbations – the variety of which registers the shifts in the perception of emotions in the eighteenth century. While the predominant way in which passions and affections have been used in the novel seems to imply the adoption of gendered emotion stereotypes, I would also contend that the novel begins to interrogate the latter. This will be demonstrated by pointing out the nuancing of the meanings associated with one of these words, namely, passions, as its attribution transcends gender boundaries and the emotions it denoted become attributed to the female antagonist of the novel, the Marchesa Vivaldi, and, in one instance, even to the gothic heroine proper – Ellena Rosalba.

Greta Colombani, Scuola Normale Superiore and University of Pisa, Italy

### **Marriage in Death and Rites of Passage in *Wuthering Heights***

The *topos* of the *Liebestod*, which is one of the main strategies through which Gothic literature questions the boundary between life and death, plays a central role in *Wuthering Heights* and betrays the debt of this genre-defying novel to Gothic tradition. The convergence of love and death, however, does not work as a mere commonplace and its relevance can be better understood by focusing on the specific form it takes in the book, that is, the coincidence of marriage and funeral. The overlapping of these two events depends on their common structure as rites of passage (Arnold Van Gennep) – they both revolve around the passage from an existential condition to another one, be it the conjugal life or the afterlife. In *Wuthering Heights*, not only do these two rites often occur together, but also the love between Catherine and Heathcliff takes the form of a marriage in death, a union which can take place only in the Other World and is the only alternative to social marriage, such as the one between Catherine and Lindon. Thus, Emily Brontë resorts to Gothic elements to problematize the dominant *Bildung*-process of her time and question marriage as a girl's exclusive destiny.

Michela Vanon Alliata, University of Venice, Ca'Foscari, Italy

### **The Strange Case of Reverend Jennings: Joseph Sheridan Le Fanu's "Green Tea"**

Starting from the assumption that the concept of paranoia is central to Gothic aesthetics, I will analyse Le Fanu's "Green Tea". Readily legible as the gradual incubation of a persecution mania and a psychologically plausible account of a descent into insanity, the story revolves around Reverend Jennings account of his persecution. With the passage of time the "ugly pet", originally believed to be a hallucination, begins to follow him, never leaving him alone and delighting in obstructing him in every way. Possessed by his ubiquitous demon and feeling that he can no longer count on the guidance of God, Jennings can find no other means of release than suicide.

From its first appearance, the monkey is characterised as both persecutory and uncanny, provoking, in a manner noted by Freud, feelings of anxiety, revulsion, confusion and anguish in the clergyman. Figured both a persecuting double and at the same time as a beguiling diabolical tempter, the sneering monkey, is not merely a troubling feral antithesis, but also a message of rebellion, of a dissociation anticipating Freud. It stands for the unconscious of the timorous clergyman, the instinctual affirmation of his self-destructive urges perhaps, but also of displaced desires, raucously expressed in the monkey's impious and mocking attitude towards religion.

Ilaria Natali, Researcher in English Literature at the University of Florence, Italy

### **"drifting into unknown places": Bram Stoker's *Dracula* and its sources**

This paper analyses the facsimiles of the available notes for the composition of *Dracula*, documents now preserved at the Rosenbach Museum and Library, to shed new light on the complex web of intertextual and interdiscursive relationships established by the novel. The pre-compositional materials for *Dracula* help reveal not only details about the cultural repertoire used for the novel, but also some of Stoker's impulses and concerns while composing it. Even more importantly, Stoker's notes provide precious clues to interrogate the status of *Dracula* as a Gothic and Irish fiction; as I wish to argue, Stoker re-articulates or hybridises complex cultural discourses and popular images of Ireland which were common in nineteenth-century periodicals and travelogues.

Romolo Runcini (2001) has put forward that Stoker's use of the fantastic brings to mind Bach's preference for clavichord over harpsichord, in that it is 'tuned' differently from any previous Gothic work. In line with Runcini's musical metaphor, this paper intends to show that Stoker indeed plays new notes in a well-known symphony; for instance, he shifts away from Maturin and Le Fanu's incorporation of folkloric elements in fiction, and towards adopting imagery and rhetorical modes that are more subtly rooted in an Irish cultural context.

Jaqueline Pierazzo, Faculty of Arts of the University of Porto, Portugal

### **Thoughts on Terror, Horror and the Sublime: In Defense of a Theory of Terror in the Study of Edgar Allan Poe's Writings**

Edgar Allan Poe is a writer well known for his use of the effect of terror. However, his writings are usually regarded as part of the realm of horror or gothic fiction. Bearing this in mind, the main purpose of this communication is to consider the differences between terror and horror, especially regarding Edmund Burke's sublime and its importance in the study of Poe's works of terror. Based on the assumptions established by Ann Radcliffe on her essay "On the Supernatural in Poetry", this paper will contemplate how the separation between terror and horror can be useful when dealing with selected works from the gothic and terror-horror tradition. Even though the communication will take account of gothic works such as Horace Walpole's *The Castle of Otranto*, Matthew Gregory Lewis's *The Monk*, Mary Shelley's *Frankenstein* and Ann Radcliffe's novels, the main examples will be taken from Poe's works. I shall also make use of names such as David Punter, Jerrold E. Hogle, Eric Savoy and Xavier Aldana Reyes, in order to provide with an incipient yet consistent approach to the subject and to prove that the peculiarities of Poe's so called gothic tales lie exactly within the domain of terror.

Ayşe Şensoy, Adiyaman University, Turkey

### **"Their awful mark!": An Ecogothic Reading of Algernon Blackwood's "The Willows"**

This paper explores the term "ecogothic" or "gothic ecocriticism" to examine how the Gothic genre discloses complicated human relations to ecological entities. It focuses on an ecocritical reading of the short story "The Willows" (1907) by Algernon Henry Blackwood (1869-1951), who was a British writer of mystery, horror and supernatural tales. Acknowledged as an example of the weird fiction, the story tells the adventures of two friends on their canoe trip down the Danube River on a small and desolated island swarmed with willows. The story illustrates human's desire of some kind of control over nature and nature's resistance to human's mastery through the protective character of willows. Drawing particularly on ecophobic feelings such as the bleakness of nature and the fear of the unknown in human's confrontation with nonhuman environments, this paper aims to study human and nonhuman relationships under gothic ecocritical lens with a focus on the fact that nature has its own agency in its interaction with the human.

Kamila Vráňková, University of South Bohemia, Czech Republic

### **The Formless and the Gothic in Contemporary Anglo-American Children's Literature**

The paper, responding to the popularity of the Gothic genre in contemporary children's and young-adult literature, attempts to discuss the works of several Anglo-American fantasy writers with respect to the concept of the formless, as it is employed by Kant and Derrida in their analysis of the sublime. Kant's distinguishing between the beautiful (the bounded) and the sublime (the unbounded, the obscure, the unknown), inspired by Edmund Burke, is followed by Derrida in his *Truth in Painting* (1978), discussing the formless in the connection with the unrepresentable.

The paper deals with the formless as a significant feature of children's Gothic fiction, drawing on the changeability and uncertainty of childhood as an important source of the Gothic terror. The young heroes, playing the role of the liminal creatures, move on the vulnerable boundary between the visible and the invisible, the inside and the outside, good and evil, life and death. Their concern with the monsters, ghosts and spectres does not only reflect their inability to understand fully their experience, it becomes a substitute of the uncanny resemblances between the familiar and the incomprehensible. In this respect, the paper refers to Rowling's *Harry Potter*, Gaiman's *Coraline*, Horowitz's horror tales and Snicket's *Series of Events*.

Ahmet Gülsat, Başkent University, Turkey

### **A Comparative Analysis of *Frankenstein* in the TV Series *Penny Dreadful***

Literature is a subjective field. Therefore, there have been endless literary works rewritten or re-interpreted along the centuries. Thanks to the innovations in technology in the 20th and 21st centuries and the presence of TV in everyday life, a number of interpretations of classics started to appear. The TV series *Penny Dreadful* is a great work whose story is based on mystery and which has supernatural environments and characters from English Gothic literature. There can be seen modern adaptations of various literary classics in the series. *Frankenstein*, a great Gothic novel by Mary Shelley, is one of these horror classics. Hence, this paper focuses on the novel *Frankenstein* by Shelley and its adaptation in the TV series *Penny Dreadful*. The aim of the paper is to analyze similarities and differences between the novel and the adaptation for screen in terms of plot, characters and setting.

## **S36 Otherness and Identity in Victorian and Neo-Victorian Literature**

Convenors: Room N51 (1) Sat 10:30–12:30, (2) Sat 15:00–17:00, (3) Sat 17:30–19:30, (4) Sun 10:30–12:30

Elisabetta Marino, University of Rome Tor Vergata, Italy

Adrian Radu, Babes-Bolyai University, Cluj-Napoca, Romania

The Victorian Age was basically a period of straightforward representation, of unmarked discourse where, at least in the case of the novel, plots and characters were introduced to the reader with an apparent neutral attitude. However, in the case of many novelists the image conveyed to the readers was a literary product reshaped and often hidden between the lines, and, as such, it went beyond what was literally implied and acceptably packed to go with the standards of the time. In modern times, the Victorian novel, frequently felt as the great (realist) tradition, offers a good starting point for new creations where something innovative and fresh is added. As such, the modern British novel is located between this realist tradition ('a modest affirmation of faith'), fabulation and non-fictional narrative (documentary), more often than not, suggesting metafiction, as alternative and integrative element. It is the aim of this seminar to examine how such double meanings were constructed and

how the reader was / is often involved in a process of discovery and reconstruction of the self and the other, of the here and beyond when assimilating, appropriating and impersonating a text of Victorian provenance or neo-Victorian substance.

Sercan Öztekin, Kocaeli University, Turkey

### **Otherness in Charles Dickens's *Bleak House***

Charles Dickens, with his abundant realistic representations, reflects Victorian identities in his works. Notably, in *Bleak House* there are different characters who are socially, ethnically, and sexually otherized due to strict Victorian conventions. For instance, Jo, a member of the lowest class, is condemned to theft, and thus has become an easy target for criminal identity, particularly because of his extreme poverty and social marginalization. Madame Hortense, a French servant, is another character who is accused of murder because she is a maid and a foreigner. Victorian despise and mistrust towards ethnic minorities is especially noticeable in the portrayal of Hortense. Additionally, Lady Dedlock is exposed to threats and power struggles because she had a child out of wedlock prior to her current marriage with an old wealthy baronet. This truth, if revealed, can easily stigmatize her as a fallen woman leading to scandals. To avoid public disgrace and social pressure, she yields to threats and otherization. Dickens, therefore, presents Victorian bigotry and blind conventions that shape the nineteenth-century life. Hence, this paper explores various characters from different social strata, excluded from the society for different reasons, and how these representations reveal Victorian social values and the idea of otherness.

Octavian More, "Babes-Bolyai" University, Cluj-Napoca, Romania

### **Island solitudes: selfhood and otherness in the poetry of M. Arnold and Th. Hardy**

While Victorian literature became known as the locus of epic works par excellence, it also represented a fertile ground for outstanding poetic explorations through which a host of authors simultaneously verified and challenged the prevailing norms, ideas and sensibilities of the age, thereby contributing to the dynamic and tension-ridden character of the late nineteenth century realities. Reinforcing the view that the Victorian poetic stance is intimately (and inextricably) connected with the sphere of ideas (leading to hybrid visions in which the lyrical intersects with the metaphysical), this paper provides an examination of a selection of representative titles by Matthew Arnold and Thomas Hardy, in an attempt to highlight the similarities and differences regarding in the poets' treatment of the seminal dialectic between selfhood and otherness, perception and experience, engagement and ascetic distancing.

Tomasz Fisiak, University of Łódź, Poland

### **The Other in the House: On Joseph Sheridan Le Fanu's "Carmilla"**

Defining Otherness is without a doubt a challenging task, as there are numerous academic and epistemic approaches towards this concept. What makes the Other? Is Otherness exclusively gender-related? Is it more connected to one's ethnicity? Or, maybe, one's sexuality and the ways in which it is expressed? If we apply all of the aforementioned categories to Carmilla, the eponymous character of Joseph Sheridan Le Fanu's 1872 short story, we may agree that as a vampire, foreigner and lesbian, she is the embodiment of Otherness. "Carmilla," a text written at the height of the Victorian period, offers a revolutionary depiction of a female protagonist, so unlike the traditional model of "the Angel in the House." The groundbreaking nature of the story is reinforced by Le Fanu's juxtaposition of Carmilla with her angelic counterpart named Laura. The following presentation will discuss the mechanisms of turning Carmilla into the threatening Other, taking into consideration the social, historical and literary contexts.

Michel Prum, University of Paris Diderot, Sorbonne Paris Cité, France

### **The Victorian Machine as the threatening Other in Samuel Butler's *Erewhon* (1872)**

The emergence of machines in the Victorian society aroused mixed feelings of pride and anxiety. Samuel Butler shared this ambiguity. As he was fascinated by their power, like Disraeli decades before (one remembers "the mystery of mysteries to view machines making machines" in his novel *Coningsby*), he wrote a dystopian narrative, *Erewhon*, in which machines became full-fledged characters in a non-metaphorical way. Machines broke into the *entre-soi* of humankind and embodied absolute Otherness, even more so than animals with whom Victorians had been living in a complex yet familiar relationship. This upsetting or even nightmarish irruption of Otherness results in the deconstruction of the Self and the dissolution of identity. 'Who can draw any line?', the narrator asks as the borders separating Nature's three kingdoms seem to be definitely blurred. No wonder that this amazingly revolutionary text was hailed by modern critiques as a piece of visionary fiction.

Vera Menailo, National Research University, Higher School of Economics, Saint-Petersburg, Russia

### **"The Victorians are not so far away from us": How to maintain Victorian identity in XX century literature**

The paper constitutes a part of the research devoted to the analysis of how the concept of national identity evolved in the English literature from XIX to XXI century. The Victorian epoch is considered to be a precedent phenomenon for the English native speakers. However, the notion and the perception of the Victorian epoch in the novels of the representatives of the Victorian society and contemporary writers differ considerably, besides, the classical Victorian novel genre undergoes certain modifications.

The paper tries to answer the question whether XX century novelists' attempts to rediscover the Victorian novel should be viewed as an adaptation of the genre to the new cultural environment or a complete transformation of the novel's form and content. First, the paper outlines a list of a typical Victorian novel features, then, it focuses on the comparison of Galsworthy's "The Forsyte Saga" and Fowles' "The French Lieutenant's Woman" in order to contrast realistic and postmodernist approach to the Victorian novel.

On the surface, Galsworthy simply continues the Victorian novel tradition, conforming to main genre conventions: the plot linear development, realistic approach, elements of *bildungsroman*. However, the view of Victorian England and English identity from the 1920s perspective leaves no place for naivety, typical for XIX century novel, at the same time adding features of 20th century psychological novel to the narration.

On the contrary, Fowles explicitly manifests his intention to transform a classical Victorian novel. He widely uses parody and stylization of the classical Victorian authors' styles. Still, this play into Victorian novel enables the author to reveal basic English concepts, which appear to be essential in understanding both a representative of Victorian England and our contemporary.

Carmen Márquez García, University Complutense of Madrid, Spain

### **Machinery on The Body: Identity Changes Through Alice's Underworld**

Fascinated by the world of childhood, Lewis Carroll, was one of the most imaginative writers who wrote one of the most popular and permanent fantasy books for children, *Alice in Wonderland*, in 1865. Due to its extravagant and absurd appearance, *Alice in Wonderland* faced criticism and was referred as a work of nonsense. However, years later in 1871, Carroll published the sequel to the book, *Alice Through the Looking Glass*. The author embodied in these books the melancholy and the loss of innocence associated with reaching adulthood.

Lewis Carroll tells the story of Alice through a dream as an escape to her almost adult life, in which the girl faces the world of adults and abandons the magical stage of childhood. In *Through the Looking Glass*, Alice begins a journey, leaving childhood behind to become a woman. Alicia, like every teenager, finds it difficult to develop in the world of adults, a world that seems very different. Through the looking glass, she seeks her identity and maturity.

Adolescence is a stage of transition between childhood and adulthood. This stage consists mainly of the process of identity formation in individuals. Teenagers have to find their role in society, and for that they have to organize their skills, needs and interests so that they can express them socially. According to Piaget (1985), "the fundamental character of adolescence is the insertion of the individual in the society of adults". In the case of Alice, the adult world and the society that surrounds her are very demanding of her. For that reason, Alice is in conflict with the adult world. The world around her is not of her interest and she wants to experience adventures.

Emine Akkühah Doğan, Hacettepe University, Turkey

### **Humanized Things and Thingified Humans: Object-Oriented Ontology in *Silas Marner***

The Victorian Age can be regarded as a period of things that are valued by the owners because of their sentimental values instead of exchange values. This status of things is reflected in novel genre in a way that the main character's life is shaped around his/her object, which shows the agency of things in the novel. These things lose their functions as objects and become characters in the novel that drive the narrative progression. George Eliot's (1819-1880) novels are no exception with a most-known example, *Silas Marner* (1861). Thus, different from the existing analyses which mostly focus on the industrial or religious aspects of the novel, this study aims to offer an object-oriented reading of it in regard to two things that shape Silas Marner's life. It can be proposed that Silas's identity is accumulated with the coins at first and later with Eppie. Therefore, in the light of the critical tools provided by object-oriented ontologies and Bill Brown's thing theory, this study argues that the coins as humanized things and Eppie as a thingified human, rather than just being symbols in his life, blur the boundaries between humans and things in Silas's understanding.

Bożena Kucala, Institute of English Studies, Jagiellonian University, Kraków, Poland

### **"I am rather strong on Voyages and Cannibalism": the other Dickens in Richard Flanagan's novel *Wanting***

This paper analyses Richard Flanagan's novel *Wanting* as a narrative informed by a revisionary and critical attitude to nineteenth-century ideologies, which is common to, and indeed stereotypical in, much neo-Victorian fiction. Drawing on the biographies of two eminent Victorians: Charles Dickens and Sir John Franklin, Flanagan constructs their fictional counterparts as split between a respectable, public persona and a dark, inner self. While all the Victorian characters are represented as "other" than their public image, the focus in the novel, and, subsequently, in this paper, is on Dickens's struggle to reconcile social propriety with his personal discontents. Flanagan represents this conflict through Dickens's response to the allegations that starving survivors of Franklin's ill-starred Arctic expedition resorted to cannibalism. The zeal with which the Victorian writer refuted such reports reveals his own difficulty in living up to social and moral norms. The paper argues that the main link between the different narrative strands in the novel is the fragility of the distinction between the notions of civilisation and savagery.

Simona Catrinel Avarvarei, "Ion Ionescu de la Brad" University of Iași, Romania

Nicoleta Rodica Dominte, "Alexandru Ioan Cuza" University of Iași, Romania

### **Behind the Wall of Silence: The Journey of Empowerment of the Other Voice from the Intricate Friezes of the Victorian Female Narrative to the Lofty Pillars of the Law**

Voiceless, but not storyless, 'herstory' (Barbara Godard) chisels its way through friezes of Victorian female narrative into 'hisstory' with its robust architecture of impregnable temples of law and power. Inspired by the words of Shelley according to whom 'poets are the unacknowledged legislators of the world' it is in a 'literature of their own' (J. S. Mill) that nineteenth-century women came to spin a story of their own, forging a conscience gendered feminine. Our focus will mostly fall on the écriture of George Eliot and the dialectal relationship between the aesthetics of writing and the almost impenetrable rationalism of the time. The hermeneutics of Victorian narrative jurisprudence will be read and interpreted in the key offered by James Boyd White (1990) – justice as translation – where translation describes a journey as its Latin root 'translatum' so plainly reveal. Thus, the concept of translation acquires an infinitely subtler symbolism, accommodating the narrative of women writers within the highly professionalized framework of legally empowered language that marks the displacement from the realm of fiction to that of law. On this view, women's narrative takes on new significance, legitimizing and articulating the socially 'inarticulate' female self into new paradigms.

Carla Fusco, University of Macerata, Italy

### **Some things are better left unsaid: the perilous path of a neo-Sensation novel**

Rewriting the Victorians means recovering the most ponderous literary tradition making use of modern awareness. Under the surface of respectful hypocrisy, novel characters often hide a more uncomfortable truth which narrators wish to unveil. This is also the aim of James Wilson's *The Dark Clue* (2003) where two characters borrowed from Wilkie Collins's *The Woman in White* are engaged in some researches on the famous British painter: Turner. Their ambition is to write Turner's biography, however their study turns into a real investigation on the several mysterious aspects of the painter's life. A morbid journey in the lights and shadows of the artist's life provides the chance to depict a broader Victorian background, so excessively interested in crime.

This intriguing pastiche offers the reader a double epistemic register, one based on meta-fiction, as the story reflexes on biography writing and the other focused on the role of narrator, only apparently omniscient, whose function is the disambiguation of the story. However, as the narration goes deeper and deeper into its quest, also its enigma grows.

My paper intends to analyse the various narrative levels of the plot in order to decode the axiologic system of Victorian context.

Eleonora Ravizza, Università degli studi di Bergamo, Italy

### **Exploring Otherness in Margaret Atwood's *Alias Grace***

As it tells the story of a notorious nineteenth-century murder case, Margaret Atwood's 1996 novel *Alias Grace* portrays the straight-laced, puritanical Victorian society of the British Province of Canada. Its protagonist is Grace Marks, a woman sentenced to life-imprisonment for the murder of her employers who has been hired out from prison to serve as a domestic servant in the home of the Governor of the penitentiary. As the title of the novel suggests Grace incarnates "otherness" in multiple ways: she is a single woman, an Irish immigrant, a servant, a murderess, a psychiatric patient, and also an amnesiac whose memory both a doctor and a neuro-psychic try to restore by submitting her to several therapy sessions. This paper will focus on how the novel works through the interlacing of several Victorian discourses (among which, medicine and spiritualism play a most significant role) in order to cast a new light on Grace's story. As Grace progressively finds her voice, the novel also challenges our perception of identity and alterity, as well as our assumptions on Victorian values and sensibility.

Selin Yurdakul, Ordu University, Turkey

### **The Other Side of the Coin**

Many readers who are familiar with the Victorian literature are aware of Charlotte Brontë's masterpiece *Jane Eyre* which displays the limitation of Victorian women and the domination of men over women in that period. In the book, the lunatic lady held locked on the third floor of the house, may have stuck in your mind along with some thought-provoking questions. Who is Bertha Mason in reality? Why is she locked up? Is she really mad or does the narration show her as a mad woman? And if so, what are the causes of her madness? In *Wide Sargasso Sea*, Jean Rhys manages to find answers to these questions and illuminates the readers by indicating that there is another side to the coin constructing her own version of it. Under the repressive force existing in this society, Antoinette Mason (Bertha) is doubly oppressed; in that she is individually exposed to gender related discrimination; both as a woman and as an individual of a colonized country. In the light of above information, the aim of this paper is to shed light on the otherness of Bertha / Antoinette Mason, in Charlotte Brontë's *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea*.

Iulia Andreea Milică, The "Alexandru Ioan Cuza" University of Iași, Romania

### **Identity Construction and Fashion: The Image of the Governess in the Victorian Novel**

"The clothed body" is a social construct that oversteps considerations such as practicality or functionality, carrying information about status, age, gender, occupation, or subjectivity; as such, it becomes an important component in the process of identity construction. Our purpose is to approach the constructions of female identity in Victorian novels by looking at references to clothes and accessories. The Victorian/industrial age comes with a change in the women's social and economic status as well as awareness of their role in society; nevertheless, it still remains an age of female subordination. Our special focus will be on the Victorian governess depicted in the novels of the time because she occupies a strange space in the Victorian world: independent, money-earning individual but dependent on the benevolence of the employer, lady-like yet servicing others, free, yet disregarded for not having the desired position of a wife. Their clothes are supposed to distinguish them from the upper classes as well as from the lower, but their symbolism is rather ambiguous from one novel to the other, reflecting either poverty as a sign of frustration or hidden desire for status, or poverty as a sign of modesty and virtue.

## **S37 Epistolarity and/in Travel Writing (18th–21st Century)**

Convenors:

Room N43 (1) Thu 15:00–17:00, (2) Thu 17:30–19:30

Ludmilla Kostova, University of Veliko Tarnovo, Bulgaria  
Dana Bădulescu, A. I. Cuza University of Iași, Romania

Fictional and non-fictional epistolary travel narratives have long provided valuable insights into travel as an experience and contributed to our understanding of the "person" taking the trip. While epistolary travel writing goes back as the pilgrimage of the Spanish nun Egeria, undertaken in the late 4th century CE, this seminar's focus is on a variety of modern and postmodern Anglophone texts narrating travel through letters. Discussion focuses on, but is not restricted to, the following topics: the letter as an organizing principle of the travel text, epistolary travel narratives and identity construction, travel letters and their addressees, epistolary travel writing and its readership, gender politics and epistolary travel writing, epistolary travel writing and the exploration of cultural/religious difference, cultural/literary histories of epistolary travel writing.

Polina Shvanyukova, University of Florence, Italy

### **Letters from the South Seas: Exploration of the Pacific Region in Nineteenth-Century British Travel Writing**

This paper addresses the topic of epistolarity in travel writing by examining a selection of nineteenth-century Anglophone texts that document the different stages of exploration and settlement of the Pacific by the British. The main three texts under scrutiny are Matthew Flinders' *A Voyage to Terra Australis, etc.* (1814), Peter Cunningham's *Two Years in New South Wales, etc.* (1827) and George French Angas' *Savage Life and Scenes in Australia and New Zealand* (1847). Of these three authors, Cunningham is the only one to use letter as the organising device, creating a narrative structured around specific thematic nuclei. Flinders and Angas, instead, rely on the more conventional structure of the travel diary, with entries that are arranged in the straightforward chronological order. The paper will explore the extent to which Cunningham's choice of the epistolary form represented a more versatile solution in the attempt to provide a textual description of the Pacific region for the benefit of the reading public at home.

Małgorzata Rutkowska, Maria Curie Skłodowska University, Lublin, Poland

### **"Every Letter from Europe was a Treasure": Polyvocality and Didacticism in Emma Hart Willard's *Journal and Letters, from France and Great Britain*.**

Emma Hart Willard was a pioneer in women's education and founder of Troy Seminary, the first institution which offered higher education for women in the USA (1821). Her *Journal and Letters, from France and Great Britain* (1833) is an epistolary travel account offering detailed observations of daily life in Paris and London and insightful reports of female schools across Europe. The letters were originally addressed to family members, friends and students. Since such a variety of addressees necessitated the use of various voices – from light-hearted and intimate to serious and



authoritative – Willard’s travel account can be read as an example of polyvocality in 19th c. American travel writing. However, Willard’s didacticism is manifested in all letters. Her travel experiences and observations are to serve others: her students in particular and Americans in general. This paper argues that Willard’s perception of travel as serving primarily the needs of a community has been shaped both by her American national identity and by prevailing gender roles, combined in the ideal of republican motherhood, which she has advocated in her writings.

Ludmilla Kostova, University of Veliko Tarnovo, Bulgaria

### **Writing as a Post-Romantic Traveller: The Case of Benjamin Disraeli’s *Home Letters* (1830-1831)**

Letters have long played an important part in travel writing. The travel letter can be a vehicle for the representation of cultural difference as well as a means of self-representation as the letter writer projects a particular image of himself or herself. This paper focuses on Benjamin Disraeli’s *Home Letters*, which were the record of a tour of the Mediterranean and the Middle East that the future statesman undertook in 1830-31. The letters were for the most part addressed to members of his own family, although he subsequently incorporated several of them into his novels, thus blurring the dividing line between private and public and autobiography and fiction. They were eventually edited and published after Disraeli’s death by his brother Ralph.

*Home Letters* portray Disraeli as a post-romantic traveller following in Byron’s footsteps in the early part of his journey but also questioning the dead poet’s political outlook. The paper discusses aspects of Disraeli’s “un-Byronic” politics and analyses his particular brand of Orientalism in which self-Orientalization plays a significant role. *Home Letters* shed light on the writer’s controversial position as a converted Jew in a society that rarely concealed its Anti-Semitic prejudices and a post-romantic traveller struggling to free himself from Byron’s shadow.

Ladislav Vít, University of Pardubice, Czech Republic

### **Travelogue as a Dialogue**

Humanist geographers have produced a fascinating variety of definitions of “place”. Yet, however different their views are, Edward Relph, Yi-Fu Tuan, Tim Cresswell and others all coalesce in an accent on the notions of a boundary, superiority, uniqueness and emotional tie between the human being and location as its most central attributes. W.H. Auden confirms such views through an exceptional engagement with places in his prose and poetry. In all his writing two places tower over all the others in terms of what he called topophilia – a profound imaginative, emotional and intellectual bond to a location. These were the Northern Pennines and Iceland, which Auden placed to the very apex of his mythical geography and wrote about them in exalted terms as unique and sacred places. In 1937 Auden travelled to Iceland with a commission from Faber and Faber to produce a travelogue. The result is *Letters from Iceland* (1937), co-written with Louis MacNeice. However, the text is no panegyric celebrating local uniqueness and sacredness. Rather, this presentation approaches Auden’s parts of the travelogue as a dialogue in which he engages with the tradition of travel accounts about Iceland. The result is a collection of letters in which Auden assesses the existing body of travelogues in search of his own stylistic niche. I will argue that thanks to such explicit ruminations on the capacity of prose and poetry to engage with places, *Letters from Iceland* can be approached as a rare map helping us arrive at an understanding of Auden’s life-long convictions about the generic capacity of prose and poetry to serve textual topography.

Dana Bădulescu, Alexandru Ioan Cuza University of Iasi, Romania

### **Patrick Leigh Fermor’s *A Life in Letters***

Considered by many the best travel writer of the 20th century, Patrick Leigh Fermor turned travel into his *modus vivendi*. The letters in the volume edited by Adam Sisman and published in 2017 shed light both on Fermor’s adventures and travels, on his intense relationships and on his complex personality. The purpose of my approach to Fermor’s letters is to add to the rest of the seminar papers that look into the charm of a practice which is lost and will never return. Fermor lived just before the time when texting and tweeting have become the norm when it comes to messaging. However, as Charles McGrath argues in his “New York Times” review, “Fermor could never have texted or tweeted, not just because he was a bit of a fogey, but for the same reason he often let weeks pass before answering a letter. He needed to wait until he knew what he wanted to say.” I will anchor in McGrath’s remark and use Fermor’s letters as an epitome of a style and a way of processing the events of one’s life which are now outdated by the new technologies and the new life style they bring with them.

Nina Kmak, University of Warsaw, Poland

### **“What It Was Like To Be There”: Ryszard Kapuściński’s Dispatches in English Translation**

Ryszard Kapuściński (1932-2007) was a Polish foreign correspondent, journalist and writer. He worked for the Polish Press Agency as a war correspondent and travelled to Third World countries to become an eye-witness of wars, coups and revolutions. Kapuściński would regularly send letters and dispatches for the Agency, but he also wrote reportages which brought him literary fame and world recognition. He was prized for his unique narrative style which helped his readers to feel ‘how it was to be there’. On the other hand, his rhetorical tricks and nonchalant attitude to facts provoked vivid disputes among literary scholars and historians alike.

The word ‘dispatches’ featuring in the title of the presentation is associated with journalism (New Journalism in particular) and travel writings in general. Published in 1977, *The Dispatches* by Michael Herr became the classic of New Journalism, and yet caused much controversy as regards their generic status. Similarly Kapuściński was also associated with New Journalism and criticized for employing techniques of fictive writing in to enhance his war reports.

In my seminar presentation, I wish to focus on the style and characteristic motives which appear in Kapuściński’s prose rendered into English translation. The perspective which translation studies take on his writings is fascinating, as it helps to elucidate of the double manipulation processes which take place both in the original text and then in translation made for specific audience and at a specific historical time.

### S38 Modernist Non-fictional Narratives of War and Peace

Convenors:

Room 206 (1) Sat 15:00–17:00, (2) Sat 17:30–19:30

Adrian Paterson, National University of Ireland, Galway, Ireland

Christine Reynier, Université Paul-Valéry Montpellier3, France

The aim of the seminar will be to focus on the non-fictional writings – essays, diaries, letters, etc. – of modernist writers and to explore the way in which they construct modernism. The emphasis will be on the modernist non-fictional narratives of war and/or peace: how do the Modernists represent and appraise war (WWI, the Spanish Civil War, the forthcoming WWII) and/or peace? What does such a non-fictional appraisal tell us about their writing? How does it reverberate on their aesthetics and ethics? How does it compare with their fictional representation of war and peace?

Isabelle Brasme, Université de Nîmes, France

#### The imprint of the war in Ford Madox Ford's critical writings

Ford Madox Ford said of the year 1914 that it 'seem[ed] to be cut in half' by the First World War. This phrase, one may argue, also largely applies to Ford's personal timeline. Both his private life and his literary career were profoundly disrupted by the global conflict. In the early months of World War One, Ford wrote prolifically about the future of literature and on a broader scope, of civilisation and human psychology; in his 'Literary Portraits' that were published in *Outlook*, he showed remarkable prescience when it came to the consequences that the war would bear on the arts and on what he termed 'the mind'.

*The Good Soldier*, which was published in 1915, and most of which was written before the outbreak of the war, can largely be read as a diagnosis of the dysfunction of Western civilisation in the early twentieth century, and as a strikingly clairvoyant exercise in some of the ways in which literature – and fiction writing in particular – would be profoundly transformed in the first few decades of the twentieth century.

Yet when one examines the chronology of Ford's non-fictional writing, and indeed of his literary work, one can sense a sharp dividing line that coincides with the moment when Ford enrolled in the British army in 1915, and was no longer a spectator from afar, but a direct witness of the unprecedented mass killing that was taking place on the front. His pre-war assertions led the way to questions; and as was the case with many other writers who took directly part in the hostilities, a decade elapsed before Ford succeeded in rendering his war experience in a novelistic form, through the *Parade's End* tetralogy.

It will therefore prove fruitful to examine Ford's critical writing during the First World War, and to analyse the way in which he attempts to come to terms with the representational aporia that was triggered by his first-hand experience of battle. The focus of our study will be Ford's aforementioned 'Literary Portraits'; the pair of essays 'A Day of Battle', written in the Ypres Salient, and 'War and the Mind', composed shortly after Ford's return from the front; and the dedicatory letters to *No More Parades*, *A Man Could Stand Up* – and *Last Post*. These will allow us to explore how Ford's impressionist technique, which Ford started to theorise before the war, came to be renewed and refined in his post-war writing, as a means to render the inexpressible experience of the war.

Michela Compagnoni, Roma Tre University, Italy

#### Waiting for war: W. H. Auden and Christopher Isherwood in China

W. H. Auden and Christopher Isherwood travelled to China in 1938 during the second Sino-Japanese War and collected their experiences in a hybrid book, *Journey to a War*, which comprised a long travel diary, poems, and a picture-commentary.

Just like most of the engaged English writers of their generation, they felt the urge to accomplish their social duty by recounting war. Auden and Isherwood left England filled with expectations of epic adventures imbued with the mystifications of political and institutional propaganda whereby the Myth of the Great War had transformed dying soldiers into national heroes.

The war heralded in the title is, however, never actually reached and the narration is heavily filtered through the authors' perspectives and artificial experiences – thus fostering the idea of a reportage *manqué* that may account for the sheer lack of critical interest in *Journey to a War*. Rather than supporting the experience of the war with ocular proof, also the long picture-commentary shows its complete absence through smiling soldiers posing for Auden's camera.

In this paper I argue that this apparent failure may be reinterpreted as a deliberate attempt to record war as emptied, to voice the feeling of helplessness these writers share with several Modernist authors for the eventual impossibility to convey its true essence.

Paolo Bugliani, Università di Pisa, Italy

#### 'And this is trivial': Virginia Woolf's Creative Response to the Outbreak of WW2

My paper aims at analysing the way in which Virginia Woolf's diary registers the influence of the outbreak of WW2 in her essayistic career: when Chamberlain is declaring war on Germany she was fully absorbed in the final revision of *Roger Fry*, yet very active in the writing of essays and reviews. Between January 1940 and March 1941, she publishes a wide range of essays, among which what may with confidence be considered her last best longer nonfictional piece, i.e. *The Leaning Tower*.

The first months of the conflict were a very peculiar creative moment is, I think, as the uneventfulness of the conflict led way to a sort of job-related anxiety, which pushed Woolf towards journalism, a drive originated by her supposed need for money: "Once more", she admits "we are journalists. I've offered to do an article, required by The Times, on artists & the crisis; offered others. My old age of independence is thus in danger" (23rd Sept. 1939; Woolf 1985: 237). Yet the uneventful tedium of the first months of the conflict was broken by a very significant event: on the 24th of September, less than a fortnight after the war declaration, Sigmund Freud died in his Hampstead house.

My paper aims at highlighting how the reading of Freud's works might have been a very interesting source of inspiration for the essays Woolf produced during the 19 months of war she experienced: the reading *Civilisation and Its Discontents*, in which she was absorbed in September 1939, might have been not only a pastime for Woolf's idle hours, but also a guide for her argumentative style. It is exactly in light of this working hypothesis that I want to read some selected extracts of her diary and her later essays, in particular *The Leaning Tower*.



Andrea Rummel, Giessen University, Germany:

### **Life-Writing, Subjectivity, Art: Keith Douglas in Egypt during WWII**

In May 1943, having completed several war poems and started on his narrative of desert fighting in North Africa, Alamein to Zem Zem, Keith Douglas writes an essay that reads almost as a complaint, an essay he entitles "Poets in this War". In it, Douglas appears bemused by the fact that "In the fourth year of this war, we have not a single poet who seems to be an impressive commentator on it". War, Douglas argues, had "inspired (the writers of WWI) to their finest efforts" yet it was WWI that demanded a new aesthetics, "a new type of writing to comment" (350). In 1943, conversely, "There are such poets but they do not write. They do not write because there is nothing new, from a soldier's point of view, about this war except its mobile character. (...) Hell cannot be let loose twice (...) Almost all that a modern poet on active service is inspired to write, would be tautological" (352). While Douglas does write (exceptional and non-tautological) poetry, much of his own responses to the desert war are non-fictional: we have his Letters and his autobiographical account, Alamein to Zem Zem, as well as his Collected Poems. My paper will examine Douglas' approaches to writing war and thereby also think about ways in which WWII writing is indebted to or moving on from the writings of WWI. I would like to argue that by looking at both modes of Douglas' war writing, poetical and autobiographical texts, we can observe Douglas' aesthetic strategies of turning (war) experience into art and, on a more general level, see how life-writing translates itself into poetry in a characteristic strategy of "simplification".

Adrian Paterson, National University of Ireland, Galway, Ireland

### **'Of War and War's Alarms': W. B. Yeats from *On The Boiler* (1939)**

As a young researcher into mythology and magic WB Yeats became familiar with many cultures' myths of a final armageddon, and viewed signs of its material approach with a mixture of millenarian excitement and dread. Following the Great War, the Russian Revolution, the violent birth of the new Irish Free State, and any number of violent confrontations in Europe, Yeats seems to have adopted a philosophical version of historian Robert Gerwarth's recent contention that the First World War was part of a wider conflict that did not end in 1918. Considering the creative as well as the destructive potential of violence in many well-known poems of the 1920s and 1930s, Yeats evolved the revolutionary nationalism and socialism of his youth into an adoption of authoritarian ideals, some consistent with fascism. With a constant interest in the power of the arts and of education towards the end of his life Yeats turned increasingly polemical. His last, posthumously published prose text *On The Boiler* adopts the persona of a crazed ship's carpenter who climbs on top of a steamship's boiler and harangues the world for its ills. Deliberately provocative, the text remains controversial, coloured by the approach of war and deeply invested in the ideas and even the metaphors of contemporary eugenic texts which claim to start from a position of socialism. Strangely however music plays a central role in the text, both as a corrective to passivity, an assertion of freedoms, and in allowing the possibility for final harmony after a Nietzschean revaluation of all values. This paper explores the contested artistic and political impulses that feed into *On The Boiler* and considers the wider implications for our view of modernism.

Barbara Puschmann-Nalenz, Ruhr-Universität Bochum, Germany

### **British Narratives of the Interwar Years**

I propose to present a comparative reading of three nonfictional interwar narratives by British writers who are also well-known as authors of fiction or poetry. Siegfried Sassoon's *Memoirs of an Infantry Officer* (1930) and Robert Graves's *Good Bye to All That* (1929) are linked by the personal acquaintance of the authors who had volunteered or were decorated in World War One and were deeply disillusioned about the course of the war and the meaninglessness of the sacrifice of lives. Graves also addressed his disappointment with the English elite and the lack of insight shown by the establishment. The borderlines between fiction and nonfiction in these texts are often blurred.

George Orwell's *Homage to Catalonia* (1938) focuses on another war and the thirties. Apart from his personal report of the events, his engagement with Communism and the anti-fascist front in the Spanish Civil War cause him to attack English conservative stances. Especially the attempt, as Orwell saw it, to restore or preserve a *status quo* and ignore the menace of another world war in the late thirties inspire his criticism of Britain.

I intend to discuss the generic characteristics of "memoir" on the one hand and briefly look at fictional texts from the interwar years on the other with the purpose to define the counterdistinctive features of the nonfictional narratives of war and peace in the interwar years.

Velid Beganović, Masaryk University, Czech Republic

### **'God Damn This War': Virginia Woolf's Struggle for Peace between the Wars**

This paper analyses Virginia Woolf's non-fiction writings in the years of and between the three wars which had a direct impact on her personal and public life, from the First World War which shaped her generation and made her question the sanity of the society that went on living as if millions had not perished in vain, the Spanish Civil War to which she lost her nephew Julian Bell and which would become one of driving forces for her book-length anti-war essay *Three Guineas*, all the way to the Second World War that would eventually play a significant role in her ending her life. But there was no end to her vision. In the last year of her life she publishes 'Thoughts on Peace in an Air Raid', an open attack on 'Hitlerism', as well as the 'The Leaning Tower' which she concludes by speculating defiantly about 'The next generation – there will be a next generation, in spite of this war and whatever it brings,' asking the reader to join her in imagining the future developments in English poetry – believing, perhaps more than in anything else and despite all the odds, in the survival of culture.

Christine Reynier, Université Paul-Valéry Montpellier3, France

### **Vita Sackville-West's Non Fictional Wartime Writings**

Recently, there has been a resurgence of interest in Vita Sackville-West's life, with the publication of a new biography by Matthew Dennison (*Behind the Mask*, 2014), about 30 years after Victoria Glendinning's authoritative one, *Vita* (1983). Her skills as a gardener and her love-life have been explored by critics such as Sarah Raven, Suzanne Raitt or Karen Sproles in *Sissinghurst* (2014), *Vita and Virginia* (1993), and *Desiring Women* (2006). However, her fiction and her non-fiction remain underexplored by academic criticism even if her novels *The Edwardians* (1930), *All Passion Spent* (1931), her award-winning poem *The Land* (1926), her travel writing (*Twelve Days in Persia*, 1928) and her work on her garden, Sissinghurst, are quite popular.

This paper means to focus on a little-known work of non-fiction Vita Sackville-West published towards the end of the Second World War, *The Women's Land Army* (1944). It came out two years after *Grand Canyon* (1942) – a work of speculative fiction staging the victory of the Nazis in the United States after they had supposedly won the Second World War – and three years after *Country Notes in Wartime* (1941), a collection of essays

that were first published in *The New Statesman and Nation* from August 1939 until 1941. *The Women's Land Army* draws our attention to the lives of the women who joined the WLA during the Second World War. The status of this book will be discussed: is it a historical document, mere propaganda or a piece of modernist writing? Raising such questions about the status of this non-fictional narrative will help place the author herself within the modernist context and shed a new light on modernism itself.

### S39 Key Words in Dickens

Convenors: Room 200 (1) Thu 15:00–17:00, (2) Thu 17:30–19:30, (3) Fri 10:30–12:30, (4) Fri 17:30–19:30

Zdeněk Beran, Charles University, Prague, Czech Republic

Dominic Rainsford, Aarhus University, Denmark

Michael Hollington, University of Kent, United Kingdom

With William Empson and Raymond Williams at the back of our minds, we invite proposals that focus on particular words or phrases that have significance in one or more of Dickens's works. These need not be abstract generalisations, Empsonian 'complex words' like 'nature' or 'freedom' or 'law'; in Dickens quite simple words are often charged with multiple meaning, and figure recurrently throughout particular novels or the entire Dickens corpus. Some fairly obvious examples might include: 'boy' in *Great Expectations* and elsewhere; 'prison' in *Little Dorrit* and elsewhere; 'friend' in *Our Mutual Friend* and elsewhere.

Group 1: **Short Stories and Journalism** (convenor: Michael Hollington)

Emily Bell, University of York, United Kingdom

#### 'Odd, unsubstantial, whimsical': Casting Shadows in Dickens's Short Stories

In 1849 Dickens wrote to Forster about his enigmatic idea for a new periodical, titled *The Shadow*. He found "enormous difficulty" in expressing the idea to his closest friend, who did not see the "odd, unsubstantial, whimsical" shadow, observing and commenting on the lives of others, in as benevolent a light as Dickens did. As Bodenheimer argues in *Knowing Dickens*, Dickens's fascination with the shadow became inextricably tied to biography, reflected in the "Shadows" articles he commissioned from Charles Knight for *Household Words* concerning the lives of English writers. Although the periodical title was not used, the idea of the shadow would also return to stalk Dickens's short stories in striking ways. In *To Be Read at Dusk*, Clara succumbs to the mesmeric influence of a Signor Dellombra, whose shadowy mesmeric influence draws on Dickens's experiences with Madame de la Rue. *Hunted Down*, inspired by accounts of the poisoner Thomas Griffiths Wainwright, sees a "shadow" follow Margaret Niner to protect her from her murderous uncle. In *George Silverman's Explanation*, Silverman watches from the shadows to protect others from his supposed illness, much as Forster tells us a young, sickly Dickens was content to observe the play of other boys from the sidelines. This paper explores Dickens's ambivalent invocation of the shadow and its changing significance in the short stories, focusing particularly on the uncertain, complex presence of auto/biography.

Michael Eaton, Independent Scholar, United Kingdom

#### 'Worldly Little Devil': George Silverman's Explanation

'Worldly Little Devil'. *George Silverman's Explanation* was Dickens's last completed work of fiction. In this first-person 'confessional' by an increasingly unreliable narrator the eponymous character has been defined since his childhood as 'worldly'. At first this word is a calumny from his evangelical mother meaning 'concerned with matters of this world'. Later, in the mouths of others, it becomes an insult meaning 'self-serving', despite his attempts to act, as he considers, entirely unselfishly. There are twenty-nine instances of 'worldly' in this short work and the use of this word becomes increasingly slippery and troubling. There has only been one adaptation of this neglected and little-known masterpiece, which was my version for BBC Radio 4 in 2003 with Paul Scofield in the title role. As I am now preparing a theatrical version of the story I've been considering how Dickens employed 'worldly' in his other works. Though some commentators have seen the abject condition of young George Silverman as a displaced portrayal of the writer's own blighted youth, what is certain is that his condemnatory attitude towards puritanical fundamentalist sects remained constant. 'Worldly' deserves to be interrogated.

Jeremy Parrott, University of Buckingham, United Kingdom

#### Charles Dickens as 'Conductor': An exploration of roles and meanings

In addition to the adulation Dickens received as a novelist, journalist and performer, Charles Dickens was a hugely successful editor of weekly magazines, supervising the publication of *Household Words* and its successor, *All the Year Round*, through nearly 1,000 issues over a 20-year run. Dickens did not, however, choose to style himself as an editor, using instead the term 'conductor', which appears in the mast-head of every issue of his journals. This paper will explore the polysemous implications of this term, ranging across references to music, transportation, logistics, tourism and science. In every sense, however, the underlying message is that Dickens was in charge of the proceedings, as his name was the only one which regularly appeared in the journals, despite the fact that items were produced by a total of more than 600 largely anonymous contributors. My recent discovery of the only known marked set of *All the Year Round* (naming 97% of the contributors) has, for the first time, allowed for an informed interrogation of this controlling conductorship. To what extent was Dickens privy to the intentions and motivations of his heterogeneous contributors? Was he, in fact, conducting a symphony in words or merely introducing a medley of individual performances? Drawing on a small number of selected pieces from *All the Year Round*, I will address these questions, problematizing the notion of Dickens as the presiding and controlling genius.

Irina Popova, Moscow State University, Russia

#### Keywords and their functions in Dickens's Christmas Stories

The paper aims at showing the way recurrent words and phrases highlight the major themes and images of Christmas Stories and how, becoming key words, they increase and enrich their semantic and associative spheres. The choice of a shorter genre for the material is motivated by the near-to-close-reading analysis required by such study, as well as by the desire to demonstrate Dickens's versatile strategies in his choice and usage of key words depending on the different plots and subjects.

To give just a couple of the examples, the paper is going to discuss: in *The Cricket on the Hearth* the fire/the fireside runs throughout the story involving – or, rather, attracting – multifarious contextual synonyms bearing on the sphere **home**. In some other stories this word and, indeed, others from its associative sphere recur only in certain passages. (Shall we describe them as “local key words”?) In yet other cases (to provide a different line of investigation) Dickens chose would be “Empsonian abstractions” to be recurrent throughout a story – like **life** and **world** in *The Battle of Life*. What determined his choice?

Group 2: **Bleak House** (convenor: Zdeněk Beran)

Peter Merchant, Canterbury Christ Church University, United Kingdom

### **‘Found Out’ in Dickens**

In May 1861, while the *Cornhill* carried Thackeray’s essay “On Being Found Out,” *All the Year Round* brought Pip to his poleaxing “you have found me out” peripeteia. This was five months after Pip had first voiced his “fear of being found out.” Originally afraid of being proclaimed a pork pie pilferer, however, he now fears being denounced as a man dressed in borrowed robes, who is not the young Knight of romance, nor was meant to be.

“Found me out” is a slippery phrase. When Mrs Pardiggle used it of herself in Esther’s presence, the ambiguity of the expression brought a blush into the cheek of the young person. One of its Dickensian senses involves a tracing of whereabouts; another, intuitive understanding; a third, the detection of imposture. In that solemn third sense, Pip’s fear is distributed across the whole of Dickens. The fate in store is not as Larkin has it in “The Old Fools,” that “we shall find out,” but rather that we shall be found out by others. Always the pursuing phantom is the prospect of becoming known for what you really are: a boy from the blacksmith’s forge; or even, perhaps, from the blacking factory.

Céline Prest, Sorbonne Nouvelle University / Lycée Blomet, Paris, France

### **‘It’s a monomania with [Krook] to think he is possessed of documents’’: monomania, monologue and monotony in *Bleak House***

In *Bleak House*, Krook is presented as a monomaniac, or more precisely, a bibliomaniac who collects papers compulsively and whose pattern of thoughts revolves exclusively around them: the character seems to be more possessed *by* than he is “possessed of documents” (chapter 32). Paper makes the character go insane as he babbles away in unheeded monologues, unable to produce fully significant speech. In this respect, Krook is a beckettian vagabond, subjected to a particular obsession and unable to move on. The term “monomania” therefore fully encompasses the definition of the new nosological category identified in 1838 by French alienist Jean-Étienne Esquirol who characterises it as the misguided obsession of the subject upon a single matter. However, monomania hardly concerns Krook’s character alone as the mind of the character is comparable to the confined spaces of Chancery and its grotesque commercial counterpart which are saturated by legal documents and characterised by entropy. Because of this surabundance of paper, both in physical and mental spaces, documents lose their meaning, only retaining an undifferentiated congesting presence which Dickens describes as “litter.” In *Bleak House*, the obsession for documents – bibliomania – is extended to the whole Victorian society and considered as a collective madness, a literal *mal du siècle*.

Jeremy Tambling, University of Manchester, United Kingdom

### **‘Fashion, dandyism, taste’ in Dickens**

Dickens is not usually associated with abstract thought, nor does his professionalism often seem to run to discussion of conceptual issues: this, however, in such an obvious master of language, should prompt discussion of what abstract terms do mark his work, and how they reticulate with each other, and with then current debates which they present with a combination of realised thought and discussion which shows an extraordinary ability to pick up on current language and to turn it. Examination will find that his use of terms is often distinctive, and subtle: this paper will attempt to demonstrate this through four words: fashion and dandyism, both from *Bleak House*, taste and fact, both from *Hard Times*. The relationships between these are not simple, and open the way to a larger study of Dickens’ relation to current and emergent thinking.

Shorena Kvaratskhelia, Tbilisi State University, Georgia

### **Keywords in Dickens**

The contribution of a renowned author, Charles Dickens, is worldwide recognized and substantial. He is notable for bringing up the issue of a miserable condition of children in Britain in his prominent novels such as *Oliver Twist*, *Little Dorrit*, *David Copperfield*, *The Bleak House*. This research is devoted to the analysis of key words which help to create a realistic image of children of the nineteenth century Britain in his novels. The analysis of the language refers to an emotional side of children’s lives and we study the key words that can nominate emotions like grief, fear, joy, suffering, loneliness and others. This paper reviews all examples of using key words and their synonyms throughout a number of Dickens works. One of the aims of the study is also to model the image of the child based on the linguistic analysis of the key words. The research is a detailed semantic analysis of a large array of vocabulary which is not only a part of the language of English fiction XIX century, but also typical of the English language today. The data obtained in the study can be used in the practice of literary translation in English language teaching, the preparation of training courses of general linguistics, lexicography, stylistics, the history of English literature.

Group 3: **Little Dorrit** (convenor: Dominic Rainsford)

Shu-Fang Lai, National Sun Yat-Sen University, Taiwan

### **‘Gold’ in Dickens**

“Gold” has appeared recurrently in Dickens’s public speeches as well as his fictional writings, being a key word charged with historical, aesthetic, and moral meanings. His imagination about the materiality of gold, its appearance, beauty, and its characteristics of resistance to corrosion, and other gold-related subjects (such as Gold Rush) allow him to make the best use of the word. Therefore the word “gold” often appears in Dickens’s powerful tropes or symbolism in his rhetoric, for example, related to ideas about “mammonism” or “gentleman.” Many references to gold become the conspicuous representative of Dickens’s response to the material age. In this paper, I will address subjects related to “gold” in Dickens world,

from his speeches, contributions to his journals, and some textual focusses on gold, to show what sociohistorical and cultural contexts are thrust in the occurrences of the word in his works.

Lilian Nayder, Bates College, USA

### **'Sideways' in Dickens**

Troubled by the taint of wrongdoing that surrounds his mother in *Little Dorrit*, Arthur Clennam finds that he can't escape the "haunting topic." Like a criminal "chained in a stationary boat on a deep clear river, condemned... always to see the body of the fellow creature he had drowned lying at the bottom," Clennam sees "below the shifting current of transparent thoughts...the one subject that he endeavoured with all his might to rid himself of, and that he could not fly from" (II.xxiii). Dickens ties depth to transparency here, collapsing the distance between what lies on the surface and what lies beneath – as if the meanings or truths we expect to be submerged and inaccessible are readily (indeed, inescapably) apparent, albeit in distorted form, as the eddies in a deep but clear river make a drowned body appear "broad or long, now expanding, now contracting its terrible lineaments" (II.xxiii).

In Dickens's fiction, obscurity often dwells *on the side* rather than in the depths. What Dickens terms the "sideways" approaches viewers unexpectedly or off kilter, caught by their peripheral vision. Whether the term describes a character's glance, an object's position, or a body's motion, it is seen, at best, in part. Menacing and playful by turns, it keeps meaning from open view, masking intentions and limiting legibility. Unsettling in its indirection and difficult to anticipate or predict, it is linked to violence and intimidation by Dickens. What approaches from the periphery blindsides as it enlightens, bringing punishment with truth. So Affery Flintwich suggests after having endured years of domestic abuse: "Jeremiah come a dancing at me sideways," she confides to Clennam: "(he always comes a dancing at me sideways when he's going to hurt me)" (II.xxiii).

My paper ranges among "sideways" figures, objects and movements in Dickens's fiction – the ominous dancing of Jeremiah Flintwich, for example; the finger thrown at Pip by Mr. Jaggers; the horse that carries Mr. Winkle up the street "side first"; the look Miss Squeers gives her father and that he returns; the forward motion of Jerry Cruncher, "one...shoulder in advance of him." It examines the significance of this key term in Dickens's fiction, and considers its relation to his understanding of behavior, perception and truth.

Francesca Orestano, University of Milan, Italy

### **Dickens and his Prisons**

In suggesting the keyword "prison" in reference to Charles Dickens, my proposal connects with several entries in Raymond Williams's *Culture and Society* that allow to analyse the term both in its historical and factual presence within the writer's life, and as a feature increasingly affecting psychology and the unconscious. Prison is indeed a keyword in Dickens's universe. The word occurs in relation with real places, seen, visited, or mentioned by Dickens in his journalism and fiction. These are the hulks moored in the River Thames near Rochester; the Marshalsea debtors' prison; Newgate; the Eastern State Penitentiary in Philadelphia; the Piombi in Venice and the Carcere Mamertino in Rome – to name just a few. These places are part of the writer's experience but they also appear in his fiction: they relate to entries such as FAMILY; FICTION; INSTITUTION; and generally REALISM. There is however another point to be made about prison / prisons, when they are not just materially present but have to do with PSYCHOLOGICAL states of mind that affect the UNCONSCIOUS, even the collective unconscious mentioned by Williams. Among these effects the "discipline and punish" of prisons extends, as per Foucault, to the control over the entire social body; BUREAUCRACY in the Circumlocution Office fetters all movement, progress, improvement; and the forms of mental imprisonment experienced in varying degrees by members of the family of Little Dorrit in the eponymous novel send us back, full circle, to FAMILY.

Nathalie Vanfasse, Aix-Marseille University, France

### **The meaning of the words 'debt' and 'debtors' in *Little Dorrit***

This paper will examine the meaning of the words "debt" and "debtors" in *Little Dorrit*. It will look at the legal meaning of the word "debt" in its historical context in the wake of the work of Margot C Finn and Jerry White, and it will examine its implications for the debtors in the novel. Building on Georges Letissier's study of the wiles of insolvency in the novel as well as on Lilian Nayder's analysis of Dickens, family and the meanings of debt, it will also consider the debtor's psychology that Dickens delineates and the typology that this gives rise to. Through the meaning of the words debt and debtors, Dickens opposes moral justice to legal justice and raises moral questions that led to changes in the legal understanding of these words. But what kind of insolvency are we looking at in fact? Incurring debts for conspicuous consumption does not have the same implications as getting into debt for survival. Is it reprehensible to incur debts in order to have a roof over one's head and feed one's family? The novel delineates networks of insolvency, which paradoxically either originate in a desire to show solidarity or correspond to what the French economist Daniel Cohen calls wish fulfillment. In fact, the whole novel revolves around a constant reinterpretation of the meaning of the word "debt" understood in an economic but also in a religious sense, as well as around the word "indebtedness" understood literally and figuratively.

Group 4: **Dickens in the 1860s** (convenor: Zdeněk Beran)

Matthias Bauer, Eberhard Karls University Tübingen, Germany

Angelika Zirker, Eberhard Karls University Tübingen/ Humboldt University Berlin, Germany

### **The Ambiguity of 'Identity' in *Our Mutual Friend***

The word "identity" is mentioned only once in Charles Dickens's *Our Mutual Friend* (in chapter 3, "Another Man"). Yet, with a very few exceptions, there is not a single character in the novel who is what s/he appears to be, either to him/herself or to others, or who is not in search of what s/he "truly" is, or who simply does not know who or what s/he is. John Harmon, for example, deliberately gets rid of his identity but does not assume a clearly defined new one; and the assumption of a different outward identity has some influence on what he is to himself.

In our talk, we would like to show how this overall ambiguity of character identity can be related to the novel itself. Not only the identity of "Our Mutual Friend" but also the identity of *Our Mutual Friend* is ambiguous, as the latter can be seen as at least three different kinds of novel: a theatrical novel presenting the comedy of Boffin, false identities and disguises; as satire, for instance in the social chorus but also with regard to the Veneerings and Podsnappery; and, thirdly, as a proto-modernist story combining mythology and psychology, with the river Thames, the central motif of drowning and rebirth, and characters like Riah. We will show that each of these identities of the novel corresponds to specific modes of ambiguity as regards character identity. This will be seen as a characteristic feature of Dickens' poetics.

Ewa Kujawska-Lis, University of Warmia and Mazury Olsztyn, Poland

### 'Hands' in Great Expectations

*Great Expectations* is a novel in which *hands* feature abundantly, predominantly in two images: bringing Pip up *by hand* by his sister and in Mr. Jagger's *hand-washing*. Though these two phrases dominate the textual layer as far as the occurrence of *hand* is concerned, this noun is also used with reference to other characters and in other contexts. I wish to consider both literal and symbolic meanings associated with hands in those two images (perhaps adding to the established interpretations, e.g., in suggesting that Jagger's habit may be read as a symptom of his compulsive-obsessive disorder), but also to explore those less often discussed cases when the key word *hand* appears. *Hands* in this novel are signs of social status and position (Joe's *coarse hands* versus Miss Havisham's *hands* rich in jewellery); they signify the physical and emotional condition of a character (Miss Havisham's *withering hands*); they can incur violence and provide protection; they can be signs of guilt and conciliation; of affection and emotional indifference; of freedom and its lack. The various collocations and contexts in which the word *hands* appears build a rich semantic space in which the characters are placed and significantly contribute to their creation.

Magdalena Pypec, University of Warsaw, Poland

### Keywords in *The Mystery of Edwin Drood*

The New Critics in 1930s and 1940s, and later Raymond Williams have proved that literary interpretation based on the detailed and careful attention to the words on the page may lead to insightful conclusions. The connotative art of literary writing is bound to alter characters of words and to invite the reader to consider a body of their meanings in several dimensions, as Williams argues: "The complexity ... is not finally in the word but in the problems which its variations of use significantly indicate" (92). Dickens's *The Mystery of Edwin Drood* stands out from his literary output not only because of its unfinished status. In this novel Dickens is supposed to have found "a new intensity" since "here every descriptive phrase is loaded with implications" (Wilson 100). The aim of the paper is to analyse Dickens's last novel through the prism of its four key words which have forced themselves to my attention because of their rich interpretative possibilities.

## S40 The (Neo-)Picaresque Appeal in Anglophone Postcolonial Fiction

Convenors:

Room 107 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30

Cédric Courtois, University Paris 1 Panthéon-Sorbonne, France

Anna-Leena Toivanen, University of Liege, Belgium

Currently, one can observe a growing interest in the question of genre in postcolonial literary studies. Yet, the picaresque – closely related to satire and the bildungsroman – remains an understudied genre. Traditionally an open-ended first-person narrative, it stages a roguish character who is bound to criticize and satirize his/her society, thus articulating an aspiration for change. The picaresque "flourishes when a society is in a state of flux: [its] character is a reflection of a society undergoing profound change" (Hague) – a feature that certainly explains the genre's appeal to postcolonial authors. This seminar explores issues postcolonial writers raise and what happens to the conventions of the picaresque when it goes postcolonial.

María Rocío Cobo Piñero, University of Sevilla, Spain

### NoViolet Bulawayo's *We Need New Names*: An Afropolitan Picaresque

NoViolet Bulawayo's critically acclaimed debut novel *We Need New Names* (2013) depicts social conflict, government abuse, linguistic imposition, displacement, and migration through the sceptical voice of ten-year-old Darling, first in a Zimbabwean slum and then in the United States. Her precarious economic situation is portrayed in a humorous tone, rendering what I call an Afropolitan picaresque that uncovers relations of inequality, against the backdrop of globalization and the neoliberal economic project. Other defining features of the picaresque represented in the novel are the scatological metaphor, the episodic structure, the anti-essentialist stance, the comic voice, the realistic style, marginality and the autobiographical form. Bulawayo develops a fiction that confronts narratives of Afropolitan success (Selasi) through the picaresque genre, in which the spatial mobility of the main character is also a recurrent element. In the first part of the article, I briefly examine the contemporary re-emergence of this genre in African postcolonial fiction. In the second half, I offer a close reading of Bulawayo's debut novel as an Afropolitan picaresque, paying special attention to the protagonist's migration to the United States, her quest for survival and how the appalling waste of resources signifies on capitalism.

Britta Olinder, Gothenburg University, Sweden

### Marian Engel's *Monodromos* as a Picaresque Novel

*Monodromos* or *One-Way Street* appears to be written as a feminist answer to Lawrence Durrell's *Bitter Lemons* but as I will show it can also be seen as a picaresque novel. It is written in the first person as an autobiographical account of a character moving from country to country and then insisting on exploring "the island" (Cyprus, never named) and its different milieus on her own. She has had a job as secretary in London but has difficulties in getting a similar post in the new country and has to live by her wits. Her approach is realistic and her style deliciously satirical. As an outsider in a new place she observes customs and attitudes around her but at the same time reflecting on the oddities of her original environment. Coming from an ambiguously colonial society in Canada via years in London, the imperial centre, she finds herself on the colonising side in Cyprus. The picaresque mood is intensified in the last adventure, a trip up the hills of the island in an attempt to find the image of a dog-headed saint. In an ironic crescendo the double standards of established morality are revealed in the metaphorical duel between the bishop and the picaresque heroine.

Sandra García Corte, University of Oviedo, Spain

### A Re-Interpretation of the Rogue's Tale through a Mobilities Lens in NoViolet Bulawayo's *We Need New Names*

*We Need New Names*, published in 2013 by NoViolet Bulawayo, constitutes a contemporary postcolonial text which can be claimed to illustrate a re-interpretation of the rogue-tale tradition in current Afrodiasporic writing. Ligia Tomoiaga suggests that the picaresque narrative can become "a story of displacement" when authors become "uprooted, dislocated individuals" (2010, 25). Whereas this narrative destabilizes some conventions

of the picaresque genre, the novel can be inscribed in the postcolonial picaresque tradition for it follows – and sometimes adapts – many picaresque characteristics. Indeed, the lower-class life in Zimbabwe is described in a satirical tone through a 10-year-old female picaro's unsentimental and skeptical voice. In addition, the picaresque mode of displacement, i.e., the walking practice, is undertaken by the main protagonist and her picaro-companions in the first half of the novel. Apart from exposing some general reasons why this contemporary Afrodiasporic piece of writing fits into the postcolonial picaresque genre, the main purpose of this paper is to explore the literary representations of Afrodiasporic picaros' concrete forms of everyday mobilities. In order to do so, a mobility studies approach will be applied to analyse the main forms of displacement and clandestine travel which appear in this novel: walking, automobility and aeromobility.

Sennur Bakirtas, Atatürk University, Turkey

#### **Re-Thinking the Conventions of the Picaresque in Postcolonial Narrative: Abdulrazak Gurnah's *Memory of Departure***

Abdulrazak Gurnah, both an influential academic of postcolonial studies and an outstanding representative of postcolonial fiction, is less known for *Memory of Departure* which can be regarded as one of the very pieces of him in describing the postcolonial condition of the previously colonised hybrid 'other,' and in mirroring the mobility in the postcolonial world having been shaped by political uncertainties. Beginning just before Tanzania undergoes a profound change, *Memory of Departure* introduces the reader into the world of Hassan Omar, a teenaged-boy trying to reverse the limitations of his poor life as he grows up. *Memory of Departure* compellingly investigates a shifting idea of home through migration along with locating the post-independence period of Tanzania to arouse the cultural margins of the land being (trans)formed under British rule. Gurnah's ambivalent treatment of the issues such as home and migration are trapped between the dominant British culture of the pre-independence period and local culture. In reading *Memory of Departure*, both the narrative techniques of postcolonialism and the picaresque will be key concepts. With a close study of the target novel, this paper aims to explore and to throw further light on the conventions of the picaresque with its possible attachments to postcolonial narrative through Hassan Omar.

Jopi Nyman, University of Eastern Finland, Finland

#### **Rawi Hage's *De Niro's Game* as a Postcolonial Picaresque**

This paper examines the role, representation, and rewriting of the conventions of the picaresque novel in *De Niro's Game* (2006), a novel by the Anglophone Lebanese writer Rawi Hage. Set amidst the Lebanese civil war, the novel follows the paths of Bassam and George, friends who grow apart and choose different sides. Bassam's first-person narrative can be seen as an example of the picaresque form, as it shows his involvement in petty crime, escape from Lebanon and episodes of life in Europe, and an open ending. While some post-colonial picaresque novels such as Ana Castillo's *Sapogonia* are parodic rewritings of the genre (see Nyman 2009), others foreground issues of precarity in what Elze refers to as "conditions of neo-imperialism and neoliberalism." Hage's novel, however, uses the genre in a way that problematizes such understandings as it locates its protagonist's episodic journeying in the context of global mobility induced by military conflict and warfare. Rather than a merely local narrative of ways of survival in Lebanon, the protagonist's displacement and wanderings are placed in larger contexts of mobility and migration. This is seen in the novel's manner of intertwining such cosmopolitan cities as Paris and Rome with Mediterranean – Egyptian, Algerian, and Lebanese – spaces. What my reading of the novel demonstrates is that the novel's mappings of space and mobility, while central to the genre and the protagonist's movement, are reconstructed to address links between alleged peripheries and centres in Europe and its adjacent spaces that, following Iain Chambers's (2017) view, can be seen as "scarred landscapes" carrying memories and counterhistories pertinent to migration.

Cédric Courtois, University Paris 1 Panthéon-Sorbonne, France

#### **Poetics and Politics of Survival in Postcolonial African Picaresque Novels: *Song for Night* (2007) by Chris Abani and *Beasts of No Nation* (2005) by Uzodinma Iweala**

Both first-person narratives, *Song for Night* and *Beasts of No Nation* narrate the stories child soldiers: on the one hand, the ironically-called My Luck and, on the other hand, Agu. Forced to wage a war whose precise name is never mentioned in these two short novels – thus contributing to a rhetoric of indirection that we will argue is one of the rewritings of the picaresque in a postcolonial African context – the two teenagers develop strategies of survival which even affect the linguistic realm: My Luck, for instance, is an unreliable narrator right from the start, who aims at manipulating the reader when he declares "What you hear is not my voice"; as regards the second novel, the linguistic experiment that is at stake will be worthy of study. Following Jens Elze's idea according to which "the picaresque [is a] disenabling or even disabling fictions", we propose to study how these texts "lead to the abandonment of the ideals, codes, and values of humanism". Willing to shatter to pieces the classic dichotomy victim/perpetrator, both My Luck and Agu are portrayed as victims and perpetrators who find pleasure in killing: "Who taught me to enjoy killing, a singular joy that is perhaps rivaled only by an orgasm?" asks My Luck toward the end of the novel. We will see that, as Didier Souiller explains, the picaresque is an elastic genre, and since *La vida de Lazarillo de Tormes*, it has been used in different contexts, in which, for instance, "the violent dissociation that results from abandoning the social goods of *Bildung*, struggle, and development in landscapes of precarity" (Elze) is central.

### **S41 Literary Representations of Poverty in British Fiction**

Convenors:

Room S116 Thu 17:30–19:30

Martina Domines Veliki, University of Zagreb, Croatia  
Alberto Lázaro, University of Alcalá, Spain

The aim of this seminar is to address the issues of poverty, social injustice and oppression within the newly emerging field of Poverty Studies. Papers are thus invited to explore how British writers represent the nature, causes and consequences of poverty in their stories, whether they take the form of social or political satire, trauma narrative or a tale of the so-called misery literature. The seminar will include a wide range of topics, including poverty and migration, war or colonisation, poverty as a (non)traumatic experience, as a psychological or physical phenomenon, and the relations between poverty and gender, age, ethnicity or class.



Verónica Pacheco Costa, Pablo de Olavide University, Spain

### **Poor suffragists on the Stage**

In the last few decades of the 19th Century, women, as we know, began to become involved in public life and increasingly aware of the great importance of being visible. In this respect, theatre took on a prominent role in the fight for women's rights as the *visible* genre par excellence, shown and seen on the stage, comparable even to the political platform. There were organisations set up specifically aimed at taking their political agenda into this literary medium: *Women Writer's Suffrage League*, *Actresses' Franchise League* and the theatre company *The Pioneer Players*. Hence, theatre became an ideal medium to disseminate suffragist propaganda.

These associations produced and performed plays in favour of women's suffrage, and other topics related to the women question such as the shameful labour conditions women had to suffer and, as a consequence, poverty. On the occasion of the 100th anniversary of the Representation of the People Act 1918, which enabled women over the age of 30 to vote for the first time in the general election of December 1918 and the 100th anniversary of the Parliament (Qualification of Women) Act 1918, allowing women to stand for election to the House of Commons, this paper aims to analyse how the representation of poverty in several suffragist plays such as *Diana of Dobson's*, and *Warp and Woof*, among others, helped women to get their rights as citizens.

Tatjana Jukić Gregurić, University of Zagreb, Croatia

### **Authority as Poverty and the Victorian Novel**

There is a relation of authority to poverty in the Victorian novel that informs the very rationality of its narration: narrative coherence is secured by a sense of authority, overlapping or not with the narrator or the focalizing consciousness, that seems invested with poverty, as if to suggest that poverty secures authority similarly to how authority secures narrative coherence. That is not to say that narrative authority resides with the poor in these novels; rather, authority aspires to an emancipation from wealth and its concerns – the poor in this equation fail to coincide with authority insofar as they may aspire uncritically to wealth. In my presentation I propose to analyze how this Victorian conjuncture anticipates psychoanalysis, especially Freud's ideation of masochism (indeed, Freud, a discerning reader of Victorian fiction, first addresses masochism as an economic problem, to then explain it around the death drive); also, I would like to show how the Victorian novel anticipates a critique of Freudian positions. My point of departure will be the work of Elizabeth Gaskell, with the inflection it seeks in Charles Dickens and Charlotte Brontë.

Borislav Knežević, University of Zagreb, Croatia

### **Poverty and the Circulation of Capital in Charles Dickens's *Great Expectations***

*Great Expectations* is a narrative concerned primarily with expectations of social mobility, and in that regard it presents both its own account and its own critique of the contemporary system of social class. In this concern with social mobility, the narrative perhaps seems less directly focused on representations of poverty than on ideological dilemmas attendant on the protagonist's social aspirations; this relative indirectness is nevertheless coupled with a particular narrative framing of the representations of poverty and the representations of the circuits of capital. How indeed does the novel imagine the generation of economic wealth and social prestige on the one hand and poverty on the other hand, the issues that inform centrally the creation of the great expectations entertained by its protagonist (as well as by some other characters, in different ways)? The aim of this paper is to examine an ideological tension in the novel's understanding of economic and social capital (and their absence); namely, while the novel seems to endorse the Victorian middle-class tenet of self-reliance (as an ideological position that its narrator/protagonist eventually adopts), it also features various narrative situations of an interplay between capital (economic and social) and the posited but largely under-narrativized notion of the work of self-making.

Pierre Lurbe, Sorbonne University, France

### **"The Annals of the Poor": George Crabbe's *Parish Register* (1807)**

As a vicar doubling up as a poet, George Crabbe (1754-1832) made use of his position as a parish priest to collect material that was put to use in extended narratives, written in outdated heroic couplets at a time when romanticism was in full swing. Yet it would be wrong to dismiss Crabbe as at best quaint and insignificant: not only did one of his poems, *Peter Grimes*, provide the substance of the libretto for Benjamin Britten's most famous opera by the same name, but in his own time, as a friend and *protégé* of Edmund Burke, George Crabbe was a significant voice in the conservative camp of the late 18th century. Written at the height of the Napoleonic wars, his *Parish Register* deliberately echoes the mode, and the mood of Thomas Gray's *Elegy Written in a Country Churchyard*, with its reference to the "Annals of the Poor", while simultaneously giving to his theme – an account of the poor in his own parish – an unmistakably contemporary take, in which traditional moral concerns merge with political worries to provide a vivid, if ideologically biased, portrayal of the poor in the rural England of the early 19th century.

Martina Domines Veliki, University of Zagreb, Croatia

### **"This is prosperity is it?": William Cobbett's *Rural Rides* in the Context of the Poetry of Wordsworth and Clare**

While Romantic poets William Wordsworth and John Clare talked about common people and rural poverty in order to make sense of the changes in the English countryside triggered by the first industrial revolution. William Cobbett, a well-known public figure, an orator, journalist and "ploughboy", as he called himself, embarked on a journey to see the real condition of England. While Wordsworth's and Clare's poetry comments on the tragedy of the enclosures for rural people in differing ways, Cobbett gives us yet another way of looking at and sympathizing with the rural poor: he documents the state of England in detail by travelling from London to Gloucester, then further to the English south and then to the northern cities of Manchester and Newcastle-upon-Tyne. Therefore his *Rural Rides* (1821-1832) is a vivid documentary account of the destruction of place and people after the enclosure acts of 1809-1820 when the English rural community was parceled up and atomized. The advent of capital and paper money had lasting consequences for his idyllic and false image of the English countryside in the sense that he realized how unscrupulous early capitalism was and to what extent reform was necessary.



## S42 Non-fiction vs Fiction in Postmodernist Travel-Writing

Convenors:

Room N21 Thu 17:30–19:30

Elisabetta Marino, University of Rome Tor Vergata, Italy

Dan Horațiu Popescu, Partium Christian University Oradea, Romania

“All I have written here is true... except the lies.” This quote is from a character in a postmodernist novel – Hugh Selwin Mauberley, who has the same name as the protagonist of a modernist poem. It strangely resonates with an apparently overlooked issue in travel literature studies. When, for instance, *The Songlines* was nominated for a travel-writing prize, its author, Bruce Chatwin, was the first to insist that it was not actually a travel book because it combined fact with fiction. And there were other travel writers as well who admitted to having lied with regard to certain episodes in their works and that they had simply invented them.

Our first question would be whether that was for the sake of fictionalizing, which is a challenge *per se*, or just for not being accused by their faithful readers of omitting/missing sights of relevance that needed to be covered in words. The second question – given the cocktail of accuracy, freshness and nostalgia a travelogue should be –, is whether under such circumstances the guilty authors can still be thought as having captured the true spirit of a place, or *Deus Loci*.

Our seminar invites papers to address and answer these questions in a genre that still captivates readers, even nowadays, in the age of the overpowering visual media.

Eniko Maior, Partium Christian University Oradea, Romania

### Non-fiction versus Fiction in V. S. Naipaul's *India: A Million Mutinies Now*

In my paper I want to deal with V.S. Naipaul's *India: A Million Mutinies Now* (1990) from the point of view of non-fiction versus fiction. In his novel Naipaul meets with extremists, with criminals, with rebels, with police torturers and the list can be continued but he also meets with ordinary people. His encounters are evoking a certain feeling of utopia for an India that once was a whole and now it is fragmented. On the other hand, Naipaul does not mind change and sees in it a great possibility to build a new world that is different from the old one but it might not be a bad one. We can rightly ask ourselves to what extent are the stories told in the novel faithful encounters of reality or are they only the result of a yearning for a world that did not exist and will not exist? Can we trust the writer? Can we take his work as a detailed and faithful analysis of the current situation or is it only the product of a creative mind?

Eva Szekely, University of Oradea, Romania

### Peter Hurley's *The Way of the Crosses: An Irish Cultural Nationalist Tale of Romania*

*The Way of the Crosses*, the recount of Peter Hurley's 650 km long walk that he took in 2012 from Săpânța to Bucharest, is not the customary account of the western traveler awed by the traditional and undeveloped, wild and natural beauty of the Romanian countryside. Walking the backroads and praying at the wayside crosses, visiting churches and functioning monasteries, the author feels as if he was walking medieval Ireland. He cherishes and values Romania because he believes that this country is a repository of a way of life that Ireland has only a memory of.

Peter Hurley (b. 1968) was born and educated in Dublin. His intellectually formative years occurred at a time when Ireland went through an economic recession, which made Irish corporations and governmental bodies look for inspiration to the Irish Revival, the nation's earlier and efficient nationalist venture, to create unity within the country. The Irish countryside became the future of Ireland once again, for it represented those neo-traditional, Catholic values that were lost in the process of modernization. My paper analyses and discusses the way(s) in which the discourse of Irish Catholic cultural nationalism that was engendered by the end of the 19th century, and was recycled in Ireland in the late 1980s and early 1990s, influenced the way in which Hurley tailored his narrative and vision of Romania.

Ligia Tomoiagă, Technical University Cluj Napoca, The Baia Mare North University Centre, Romania

### *The Atlas of Beauty, a Non-Stereotypical, Non-Ideological and Non-Activist View on Women around the World*

Mihaela Noroc's *The Atlas of Beauty* is a phenomenon of today's world. Her endeavour is singular, as she cannot be easily considered as representing one of the traditional types of travel writing: South and West journeys; colonial journeys; symbolic journeys; mythical journeys; or intellectual journeys. She goes for the old-fashioned soul of her 'models'. She is fascinated by their reality, their humanity, and their strength. The *Atlas* convinces by its intrinsic un-biased and non-ideological authenticity. In a sense, Mihaela Noroc is a true follower of Madame d'Aulnoy's literary journeys in Spain in 1691: neither of them passes any judgment on their subject. The *Atlas* is not an instance of travel for travel's sake, either. It does not dwell in an idealistic hope that the more we travel the better we connect, and that the more we understand others, the more we understand about ourselves. The picaresque character is given by the fact that the author is somehow cast out of any society, and, therefore, his/her comments contain more truth. The picaroon is alone, trying to make a living in a world that is based on stereotype and indestructible social traditions. Mihaela Noroc is a picaroon, free of prejudices, non-judgmental, and true.

Dan Horațiu Popescu, Partium Christian University Oradea, Romania

### “All I have written here is true... except the lies”

This quote is from a character in a postmodernist novel by Timothy Findley and it strangely resonates with an apparently overlooked issue in travel literature studies. There were travel writers who admitted to having lied with regard to certain episodes in their works and that they had simply invented them. Or, and this is the case with the writer whose work we intend to discuss, they simply inserted/adjusted episodes from a later journey and claimed that they had been there at an earlier time. We will focus then on Patrick Leigh Fermor's *Between the Woods and the Water* and the way he presents Sighișoara, a place we know for sure that he did not visit when he first traveled in Romania, in the 1930s, as described in the book. We will resort to Leigh Fermor's correspondence with his Central European adviser, Rudolf Fischer, to track the avatars of this particular episode. A parallel will be drawn with the pages dedicated to Sighișoara by Sitwell Sacheverell in his 1930s *Roumanian Journey*, in order to mark the

differences in capturing the spirit of the place. As for the spirit of the times, our analysis will take into account Paul Ricoeur's ideas as developed in his memory studies.

### **S43 Scotland in Europe and Europe in Scotland. Historical Perspectives on Contemporary Issues**

Convenors:

Room 206 Sun 10:30–12:30

Marion Amblard, Université Grenoble Alpes, France

Allison Lindsay Steenson, Università degli Studi di Padova, Italia

This seminar will approach relations between Scotland and Continental Europe, focusing on the Late Mediaeval and Early Modern periods. Mediaeval, and even more Renaissance, Europe experienced the opposite drives for nationalistic development on one hand and for the creation of supra-national entities on the other. It is in this climate that the political, literary and more generally cultural relations of Scotland with Continental Europe, and of European states with Scotland, developed. The purpose of this seminar is to bring together Continental, Scottish and British perspectives in a conversation about the far-ranging antecedents to contemporary political and cultural issues.

Clément Guezais, Université de Caen Normandie, France

#### **Landscaping supremacy: An account of the representations of Scotland in late-medieval French sources**

The alliance between France and Scotland during the Middle Ages was, before all, a circumstantial military pact turned against a common foe, England. However, the long lasting proximity between these two different kingdoms, separated by a hostile land, also paved the way to a number of exchanges, travels and tales, which far exceeded the matters of war itself.

The following presentation will be looking into the testimonies of a few French authors who provided descriptions of Scotland and of its inhabitants. I will then make parallels with a number of French texts and treaties describing the French kingdom as a glorified space, being characterized by a set of carefully chosen positive concepts (such as order, beauty, softness, and wealth). The objective of this presentation will be to show how the depictions of Scotland might have been used, by contrast, to underline a French self-serving sense of superiority by turning Scotland into an anti-model, in the broader context of the emergence of national identities.

Allison Steenson, Università degli Studi di Padova, Italy

#### **The Scottish sonnet and Scotland in Europe during the Jacobean Renaissance**

The first decade of James VI's reign in Scotland, roughly between 1583 and 1594, are sometimes known as "Jacobean Renaissance" among scholars in Scottish literature. The period sees a momentous surge in the number and quality of individuals who devoted themselves to the practice of the arts, especially linked, but not restricted, to the courtly environment in Edinburgh. The fact that such a change in the modes and role of artistic pursuits was fostered by European models is a well known fact among historians. This paper will collect some of the evidence, and act as an introduction to the session, by summarizing the literary and social relations between Scotland and Europe, and specifically between Scotland, France and Italy, from the point of view of the poets in the Edinburgh court coterie, who are responsible for much of the sonnet production of the period.

Sabrina Juillet, Université Paris 13, France

#### **The place of Scotland in the 1623 "British" negotiations with Spain**

March 1623, Charles Prince of Wales came to Madrid to fetch his fiancée, the Infanta Maria. He came as King of Scotland by allegiance and a representative of the British kingdoms of his father, James VI and I. He was surrounded by a court made of both Scots and English. A Scottish representation in Madrid was indeed an asset in the negotiations. This communication will bring a new and never yet considered perspective on the marriage treaty with Spain in 1623 by proving that Scotland was consciously included in the process; more, that without it and its special bond with some European nations, the marriage negotiations would have been aborted from the very beginning of the Prince's stay in Spain.

Colin Clark, Jan Evangelista Purkyně University in Ústí nad Labem (UJEP), Czech Republic

#### **Halting States – Scottish speculative writing and the near future**

Much modern Scottish speculative literature is provisional in the sense that it constructs ludic space within which the aporia and impasses of Scottish culture can be sandboxed. Much modern speculative writing whether ostensibly Fantasy, Science Fiction, or Detective Fiction or of the diversity of subgenres such as Space Opera or cyber punk. For writers of all stripes in fact, simulation of the various processes of trans- and post-humanity and of their varying quests for political agency is almost *de rigueur*. Ludicism correlates in these texts to various notions of cryptoanarchism, concerns over ossified imperial and state structures, and with more general political anxieties over surveillance, freedom and possible forms of independence. This last is fascinating as speculative writers like Ken MacLeod, the late Iain Banks, Charles Stross, Neil Williamson, Douglas Thompson, Christopher Brookmyre, Kirsty Logan, Michel Faber and many others all explore and consistently transgress the boundaries of traditional structures in society and in the logical impasses or contradictions inherent in the Scottish situation Post-2014 and pre-Brexit. An analysis of the literary gambits employed by these writers, and the plethora of deeply speculative they produce is critical to comprehending the state of the nation and the supra-national. A consideration of speculatively valent texts like *Bedlam*, *Intrusion*, *The Human Front*, *Hydrogen Sonata*, *Book of Strange New Things*, *The Gracekeepers*, *The Moon King* and *Halting State* all position near future realities in a dynamic relation to ours, generating febrile and fecund heterotopias within which futurity is negotiated in the absence of political agency.

S44 – Seminar cancelled

## S45 Paradigms in Twenty-First Century Theatre

Convenors:

Room 206 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30

Sibel Izmir, Atılım University, Turkey

Claus-Peter Neumann, Universidad de Zaragoza, Spain

In *Postdramatic Theatre* (originally published in German in 1999), Hans-Thies Lehmann introduced the concept of the postdramatic to describe the new theatrical forms that had developed since the 1960s. Through its English translation in 2006, the concept became internationally used to describe a new paradigm for much of contemporary theatre. However, almost twenty years have passed since the original publication of Lehmann's book and important events have had their repercussions on the theatre. Most significantly, 9/11 has led to a more politically engaged theatre (Spencer 2012), to which Lehmann's concept of the postdramatic has sometimes been opposed (e.g. Fuchs 2008) – although Lehmann has claimed this opposition to be false (Lehmann et al. 2008), and the relation between the two concepts has, in fact, been analysed in a number of studies (e.g. Jürs-Munby et al. 2013).

Other authors have observed that in recent theatre there is a reappearance of dramatic principles such as character, mimesis and fiction, proposing a new paradigm for contemporary theatre, which has variously been called the post-postdramatic (e.g. Detje 2011, Angel-Pérez 2013), or neo-dramatic (e.g. Monfort 2009, Sidiropoulou 2011). Are we, thus, witnessing a paradigm shift in the theatre of the twenty-first century, a general return to the dramatic? Or is the postdramatic still a central paradigm for the twenty-first century theatre?

James Little, Masaryk University, Brno, Czech Republic

### **Performing Representation: *Living the Lockout* and *Beckett's Fizzles***

This paper examines two productions which challenge the paradigms of modern Irish theatre: Anú Productions' *Living the Lockout* (2013) – a site-specific work which re-imagines the lives of tenement-dwellers during the 1913 Lockout of Dublin workers from their places of employment – and Company SJ's production of three of Samuel Beckett's short prose pieces, collectively entitled *Fizzles* (2014). Both productions took place in the same preserved Dublin tenement. In their innovative use of the specificities of this resonant performance space, Anú and Company SJ provide new ways of imagining the domestic setting which has been the spatial blueprint for Irish theatre since the foundation of the Abbey Theatre in 1904.

The paper draws on Shaun Richards and Chris Morash's argument (2018, forthcoming) that Irish theatrical realism has, from its very inception, been involved in staging a crisis of mimetic representation. I further argue that productions such as ANU's and Company SJ's, rather than representing a clean break with the category of the dramatic, constitute new ways of dealing with the problem of representation and the dominance of realism as a dramatic form in Ireland.

Tuğba Şimşek, Social Sciences University of Ankara, Turkey

### **Conor McPherson's Theatre and His Approach to Text and Performance**

The twenty-first century theatre seems to be on the verge of re-defining itself especially considering the influence of postdramatic theatre which has become predominant for a long time. It has opened a new phase for theatre by focusing on performance rather than textuality, thus disrupting the structure of dramatic theatre. However, still there have been various debates about the structure of theatre recently. Conor McPherson, a remarkable Irish playwright, seems to exemplify all these debates through his plays regarding the text and the performance, since he is not only a playwright but also a director shaping the performance of his texts. For McPherson, theatre is a place where his characters narrate their stories. Drama and theatre, thus, turn out to be more about social and political interactions between the characters/actors and the audience invited to participate in the theatre-making process as a listener, an observer, and a participant. Furthermore, it is seen that McPherson's early monologue plays carry some characteristics of postdramatic theatre whereas his later plays turn to dramatic theatre. So my aim is to illustrate transformation and progression of the 21st century theatre by pointing out various debates regarding the dramatic, the postdramatic, the poly-dramatic or post-postdramatic, specifically referring to some plays of McPherson.

Tomáš Kačer, Masaryk University, Brno, Czech Republic

### **A Constant Replay? American Avant-garde theatre in the context of 21st century post-dramaticity**

The history of the American avant-garde theatre is inseparable from a discussion of a relationship between the text and the performance. The Wooster Group is a theatre company that has prioritized the theatrical over the dramatic to an extreme point. For example, the 1990 *Brace Up!* production (a version of Chekhov's *Three Sisters*) broke most conventions of realist dramatic theatre and its 2003 revival amplified this anti-realist mode by a number of reworkings of and references to the original production. The Wooster Group's latest production *The Pink Chair* (2018) develops post-dramatic modes of expression in the theatre and explores a potential of replay and reiteration in a performance. Further examples will be drawn from works by The Elevator Repair Service (New York City) and Rude Mechanicals (Austin, Texas). My paper aims to develop a discussion of "a central paradigm for the twenty-first century theatre," as proposed in the seminar description, with a perspective of contemporary American avant-garde theatre productions. These may serve as a case in point when studying trends relating to, for example, the power of theatre to address current social, political and artistic issues, and the fluidity of categories such as characters and plot in a live performance.

Claus-Peter Neumann, Universidad de Zaragoza, Spain

### **Lee Breuer's *La Divina Caricatura*, a Transnational, Multigeneric, Palimpsestic Hybrid**

American director and playwright Lee Breuer's plays have often (though not exclusively) contained features of postdramatic theatre, such as a lack of mimetic representation, an absence of plot, and the autonomy of language. His aim has been to create "performance poems" (Savran 11), employing music to move the dialogue away from prose and turn the very stage into a "cubic poem".

One of Breuer's latest projects, a Bunraku pop-opera trilogy called *La Divina Caricatura* (2013), was born as a transnational enterprise: written by Breuer in New Delhi and staged there as a workshop production with the assistance of Korean-Chilean playwright Kyoung H. Park, the play fuses Bunraku, a traditional Japanese puppetry performance, with American pop culture. The trilogy mixes poetry, multimedia techniques and music, the continual spot-lighted presence of the singers disrupting any sense of mimetic representation. Thus, the play clearly evinces postdramatic features.

However, the dramatic returns occasionally, e.g. when the story of the protagonist (a dog) is told albeit in retrospective manner, making the play a postdramatic/dramatic hybrid.

Finally, the blending of wildly different elements is also reflected in the play's various sources: the *Mahabharata*, Dante's *Inferno*, 17th-century Japanese playwright Chikamatsu Monzaemon, Breuer's own 2002 novel *La Divina Caricatura* as well as autobiographical elements, all of which turn the play into a multiply-layered palimpsest.

Emine Seda Çağlayan Mazanoğlu, Hacettepe University, Ankara, Turkey

### **From Text to Stage: A Postdramatic Reading of Michael Frayn's *Copenhagen***

Michael Frayn's *Copenhagen* (1998) fictionalises the meeting between Niels Bohr and Werner Heisenberg in Copenhagen in 1941. The meeting is re-enacted through various drafts which construct fragmentary plot, and the audience/readers are hit by the history of atomic bomb. The past and the present merge, which destroys time perception. The dialogues, which mostly resemble monologues, between the characters increase the uncertainty surrounding the meeting. The play has been performed by different theatre companies in various countries since 1998. The aim of this paper is to argue that *Copenhagen*, which has postdramatic elements, written at the very end of the 20th century enables the directors to have multiple performance options in the 21st century. It will be demonstrated that a "postdramatic reading [of the play], both in textual and performance terms" is possible (Barnett 148). The performances at Vassar College in 2007, at Royal Lyceum Theatre in 2009 and at ClwydTheatrCymru in 2013 will be particularly discussed in terms of positioning of the audience, use of dream-like time and use of language which is not for communication.

Mesut Günenç, Adnan Menderes University, Aydın, Turkey

### **A Paradigm of Dramatic and Postdramatic Tragedy: Simon Stephens's *Motortown***

Tragedy has been studied and reworked by theorists from ancient Greece through Renaissance and into the modern age. Hans Thies Lehmann examines the task of tragedy in his distinctive book *Tragedy and Dramatic Theatre* (2016). In his detailed study Lehmann classifies periods of tragedy such as predramatic, pure dramatic and postdramatic. At the beginning of 21st century dramatic and postdramatic tragedies have been represented by the plays of Sarah Kane, Mark Ravenhill, and Simon Stephens.

Simon Stephens's play *Motortown* (2006) represents signs of dramatic and postdramatic tragedies. The play consists of eight scenes which have a structural order; however, Simon Stephens, choosing monologues, deconstructs hierarchical structure and diverges from the dramatic text. Stage structure of the performance is deconstructed by the explanation at the beginning of the play: "the play should be performed as far as possible without décor." At this point *Motortown* puts forth a new approach to tragedy in dramatic theatre, which conventionally depicts overt physical acts and suffering on stage, and in postdramatic theatre which unconventionally depicts overt non-hierarchical structure and irruption of the real.

It is a crucial note that this paper considers how traits of dramatic and postdramatic theatre are determined and how aspects of dramatic and postdramatic tragedy are experienced in Simon Stephens's contemporary performance.

Paola Prieto López, Universidad de Oviedo, Spain

### **Hybrid Afro-diasporic Theatre(s). Blurring Paradigms**

The increased visibility of black British playwrights in the UK during the first decades of the twenty first century has resulted in a wide acknowledgement of the role of black British drama within the British theatrical tradition. Particularly the work of Mojisola Adebayo has been described as distinctly transdisciplinary, navigating across disciplines, genres and aesthetics. Her plays blur the edges of poetry and politics, dance and ritual, fact and fiction, performance and drama, while drawing on European and West African aesthetics, which make her plays hard to comprise within a single theatrical paradigm.

In this paper, I attempt to draw on theatre and postcolonial theories to explore the ways in which afro-diasporic playwrights are creating new forms of conceptualizing theatre which are characterized by an interaction of traditional dramatic elements with more avant-garde ones, fusing a multiplicity of forms and styles and drawing on transnational influences. By analyzing the work of Mojisola Adebayo, I seek to expand Heuvel's notion of "hybrid texts" (Heuvel 1992), to refer to those plays which fluctuate between the classical order of drama while using post-dramatic strategies and explore the concept of "hybrid theatre(s)" as most suitable to address contemporary theatre productions.

Andrea Hoffmannová, Palacký University, Olomouc, Czech Republic

### **Verbatim Play as Reflection of Identity**

The paper focuses on analysis of selected contemporary British plays dealing with current social, moral and political issues such as terrorism, Brexit and the idea of European identity, racism and homophobia as a reflection of selfhood – having particular example in Tom Stoppard's most recent work *The Hard Problem* (2015) exploring the issue of subjective first person experiences. This paper rests on the hypotheses that despite the collective nature of the genre, the subjective experience of the individual play goer remains a potent factor and that despite modern post-dramatic, anti-mimetic trends, the on-stage actor continues to be perceived as the dramatic representation of a single individual in interaction with his/her social context. Generic developments on the Anglophone stage such as 'verbatim theatre' or play-length monologues corroborate the assumption of a continuing interest in the issue of selfhood.

Sibel Izmir, Atılım University, Ankara, Turkey

### **Representing the Non-Mimetic: Tim Crouch's *My Arm***

When a postdramatic play is concerned, there is a need to question and evaluate to what extent it carries dramatic qualities. According to Marvin Carlson, representation is the enemy of postdramatic theatre. As Carlson points out in his article "Postdramatic Theatre and Postdramatic Performance", postdramatic theatre is the "non-mimetic framed as it were the mimetic. Remove the frame, and not only mimesis disappears, but so does theatre itself, and what remains is life" (593). The issue of mimetic representation is of paramount importance in a play which is deemed to have postdramatic features. Tim Crouch is one of the British playwrights who openly and intentionally problematizes text-based theatre's habit of representation. By deliberately creating a "liminal" atmosphere and an atmosphere full of uncertainty, Crouch's plays render mimetic representation almost impossible. Thus, the boundaries between fact and fiction are blurred in his theatre. Moreover, the way he tries to make the audience members take an active part in the plays creates a tension between the real and the fictional. This paper aims to have a thorough reading of Tim

Crouch's 2003 play *My Arm* with a particular emphasis on the dialectical relationship between the audience and the actor/performer as well as fact and fiction by considering the paradigm shifts in twenty-first century theatre in terms of dramatic and postdramatic theatre aesthetics.

#### **S46 Myth and Fairy Tale in Contemporary Fiction**

Convenors: Room 257 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30, (3) Sat 10:30–12:30, (4) Sat 15:00–17:00

Alexandra Cheira, University of Lisbon/ ULICES, Portugal

María-José de la Torre, University of Granada, Spain

According to Jack Zipes, "myths and fairy tales seem to know something that we do not know. They also appear to hold our attention, to keep us in their sway, to enchant our lives. We keep returning to them for answers." (Zipes 1994: 3). In this light, this seminar seeks to address the permanence of fairy tale and myth in fiction by focussing on contemporary writers who incorporate them in their work. Possible topics may include: fairy tale and/ or myth and the body (shape-shifting, metamorphosis); role of the fairy tale and/ or myth in cultural memory; postmodern and/ or feminist retellings of fairy tale and/ or myth; gender and genre; fairy tale and/ or myth and identity; the relationship between narrators and tales; fairy tale and the subversion of power structures.

Elena Pinyaeva, Financial University, Moscow, Russia

#### **Transformations of Melusina in Contemporary British Fiction**

The focus of this paper is on feminist interpretations of the changes that have effect on Melusina in fictions such as A. S. Byatt's *Possession*, M. Roberts's *Anger*, and M. Warner's *Melusine: a Mermaid Tale*. While borrowing notorious archetypal features of the mermaid that represent the shifting double nature of the "eternal feminine" – her hybrid nature, fluidity and unpredictable metamorphoses that serve to merge traditional dichotomies, – these writers rewrite both J. d'Arras's most famous literary version of the beautiful fish-tailed seductress and of the man-eating monster from the West European folklore. In so doing, they create a new vision of untamed and self-sufficient sexuality reminiscent of French feminism's school. Melusina's new identities and transformations suggest her transcultural reappearance in the form of a textual/spectral trace – a textual projection that, being a ghostly apparition in the haunted text, blurs any definite analytical distinction, and, thus, subverts the traditional subject plot and creates an intertextual type of postmodern parodic narrative that establishes an oppositional dialogic relationship with the canonized texts of the past. The methodology is based on J. Derrida's theory of spectrality, N. Abraham and M. Torok's concept of haunting, French radical feminism.

Alexandra Cheira, University of Lisbon/ ULICES, Portugal

#### **Happily Ever After? A. S. Byatt's Wonder Tales of Female Empowerment**

A. S. Byatt interprets the story of metamorphosis as a transformation of the wonder tale canon, gendered conventions and the nature of narrative. By rejecting the formula which associates marriage to a happy-ever-after, I argue, Byatt uses the wonder tale to explore the possibilities and limitations of women in the contemporary world. Consequently, in Byatt's tales identity is a political act which subverts gender in order to subject the genre to feminist revision. In addition, Byatt will deliberately rewrite the reader's expectations by retelling an old story in a new (postmodern) context or incorporating old motifs in a new tale. As Byatt points out, her metafictional wonder tales do indeed "reflect on the nature of narrative, and of their own narrative in particular", as I will emphasise in my reading of the tales "The Glass Coffin" (1990) and "Cold" (1998).

Celia M. Wallhead, University of Granada, Spain

#### **The New Uncanny in A. S. Byatt's 'Dolls' Eyes'**

The story "Dolls' Eyes" by A. S. Byatt draws upon growing fears in the 21st century of human beings succumbing to the possibly malignant powers of the non-human. By choosing Freud's literary trope "inanimate objects mistaken as animate" as a source of the uncanny, Byatt employs the mystery of the seemingly human power of a doll. This study focuses upon the strategies Byatt has employed to retain the mystery of the uncanny. The first strategy is to use a distant third-person narrator to create unfathomable, vulnerable, strange characters. The second is to focus upon things with which they have an abnormal relationship, an inanimate doll, but also a dog. The relationships are examined according to Bill Brown's "Thing Theory". Byatt's third strategy is the teaching of a moral, applying values like honesty and loyalty. The judgmental tone at the end reveals that betrayal has been punished. But how an inanimate doll can be an active instrument in effecting vengeance in the betrayal of a lesbian relationship is what Byatt manages to retain as the uncanny element, not the horror of the punishment itself. This uncanny vengeance and its possible justification are instrumented through the age-old myth of the evil eye.

Çemre MIMOZA BARTU, Hacettepe University, Turkey

#### **Voicing the Muted: Hearing the Story of the Villain in Coover's *Stepmother***

The point of view of the traditional European fairy tales has always taken the side of the innocent and good-willed characters of the narrative. Narration's siding with the victimized secured the moral message that will be given in the end of the tale. For that reason, while the stories of the protagonists are made known to the readers and their emphasised innocence is on the foreground, evil and minor characters are pushed to the margins by being muted or simply attributed with malignant or unwanted qualities. Thus, their stories are not heard or known. In *Stepmother* (2004), Robert Coover's retelling of "Snow White" the Evil Queen is given a chance to be heard and her story is taken out of the shadow of Snow White's. From a different angle, her experience in the renowned tale is scrutinized and she is brought to the limelight as the new owner of her own story. Therefore, this paper aims to discuss the changed perspective of "Snow White" to unearth the other side of the story which tries to maintain the new justice in the old grand narratives through novel perspectives.

Anikó SOHÁR, Pázmány Péter Catholic University, Budapest, Hungary

#### **The Role of Fairy Tales in *Beauty* by Sheri S. Tepper and *Witches Abroad* by Terry Pratchett**

Science fiction and fantasy/speculative fiction is awash with retellings of fairy tales and myth. For instance, some of the tales collected by the Grimm Brothers were paraphrased or rephrased by by Angela Carter (*The Bloody Chamber*); Neil Gaiman (*Snow, Glass, Apples*); Tanith Lee (*Red as*



*Blood or Tales from the Sisters Grimm*); Patricia McKillip (*The Twelve Dancing Princesses*); Robin McKinley (*Touk's House*); Connie Willis (*The Father of the Bride*); Patricia Wrede (*Rose Red and Snow White*); Jane Yolen (*Briar Rose*) – to name but a few. But it is rarer when several such tales are combined to show power structures and their subversion. *Beauty* by Sheri S. Tepper is a personal diary of a heroine who lives several centuries and travels through most of the Western world, written from a strong eco-feminist point of view with a bleak, but not hopeless ending. Similarly, *Witches Abroad* by Terry Pratchett is a comical travelogue of a relatively short trip both in time and space with a happy ending, told by an omniscient narrator. Both novels re-use well-known fairy tales of Western cultural memory, and re-shape both their lessons, and our perception of truth and fairness.

Camilla Del Grazia, University of Pisa, Italy

### **Shape-shifting narratives: Neil Gaiman's adaptations of fairytale and myth**

This paper aims to compare two adaptations of fairy tales and myths by Neil Gaiman, *The Sleeper and the Spindle* (2014) and *Odd and the Frost Giants* (2016), in order to highlight how the interaction with different source materials bears upon the structure, tone, and scope of the tales. The former fuses together two of the most renowned Grimm fairy tales, *Snow White* and *Briar Rose*, engaging in a dialogue with the critical and literary tradition while repossessing them from Disney's infantilization and subverting the trope of the coming of age. *Odd and the Frost Giants*, on the other hand, updates and reshapes the Eddic tradition to fit the Proppian structure of the fairy tale to provide a recognizable, familiar framework for Norse myths, making this tradition available to contemporary readers. Moreover, in keeping with postmodern takes on classic fairytales, he foregrounds the process of narration and transmission of memory filtering it through the lense of wit and irony. However, the two stories also present striking similarities, as they openly acknowledge their indebtedness to larger intertexts, presenting a tale-within-the-tale structure which frames the hypotext within the hypertext. The result is a complex system of popular cultural memory transmission within which tale, storyteller and reader/listener are expected to find their proper place.

Gülden Yüksel, Muğla Sıtkı Koçman University, Turkey

### **Exploring Literary Memory through Myths in Jeanette Winterson's *Weight***

Jeanette Winterson, a contemporary British writer, recreates and rewrites history and consciousness through fairy tales, myths, intertextuality and storytelling. Her novels have a multilayered structure in which fact – fiction and fantasy – real are interwoven with memory both through her individual past and official history. Her work, *Weight*, is a rewritten version of the myth of Atlas and Heracles through exploring her personal myth and literary memory. Feinstein and Krippner define personal myth as "a constellation of beliefs, feelings, images and rules of behavior that influences your experiences, which shape your mythology, which further shape your experiences". The aim of this paper is to discuss the concept of literary memory in the construction of narration and de/reconstruction of myths. It also attempts to shed light on how it functions to reveal a personal myth and ontological issues by referring to identity, truth, subjectivity/objectivity, body and mind.

Héloïse Lecomte, ENS de Lyon, France

### **"Over the edge": rewriting Orpheus and Eurydice in Ali Smith's *Artful* (2012)**

Ali Smith's *Artful*, an innovative work that mingles the genres of essay and fiction, weaves references to seminal myths of Western culture into its fictional background. Among them features a subverted, modern rewriting of the story of Orpheus and Eurydice, in which the characters' genders are blurred. I would argue that, in the experience of mourning that constitutes the red thread of the book, the protagonist/narrator engages in multiple inverted Orphic quests: instead of entering the realm of the Dead, the genderless narrator/Orpheus receives visits from his/her dead lover, a genderless Eurydice. In this paper, I intend to show how Smith dwells on feminist rewritings of Eurydice's story and places the character at the heart of her storytelling. Indeed, instead of remaining a passive object of mourning and desire for Orpheus, the "Eurydice" character is given agency. Furthermore, even though the dead character "is over the edge", having "changed worlds" (133), the narrator envisions crossing the limit and being led to the Underworld by this authoritative Eurydice. By wishing to obediently follow Eurydice back into the underworld, the narrator thus reverses the characters' traditional roles. This paper will examine how this reversal allows for a reinterpretation of the myth of Orpheus and Eurydice in the light of gender studies and postmodernist rewritings of canonical texts.

Bojana Aćamović, University of Belgrade, Serbia

### **What Homer Failed to Mention: John Barth's and Margaret Atwood's Reworkings of an Old Myth**

The paper will focus on John Barth's stories "Menelaïad" and "Anonymiad" (from the short story collection *Lost in the Funhouse*) and Margaret Atwood's novella *Penelopiad*, with the aim of comparing the approaches of the two authors in their postmodernist and feminist retellings of an old myth. Both Barth's and Atwood's stories are based on minor episodes from Homer's *Odyssey*, with the characters of Menelaus, a nameless minstrel, and Penelope taking the lead roles. In developing their stories, Barth and Atwood employ postmodern techniques, experimenting with the narration and the narrative perspectives, introducing different genres, and parodying the situations and the characters. While relying on Homer's epic, both authors insert elements from different versions of the return-of-Odysseus saga and build their own stories thereof, thus suggesting a way of the re-examination of the accepted mythology. Among the many contemporary renderings of this particular myth, we opted for the works of Barth and Atwood primarily drawn by the titles of the stories and the novella. Derived from the characters' names and the suffix -iad, the titles indicate new heroic epics, and yet the results are often closer to the mock-heroic genre. Whether the author's purpose has been to imagine and present the other side of a well-known story or merely to play with the mythology, the examined works offer new insights by giving voice to the yet unheard characters.

Anastasia Sharapkova, Lomonosov Moscow State University, Moscow, Russia

### **The Arthurian myth in fan fiction: destructing and/or experimenting?**

Recent insights into the role of myths in the contemporary world have unveiled that there are myths gradually paving their way to or even emerging in the digital age. Arthurian myth is a unique case of a living myth manifested through various media. The presentation seeks to establish a correlation between the ontologically basic narrative and the newly evolved phenomenon of the digital age that is fan fiction. The myth in the contemporary world evolves through experimenting with the main image – King Arthur and his defining characteristics. The limits of possible transformations are challenged in fan fiction stories with gender, time and space changes. Combining traditional philological and cognitive linguistic

approaches we analyze the stories with one core feature in the conceptual structure in the image of King Arthur being changed. The analysis revealed that the other characteristics seem to be reinforced through the more abstract ideas repeatedly involved on the linguistic level through major words like *story*, *legend*, *myth*, and *hero*. Experiencing the myth proceeds through its personalization and appropriation requiring adaptation. In this case, a myth is proved to be not a relict of the past, but a universal tool for cognizing the modern world.

Petr Anténe, Palacký University, Olomouc, Czech Republic

### **An Amalgam of Myths for Contemporary America and Beyond: Michael Chabon's *Summerland***

*Summerland* (2002), Michael Chabon's only young adult novel, focuses on Ethan, an eleven-year-old boy living in the fictional community of Clam Island, Washington, with his father, a devout baseball fan. While the initial setting of the novel appears strikingly mainstream American, once Ethan sets off on a quest to the Summerlands, one of the four existing parallel worlds, the text features phenomena associated with numerous other cultures and their mythologies. Baseball itself has a mythical status in the novel, and as some commentators have suggested, this sport was initially played by Native Americans; similarly, several characters originate from the myths of North American minorities, for example Sasquatch, a cryptid deriving from First Nations folklore, or the Native American trickster figure Coyote. Moreover, some features of the novel, such as the name of Ethan's friend, Thor, allude to Norse mythology. Furthermore, as friendship develops within a group of diverse characters who have to save all the four worlds by winning a baseball game against their adversaries, led by the demonic figure of Coyote, the text not only embraces a variety of subcultures present in contemporary America, but also exemplifies a universal story about the fight between good and evil.

María-José de la Torre, University of Granada, Spain

### **Twilight of the lords and political symbolism of the uncanny: the declinist subversion of modern myths in Sarah Waters's *The Little Stranger***

This paper argues that Sarah Waters's historical novel *The Little Stranger* showcases the present collapse of two powerful, modern myths that have defined Englishness in the past: the "Merrie Olde England" and the country house myths. Drawing from the ideological connotations of myth as foundational, fictional narratives meant to legitimise and justify the existing social system (following Michael Bell, Robert Graves and Lauri Honko, among others), I intend to show the different ways in which the realist and symbolic aspects of Waters's novel trace the historical changes that shaped the present social configuration in England. A detailed analysis of the metaphoric aspects portraying the decayed condition of the Ayres' family and Hundreds Hall will debunk these myths of Englishness by depicting the decline of its major tenets, and will furthermore reveal the psychological drama underpinning the haunted house narrative. This drama, which can only be glimpsed in an unexpected twist at the end of the novel, casts the eerie events of the novel in a light which is simultaneously psychological, social and definitely uncanny.

Magdalena Waşowicz, Jagiellonian University, Cracow, Poland

### **(Re)constructing the Myth of the South: Margaret Mitchell and her *Gone with the Wind***

The American South is not just a geographical area, but a site of memory. The southern identity was built upon the shared sense of the collective past and two formative elements: the Cavalier tradition and the Civil War. These elements were turned by the southern society into symbolic figures on which the regional identity was founded. The antebellum South became a myth, too. In my presentation, I would like to show – on the example of Margaret Mitchell's *Gone with the Wind* – how history turns into myth. According to Jan Assmann, we distinguish two types of memory: communicative and cultural. Cultural memory emerges when the last witnesses of historical events pass away and their memory has to be preserved in spaces that exist outside individual consciousness. As soon as the memory is removed from everyday life into an area of objectivised culture, it becomes a cultural memory which transforms history into myth on which the identity of communities is founded. The story of the creation of *Gone with the Wind* exemplifies this process. Writing *Gone with the Wind*, the novel which formed a certain image of the South and the Civil War, Margaret Mitchell moved the communicative memory of her community to cultural memory. In my presentation, I would like to describe this process in detail.

Miloš Blahút, University of Prešov, Slovak Republic

### **Mythologizing and demythologizing (grand) narratives of Tom Robbins**

Tom Robbins is a contemporary American novelist, who is known for his idiosyncratic style. In his novels Robbins re-evaluates and crosses traditional genres, mixes literary genres, and uses contemporary language full of slang and allusions to history, philosophy, literature, or culture. In some of his novels he makes use of mythology, namely Japans mythology in his novel *Villa Incognito* (2003) or myths of the creation of Earth and Myths of South American tribes in his *Fierce Invalids Home from Hot Climates* (2000). In the first mentioned novel Robbins uses myth to blend it with realistic setting, making his narrative filled with eccentric characters and suspenseful situations. In his latter novel he either makes fun, challenges, criticises, or subverts the myths and other religious institutions in a funny, novel, and often bold way.

Ludmila Volná, Université de Rouen Normandie, France / Charles University, Prague, Czech Republic

### **Myths re-written: Indian Fiction in English**

That the myth as an explanation for natural and cultural phenomena is an organizer of experience (Kakar) is more than apparent in Indian Anglophone fiction. Further on, Indian emphasis on narrative is firmly rooted in the essential beliefs of the culture. Myths in the form of stories are re-written by authors like Narayan, Rao, Tharoor, Seth, Rushdie or Anita Desai, and cosmological symbols and patterns used, more often than not, to point to individual progress as well as that of a collectivity in terms of tolerance and plurality. This paper purports to analyse a couple of works of R. K. Narayan, one of the so-called Founding Fathers of Indian Writing in English. In *The English Teacher*, *Mr Sampath*, and *The Man-eater of Malgudi* myths play a crucial role in the development of the plot and the main characters' progress. The concept of reality and that of the co-operation of opposites, typical of Narayan's writing, will be studied as related to the characters' identity crises, in which the complexities of the (post)colonial situation play an important role. Singular myths and stories, together with the symbolism of the Hindu deities, as well as more profound cosmological concepts are used to this purpose.



Nadia Koukaroudi, National and Kapodistrian University of Athens, Greece

### **Mirror, Mirror on the wall, Who finds justice after all?**

Neil Gaiman in his short story *Snow, Glass, Apples* spins the traditional tale of Snow White, by having the evil Queen as a narrator and Snow White as a vampire-like girl with literally deadly beauty. Following Gaiman's narrative, I will try to showcase that the Queen's actions, while remaining faithful to the ones presented in the Grimms' fairytale, are not based on her vain need for self-affirmation, but have political value. I read Gaiman's evil Queen as a feminist activist, used to subvert the patriarchal notion that equals women in power with wickedness and incompetence. The symbols usually associated with Snow White become emblems of the Queen's power in her effort to protect herself and her kingdom from beast-like and depraved members of the aristocracy motivated solely by basic urges. The Queen's version though, like the stories of many women, is partly distorted and silenced, since people are only aware of the prince's version, who upon resurrecting Snow White, gains complete control over her in every variant of the tale. The Queen is punished and tortured brutally, making us question the association of beauty and perfection with kindness and leaving it upon us to reach a verdict.

### **S47 Writing (about) Women in Medieval England**

Convenors:

Room 257 (1) Sat 17:30–19:30, (2) Sun 10:30–12:30

Filip Krajník, Masaryk University, Czech Republic

Margaret Bridges, Universität Bern, Switzerland

Klára Petříková, Akcent College, Czech Republic

The seminar will be centred on the topic of medieval English women's literary activities, including reading, writing, corresponding, and literary patronage. In a broader sense, the individual papers might address discussions of femininity and gender by medieval authors. The ambition of the panel is to combine feminist, historical and literary-historical approaches to medieval literature and present the variety of roles played by women in the composition and reception of medieval texts. Although the main focus of the panel will be high and late medieval England, parallels from Continental literatures and cultures might also be introduced. Topics of interest include, but are not limited to: female authorship and literary patronage; female readership; moral treatises for women; female political and religious correspondence; female piety and its literary representations; other roles of women in the imaginative space of medieval culture; women as literary heroines.

Christiania Whitehead, University of Lausanne, Switzerland

### **Female Voices on the Border: Late Medieval Representations of St Aebbe of Coldingham**

This paper addresses the overlooked northern woman saint, Aebbe, founding abbess of Coldingham, a Northumbrian double monastery. Initially mentioned in Bede as an 'anti-example' of poor monastic governance, this paper will focus upon her post-conquest rehabilitation as a saint, and the subsequent *vitae* and *miraculae* that were written about her in both Latin and Middle English between the twelfth and early sixteenth centuries. Despite her problematic depiction in Bede, by the high Middle Ages Aebbe was celebrated for her posthumous ministry to female pilgrims, in particular those afflicted by dumbness. Again and again, she is depicted giving women back their voices and, frequently, enabling them to speak in new languages. She is also given an unusually strong association with the sense of touch in her acts of visionary healing. Both facilities will be considered in relation to her gender. The spatial positioning of Aebbe's cult, close to the Anglo-Scottish border, also played a part in her textual representation. Claimed as a saint by both Scottish and English, she is used to epitomize late medieval tensions relating to land possession and nationhood. This paper will explore how Aebbe's gender feeds into these conflicted roles.

Helena Znojemská, Charles University, Czech Republic

### **Woman against the Devil: Two Medieval English Lives of St Juliana**

St Juliana, virgin and martyr, the highlight of whose legend is her confrontation with and victory over a demon sent to tempt her, was a well-recognized saint in England since Anglo-Saxon times. Surprisingly missing in Aldhelm's collection *De Virginitate*, for which it would be admirably suited, her life was cast in a poetic form by Cynewulf and subsequently recorded in the Exeter Book, produced in (and for) a male Benedictine monastery. This is the only extant Old English version of her legend. In the Middle English period, Juliana's life first appears in an alliterative prose version in the *Katherine Group*, a collection of texts probably designed to provide instruction and inspiration for anchoresses, but in any case explicitly addressed to a lay female audience. I propose to confront the two versions of the legend to examine how the contexts of implied audience and current literary modes (including dominant generic forms, the heroic epic and the romance) shape its telling. Special attention will be given to the role the two versions assign to the heroine's virginity, as well as to the portrayal of the antagonist(s) and the positioning of the narrative with regard to accepted secular values.

Marcela Sekanina Vavřínová, Masaryk University, Czech Republic

### **Subversive Possibilities of the Holy: The Figure of the Female Intellectual in the *Book of Margery Kempe***

The goal of this contribution is to examine Margery Kempe as a scholar. When tracing her desires for spiritual learning and teaching, what surfaces is the discourses and identities structuring and shaping not only the lay female character, but also all of late medieval society. Kempe fully absorbs the ideas and sources shaping her own spiritual growth; she identifies the discourses of authority around her and transforms them into the voice of her own authority. The paper argues that Margery Kempe reworks the strategies of hagiographic life-telling that evolved around the official and unofficial expressions of the cult of saints and fully exploits the subversive potential of the holy to create a female intellectual figure with a didactic voice of her own. The *vitae* of St Katherine and St Mary Magdalene provide significant models that enable the author Margery Kempe to (re)create a room for a medieval female intellectual – a figure undermined and marginalized in the hagiographic production by the fifteenth century. A female saint as a scholar, intellectual, and preacher remains a recognizable component of hagiographic texts through their many permutations and the paper will discuss how these categories get reflected in the *Book of Margery Kempe*.

Klára Petříková, Charles University, Czech Republic

### **Women as Readers, Women as the Subject of Early English Devotional Literature (Especially in the Example of *Ancrene Wisse*)**

Focusing on the three devotional texts for recluses, Goscelin's *Liber Confortatorius*, Aelred of Rievaulx's *De Institutione Inclusarum* and especially on the Middle English text of *Ancrene Wisse*, the paper will try to assess how the fact that these texts were composed primarily for women is reflected in their formal, stylistic and metaphorical spheres. It will look at the use of Latin and vernacular language with respect to medieval women's education as well as at the way Latin learning is mediated to women, via translation and/or interpretation. The authors' communicative strategies, addresses to readers, and uses of *captatio benevolentiae* will be explored both in relation to the female audience as well as against the backdrop of preaching strategies of the time (new Paris sermon). The use of everyday, homely as well as water images will be discussed in terms of their relevance for female recipients of devotional texts. Finally, the paper will address the question of how the dichotomous portrayal of woman as the tool of sin and the ideal virginal woman is projected in the devotional texts which were addressed to female recluses.

Anna Mikyšková, Masaryk University, Czech Republic

### **The Power of Fruit and Flowers: St Dorothy on the Medieval Vernacular Stage and Beyond**

Legends of female saints constitute a unique literary genre which helped shape the image of an idealized, morally inspiring woman in the medieval imagination. In the case of St Dorothy, the model of an immaculate female saint entered the realm of direct participation in the medieval vernacular theatre. The starting point of the discussion will be the oldest extant vernacular miracle play about St Dorothy, the German *Ludus de Sancta Dorothea*, written in the 1340s. However, the medieval ideal of spiritual femininity also found its way on the English stage, when St Dorothy's legend was dramatized for the Jacobean theatre (*The Virgin Martyr*, 1618), and later adapted during the Restoration period (*Injured Virtue*, 1714). The 17th-century European Continent saw a boom of St Dorothy plays. The paper traces the transformation of St Dorothy's legend from a religious exemplary instrument into the 'fixed star' of early modern European theatrical entertainment, and argues that the medieval ideal of spiritual femininity, though subsumed under the new meanings of its later staging, remained one of the main reasons for the plays' long popularity.

Filip Krajník, Masaryk University, Czech Republic

### **Writing (Divine) Love: Blending the Sacred and the Secular in the Mystical Marriages of St Katherine and the Pearl-Maiden**

Written in the late fourteenth century, the Middle English *Pearl* and the Old Bohemian *Legend of St Katherine* share a number of similarities: both the poems were clearly intended for aristocratic audiences; both address the issues of God's grace and female chastity; and both convey their respective doctrines by means of an otherworldly figure, encountered in a divine dream. The most remarkable affinity between the two works is the mystical marriage between the Pearl-Maiden and St Katherine, respectively, and Christ, which takes place in the lavish landscape of New Jerusalem and which, in both cases, marks the climactic point of the narrative. A striking common aspect of the two scenes is their combination of sacred and secular imagery, seemingly contrasting the idealised paradisaic landscape and the language of secular love, typical of medieval chivalric poetry. In the presentation, I will argue that, just as the authors of earlier medieval courtly dream-visions (and allegorical poetry in general) often borrowed the language of religion so as to convey the intensity of their secular message, the authors of late medieval devotional dream-poems, too, used to adopt the language and techniques of secular literature for the purposes of representing their own spiritual doctrines.

## **S48 Ethics and Violence in Contemporary Literatures in English**

Convenors: Room 300 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30, (3) Thu 15:00–17:00

Pilar Cuder-Domínguez, University of Huelva, Spain

Libe García Zarranz, Norwegian University of Science and Technology, Norway

In this age of post-truth, we believe it is imperative to position ethics at the centre of critical enquiry. The on-going war on Syria, the refugee crisis, and the rise of neofascisms in the US and Europe are only some instances of the current intensification of inhumanity and precariousness. This panel seeks proposals that consider responsibility, care, relationality, vulnerability and/or other ethical forms of intervention as counterdiscourses to violence in its multifaceted iterations. This panel invites a renewed discussion of ethics and its social significance, representation, and circulation in late 20th- and 21st-century texts written in English.

Liani Lochner, Université Laval, Canada

### **Cohabitation and Precarity in Aravind Adiga's *The White Tiger* and Zoë Wicomb's *Playing in the Light***

This paper aims to read Aravind Adiga's *The White Tiger* and Zoë Wicomb's *Playing in the Light* as literary mobilizations of Judith Butler's notion of the precariousness of life as a foundation for an ethical relation to the other. These novels, I argue, stage the functioning of discourses of neoliberal globalization and state racism to produce and maintain exclusionary conceptions of the subject. The frameworks established by these discourses determine the legitimacy and visibility of the subject as a possessor of rights based on norms of capital and race and through the organizing of public and private space, resulting in a differential exposure to violence. In enacting subjectivation within these normative frameworks, Adiga's and Wicomb's novels assert existence as fundamentally social, characterized by a shared bodily vulnerability, and invite an affective and ethical recognition of the other beyond the foreclosures of race and capital.

Aylin Atilla, Ege University, Turkey

### **Responsibility and Vulnerability in Ian McEwan's *Saturday***

Within McEwan's moral imagination, the subject struggles between the traditional necessity that marks the self with shared moral, social and cultural codes, and the fading of all these codes in the post-war period which creates social displacement and cultural alteration. *Saturday* (2005) traces the connections between the public and the private spheres in the postmodern world, and questions their ethical consequences. The main ethical confrontation in the novel is the conflict between the protagonist, the neurosurgeon Henry Perowne and a street tough named Baxter, in whom he both recognizes anger and hatred, and immediate emotions of empathy. Perowne's encounter with Baxter will become a challenge and threat to

his subjectivity. At the same time, Perowne cannot ignore Baxter's call for help and his vulnerability as "hunger is his claim on life" (S 288), he feels responsible for him.

The failure to recognize one's responsibility for others is the first step towards violence and oppression, as Levinas underlines. McEwan's characters in his fiction experience these kinds of dramatic encounters which have penalties that result from choosing self-interest over caring for the Other. The aim of this paper is to show how in *Saturday* we encounter a Levinasian interpretation of ethics, which basically means taking care of the opposite other who is totally different and creates a certain kind of threat to subjectivity. The novel illuminates a need for and importance of thinking for the stranger, and expressing an assuredness in the civilized individual's capacity for tolerance, understanding and benevolence.

Maria Jennifer Estévez Yanes, University of La Laguna, Spain

### **Overcoming Violence through Vulnerability: Mohsin Hamid's *Exit West***

Violence and danger are present in the everyday lives of migrant subjects. As the newcomers who threaten other modes of life, migrants experience an ever-changing reality in which their security is constantly being reformulated in terms of others what leaves them in an unprivileged position; their necessities being relegated to a second place. It is here that vulnerability as relationality (Butler), proves useful to approach the ambiguity present in the struggle with the other. The aim of this paper is to tackle this ambiguity and offer an investigation on the possibilities of vulnerability as an active engagement with otherness and a step further from violence through the example offered in Mohsin Hamid's novel *Exit West*. In the perspective presented in the novel practices of belonging reluctant to change and transformation prove that securing oneself is rather contradictory when others are put at risk: otherness is constitutive of human beings and so, by extension, acts of violence against it affect the self. Ethics and responsibility towards others becomes the centre of a narrative that breaks with borders only to bring people closer in a world where exposure represents a bold stand to overcome violence and embrace the other in ourselves.

Sini Eikonsalo, University of Edinburgh, Scotland

### **Sympathy and Ethical Judgements in 9/11 Novels**

This paper focuses on the values and attitudes in 9/11 novels. Relying on Howard Sklar's and James Phelan's thoughts, it details what kind of ethical judgements the reader makes and how sympathy is created in novels such as Don DeLillo's *Falling Man*, Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Jay McInerney's *The Good Life*, and John Updike's *Terrorist*. The paper also illustrates how these novels rely on ideas of American innocence and national victimhood and how prejudice and violence is depicted as an understandable reaction to the 9/11 attacks. Additionally, it shows that the character of the terrorist is Orientalized, stereotypically evil, and beyond any understanding in these novels. The paper also demonstrates that these novels avoid any consideration of the political, historical, and economic reasons behind the attacks. Furthermore, it suggests that framing the 9/11 attacks as a battle between good and evil, "a clash of civilizations," can affect the way people see the world and create disastrous consequences, such as "the War on Terror." Nevertheless, this paper proposes that more recent 9/11 novels, such as Amy Waldman's *The Submission*, offer a way out of this limited discourse and provide a more responsible approach to the attacks.

Jorge Sacido-Romero, University of Santiago de Compostela, Spain

### **'Talking and Interchanging': Care Ethics in Janice Galloway's Short Fiction**

This paper will show how Janice Galloway's short fiction systematically endorses a feminist relational ethics of care. The "female perspective" that Galloway wanted to give voice to as a writer is informed by this ethical view as alternative to dominant masculine values like individual autonomy and competitiveness, and to aggressive and violent attitudes that can be related to the latter. I will draw on the work of Carol Gilligan and other care ethicists to show how, contrary to the anti-Scottish progression traceable in her novels, Galloway's short fiction has remained a privileged vehicle for the fictional articulation of an ethics of care related to the context of contemporary Scotland. The endorsement of this moral positioning in her stories frequently entails, on the one hand, the dramatization of the acquisition of a voice as a struggle against silencing external forces and disabling internal inhibitions (something Gilligan stressed), and, on the other, a concern for the survival and the wellbeing of the non-human that is a clear index of the author's growing ecological sensibility.

Libe García Zarranz, Norwegian University of Science and Technology, Norway

### **A Trans Ecoethics of Sustain-ability: Kai Cheng Thom's Response-able Worldings**

Queer science studies theorist Donna J. Haraway characterizes our current epoch as one of urgency; a messy time that demands that we "[s]tay with the trouble!" (2013: 117). In order to do so, we need to put reciprocity, accountability, and response-ability at the centre of critical enquiry when we unlearn prescribed worlds and listen to untold stories. The pressing demand to stay with the trouble stands at the core of Kai Cheng Thom's fierce storying and worlding (Haraway 2013). Of Chinese ancestry, Thom is a Canadian trans woman writer, performance artist, and therapist. Her fictions are populated by trans communities whose survival largely depends on the ability to respond to violence. This unsustainable mode of life is, in this case, ordinary, so these populations cannot afford to look away but must stay in the present, immersed in troubled waters. In this paper, I seek to unravel the inseparability of the ecological, the poetic, and the ethical – what angela rawlings calls "ecopoethics" (2012) – in Thom's work. Drawing on queer and trans philosophy, I argue that Thom's response-able narratives pose a critique of the violence targeting racialized trans populations, while simultaneously offering an ecoethics of sustain-ability for this era of indifference.

Cassandra Falke, UiT-The Arctic University of Norway, Norway

### **Reader as Witness: First-Person Perpetrators of Political Violence in Contemporary Literature**

This presentation examines the use of first-person perspective to narrate political violence in contemporary novels, looking especially at *An Act of Terror* by André Brink (1991), *Shadows Walking* by Douglas Skopp (2010) and *Resurrection Man* by Eoin McNamee (1994). As Jenni Adams notes "the conventional pattern of identification" in portrayals of political violence has invited readers to align themselves with victims. The idea of imaginatively crossing historical-cultural borders to identify with victims enacts a fantasy of identification that may have real ethical and political benefits if it results in ethical action in the present. But this fantasy encounters its limit when readers are invited to empathize with perpetrators rather than victims.

The first-person perspective of the novels I will discuss asks readers to bear witness, not so much to suffering, but to a shared human capacity for violence. Novels that make readers witnesses for perpetrators conceptualize motivation outside the predetermining categories of law. Constructing the reader as witness, they are nevertheless free to make the narratee lover, collaborator, victim or judge – inviting reconsideration, not only of motives, but also of the way that the transmission of a perpetrator’s story enables forgiveness or empathy.

Rajashree Bargohain, Indian Institute of Technology Guwahati, India

Rohini Mokashi-Punekar, Indian Institute of Technology Guwahati, India

### **‘They want to shut their eyes, they cannot’: Violence and the Poetry of Witness in Northeast India**

Included into the Indian union largely by default, after it was formed in 1947, the region categorized as Northeast India is defined by its tenuous and uneasy relationship with the nation. A sense of dissatisfaction started brewing among various communities in the Northeast soon after independence, leading to secessionist and inter-group conflicts as well as state retaliations. This tension and the resultant violence is often the backdrop of contemporary writings in the region. Much of the poetry being written in the Northeast would qualify as what Carolyn Forché has described as “the poetry of witness” (Forché, *Against Forgetting*; Forché and Wu). Forché claims that the literary act of bearing witness is not a kind of recounting or a mimetic narrative; nor is it political confessionism. Quoting Derrida, she says that “it bears witness...in the manner of an ethical or political act” (Forché and Wu 20). This paper seeks to examine how poetry has become a powerful tool for communicating the trauma and hardships of a region steeped in continual violence throughout the postcolonial period.

Elizabeth Louise Nortjé, University of South Africa, South Africa

### **Nostalgia and Memory: Emerging Counterdiscourses to Violence in Postapartheid South African Writing**

South African writing seems preoccupied with accounts of violence; contemporary literature in the country speaks to the “social disorder typical of the late postcolony” as many South African authors seem to be ‘compelled to chronicle the grit of urban existence’ (*Losing the Plot: Crime, Reality and Fiction in Postapartheid Writing*, De Kock, 2016). Many contemporary literary works are also engrossed in exploring the past, either in terms of recovering it – to give voice to a previously silenced narrative – or as a form of nostalgia (*Present Imperfect: Contemporary South African Writing*, Van der Vlies, 2017). Given that so much of South African writing explores crime and violence, what counterdiscourses to violence do these texts offer? This paper seeks to address this question by exploring a possible “ethics of memory” (Margalit, 2003) in contemporary South African works, in particular those that also depict a form of nostalgia. I hope to demonstrate that some examples of contemporary fiction and non-fiction show an emergence of “reflective nostalgia,” as Van der Vlies points out; literature that “embraces the pain of the temporal longing and acknowledges – indeed embraces – the imperfections of memory” as well as “looks back in service of understanding the present.”

## **S49 Ageing in Speculative and Science Fiction**

Convenors:

Room 300 (1) Thu 17:30–19:30, (2) Fri 10:30–12:30, (3) Fri 17:30–19:30

Sarah Falcus, University of Huddersfield, United Kingdom

Maricel Oró-Piqueras, University of Lleida, Spain

As transhumanists and some scientists seek the holy grail of immortality, the dialogue between speculative and science fiction and ageing technologies seems ever more complex, with newspapers claiming that ‘Anti-ageing pill steps out of sci fi’ and that age-extension technologies ‘might seem like science fiction’, and scientists defending their work in terms that distance them from sci fi. But, of course, these debates are nothing new. Sci fi and speculative fiction, as genres intimately concerned with time, have always addressed questions of longevity, immortality, the life course and demographic control, and in the process alternately troubled and reassured their readers. From Huxley’s *Brave New World* and John Wyndham’s *Trouble with Lichen* to Butler’s *Parable* series, Atwood’s *Oryx and Crake*, Ishiguro’s *Never Let Me Go*, Magary’s *The Postmortal* and TV and films such as *Star Wars*, *The X-Files*, and *Doctor Who*, 20th and 21st C speculative and science fiction have explored questions related to ageing and the life course. Speculative fiction and sci fi may be genres interested in the creation of future and other worlds, but as critics continually stress, they are also genres of both the past and the present, exciting what Suvin famously called ‘cognitive estrangement’. Today, with the advent of the exponential ageing of the worldwide population, speculative and science fiction seem to be a favourable medium to present, reflect and, to some extent, foresee the challenges that the demographic revolution is bringing with it.

### **Panel One: Ageing and the human in science fiction**

Maricel Oró Piqueras, Universitat de Lleida, Spain

Sarah Falcus, University of Huddersfield, United Kingdom

### **Ageing without Remembering: Fantasy, memory and loss in Kazuo Ishiguro’s *The Buried Giant***

In his most recent novel, *The Buried Giant* (2015), Ishiguro presents an elderly couple, Axl and Beatrice, who live in a Britain afflicted by a mist that makes everyone forget not only their common historical past but also, their own life experiences and memories. Peopled with dragons and knights, the novel both draws on and deconstructs the neo-medievalism of fantasy. Ishiguro resorts to fantastic elements in order to posit recurrent questions in his work; namely, the ethical necessity of both forgetting and remembering, as well as the relationship between individual memory and historical memory. The novel’s obvious message about the danger of remembering past trauma may obscure the complex questions it asks about ageing, memory, love and loss.

Roberta Maierhofer, University of Graz, Austria

### **Playing with Possibilities: Ursula Le Guin and Speculations on the Human Condition**

When Ursula Le Guin was announced as the recipient of the Medal for Distinguished Contribution to American Letters in 2014, the National Book Foundation in America based this decision on the fact that for “more than 40 years, Le Guin has defied conventions of narrative, language, character, and genre, as well as transcended the boundaries between fantasy and realism, to forge new paths for literary fiction.” When announcing its choice, the organization emphasized the power of science and fiction “to challenge readers to consider profound philosophical and existential questions

about gender, race, the environment, and society.” In her essay “The Space Crone” (1976), Ursula Le Guin suggests an old woman as “an exemplary person” to explain to friendly aliens from the fourth planet of Altair the human condition as a constant form of transformation in order for them to understand “the nature of the race.” In my paper, I will pay tribute to Ursula Le Guin concerning the way she uses speculative and science fiction to explore existential challenges and “the incredible realities of our existence” in terms of gender and age. Imagining different worlds allows us – in reference to Le Guin’s definition of selfhood – to understand the matrix of time and experience and our own impermanence.

Aleksandra Pogonska, University of Warsaw, Poland

### **Ageing as the 21st century anxiety. Dystopian solutions in the contemporary Italian literature**

Rapid population ageing triggered by a low fertility rate and a rise in life expectancy is being experienced worldwide. The impact of aging on the economic sustainability concerns the progressive reduction of the workforce, high incidence of pension spending in the overall resources allocated to welfare, recent reform of the pension system, and the growing issue of “non-self-sufficiency” in the elderly. It has become particularly important to gain an in-depth understanding of the phenomenon and prevailing attitudes towards senile representants of our contemporary societies. Gli scaduti (2015), a dystopian novel written by Lidia Ravera, reflects fears and anxieties experienced by the members of Italian society, struggling with the largest proportion of elderly citizens in Europe. The author of the book outlines the horrifying vision of the nearest future, abundant in disturbingly realistic images – typically for the “speculative fiction”. The profound analysis of the text, which is the main case of our study, is preceded by short presentation of historical articulations of the problem (among others Elogio della vecchiaia by Paolo Mantegazza, Una proposta risolutiva by Luce D’Eramo, The Exam by Richard Matheson), not only to reflect the origins of the novel and the circumstances of its creation, but also to explain why the writer instead of realistic convention opted for dystopia.

Evrım Dogan Adanur, Atılım University, Turkey

### **Longevity as History in Jeanette Winterson’s *The Stone Gods***

Jeanette Winterson’s *The Stone Gods* is a dystopian science-fiction novel bringing together humanity’s past and future. The first part, “Planet Blue” takes place on Orbus where women’s bodies are genetically intervened to stop aging. Ironically, whereas human beings are seemingly getting younger, their planet is getting older with a projected lifespan of fifty years. The attempt to fast forward evolution, to “age” another planet going through the Mesozoic age, backfires and the planet is led to an apocalyptic ice-age. The second part takes place in the eighteenth century as the environment is devastated for the sake of the “stone gods” projecting the advent of capitalism. The futuristic chapters of the play question the future relationship between materialism and the human.

Fredric Jameson argues that the topic of longevity in science-fiction is a comment on History. Science-fiction genre enables Winterson to dwell on the metaphorical meanings of ageing in its relation to the environment and individual with a historical perspective. The assertion that “History is not a suicide note – it is a record of our survival” is undermined as both the past and future settings relate to destruction. Human intervention against the natural flow, both in relation to the body and environment, paradoxically ends up in further deterioration. This paper attempts to relate Winterson’s politics on ageing in with history.

### **Panel Two: Ageing and the posthuman**

Adriana Kiczowski, Universidad Nacional de Educación a Distancia, UNED, Spain

### **Fact, Fiction and Ageing in a Robotic Assisted Society. A gender perspective**

Literature, cinema, TV and social media, increasingly shows much of the aspects related to the debate of robotics, reflecting ethical approaches, political, economic and ideological interests that are at the stake in the attempt to create “human” life. Today, the boundaries between the hypothetical and the real seem to fade away. The technology industry is betting on the development of robots to provide a solution to the demand that will suppose in the future the care of the elderly. A new narrative of elderly care is being built both in fiction as in our techno-societies that incorporates the use of robots in areas awarded to women reproducing the stereotypes attributed historically to them. I propose to analyze representations of robots designed for elderly care, from Science Fiction as is the case of *Human* (2015) as well as “real” robots and their representation in the media. My objective is to evidence gender bias in robotics aims to avoid reproducing a scheme in which women continue to be perpetuated in their role as caretakers in the path to ensure that robotics assumes a gender perspective capable of modifying the status quo.

Eszter Ureczky, University of Debrecen, Hungary

### **Heaven Is a Place on Earth: The Biopolitics of Old Age and Digital Cloning in the “San Junipero” Episode of *Black Mirror***

Several recent films have problematized the socio-medical aspects of the Western culture of healthism. Pieces as *Youth* (Paolo Sorrentino, 2015), *A Cure for Wellness* (Gore Verbinski, 2016) or *I, Daniel Blake* (Ken Loach, 2016) address what several theoreticians have identified as the 21st century “crisis of care”. The citizens of first world countries now live (and die) in a medicalized and normalized somatocracy, where old age and disability increasingly qualify as a kind of delinquency. *Black Mirror* (2011-) as a dystopic television series also features the crises of ageing and death by projecting the dark side of technological advancement into the near future. The episode “San Junipero” (2016) links the dilemmas of ageing and euthanasia with those of digital cloning, combining its critique of present-day biopolitical practices concerning old age with LGBTQIA love by depicting two terminally ill women who meet in the virtual reality of a utopistic seaside resort. The presentation examines “San Junipero” as a representation of the contemporary crisis of care, relying on Giorgio Agamben’s thanatopolitics, Norbert Elias’ *The Loneliness of the Dying* and the notion of precarity articulated by Judith Butler as the prime existential condition of today’s Western societies.

Pelin Kumbet, Kocaeli University, Turkey

### **Posthuman Cloned Bodies in Kazuo Ishiguro’s *Never Let Me Go***

Implications of genetic engineering, continual breakthroughs in the fields of biotechnology and biomedicine, modifications to our inherited genetics, plastic surgeries, and other forms of bodily alterations have contributed to the development of a new model of human beings with unprecedented physical, intellectual, and psychological abilities and augmentations. These advancements particularly transform the familiar notions of the body, augmenting or reconfiguring it through the interface of cybernetics, experimentation in prosthetics, organ transplantation or implanted technologies, complicating the naturalness of the body and prolonging lives. In *Never Let Me Go* (2005), Kazuo Ishiguro portrays such a posthuman/transhuman

environment where the growing impact of biotechnology has provided an alternative possibility for the “normal” humans to extend their life expectancy, plummet their aging process by replacing their damaged organs through organ harvesting from manufactured human clones. These clones, being in less-than-human status, are bred and raised solely to become prosthetic supplements to replace the lacking parts or deficient organs of these “normals,” constituting transgressive posthuman assemblages. Thus, this paper problematizes the notion of conventional “ageing” process through their posthuman embodiment while prompting questions regarding what is human and natural. These posthuman figures offer a perfect and poignant example of boundaries between bodies are skewed.

### Panel Three: Ageing and mortality

Hanh Bui, Brandeis University, Waltham/Boston, US

#### **The Future Is Young Again: Age and De-Aging in the *Blade Runner* Franchise**

Dennis Villeneuve’s *Blade Runner 2049* has been heralded as a “breathtaking return” of Ridley Scott’s 1982 *Blade Runner*. Indeed, the sequel develops many of the themes, characters, and landscapes that audiences were introduced to in the original film. But arguably the most spectacular “return” is Sean Young’s reprise of her character Rachael, who has not aged at all in the 35 years since the first film’s release. The press has enthusiastically described Young’s CGI cameo as a “de-aged version” of the actor. It is not the first time that studios have turned to “de-aging” technologies. In *Rogue One* the then 60-year-old Carrie Fisher, now deceased, was digitally altered so she could play a version of Princess Leia even younger than the one in the original *Star Wars*. The makers of *Rogue One* also used CGI to resurrect actor Peter Cushing, who was already dead. Moreover, actors today are having their bodies digitally scanned to “future-proof” their images – and earnings. These remarkable technologies raise a myriad of ethical, legal, aesthetic, and financial issues, not only for movie professionals but audiences around the globe. Hence this paper examines aging and de-aging as critical sites for interpreting the *Blade Runner* franchise.

Sotirios Bampatzimopoulos, Ankara University, Turkey

#### **Vampire Mythology and the Unbearable Burden of Immortality**

The knowledge of death is the unbearable burden of human experience. Religions, spiritualism and numerous ideologies attempt to offer an alternative suggesting that life does not end with death, but instead transforms into something inconceivable. The alluring vampire mythology offers something entirely different and more earthly; the fantasy of an eternal life on Earth. Vampires, therefore, incarnate the absolute solution of a body that remains forever young and defies the natural law of decay. Vampires in literature and cinema tend to be powerful and seductive both towards their victims and the audience alike. However, although it might seem that vampires are the unattainable dream of those who wish to avoid the inevitable conclusion, in reality they express something quite different. The suffering that derives from their immortality and its portrayal as an unwanted curse function as a comforting reminder that death is the fundamental element that provides life with a certain hope of meaning and purpose. This paper aims to examine a variety of vampire movies in order to discuss how the concept of immortality in vampire mythology soothes the audience’s fear of death and encourages the belief that death is a source of meaning.

Teresa Botelho, Nova University, Lisbon

#### **“The last time I died...”: Dreaming of Immortality and Body Plans in Post-Singularity Science Fiction**

If it is evident that anxiety over old age and mortality are a constant and cross-cultural reaction to the finitude of life and evanescence of youth, the status of the body and its inevitable destiny are not always necessarily intertwined in fictions of transcendence. Imagining immortality without an escape from physical degeneration can create nightmarish scenarios as *Gulliver’s Travels*’s description of the unhappy immortal Struldbruggs attests. This “projective disgust” towards the decaying body, which philosopher Martha Nussbaum describes as a consequence of the knowledge that old age is the only out-group to which every member of the in-group of the young will inevitably move (2017), may explain why most fictions of immortality incorporate also the triumphant regeneration of the body. But while in the nineteenth century these fantasies focused on the social and psychological disorientations and disruptions of the defeat of death and of aging, late twenty and twenty-first century science fiction used the tropes of immortality and the rejuvenated body to serve either dystopian visions related with problematics of distribution of power, or to signify the utopian techno-optimist promises of trans-humanism. This paper will discuss these approaches using three science fiction novels that position themselves in opposite sides of this spectrum – Bruce Sterling’s *Holy Fire* (1996) and the post-singularity novels *Accelerando*, by Charles Stross (2005) and *Down and out in the Magic Kingdom* (2003), by Cory Doctorow.

Tomasz Dobrogoszcz, Uniwersytet Łódzki, Poland

#### **Transhuman immortality in *Black Mirror***

The television series *Black Mirror* was first produced in 2011 for the British Channel 4 and then continued by Netflix. Although it is generally located within the genres of science-fiction and dystopia, its key focus is a satirical picture of the *present*, not future, Western globalised society. If *Black Mirror* introduces futuristic inventions, they are not distant from the contemporary technologies, and remain within human reach within years, not decades. Thus the series can be considered a filmic equivalent of speculative fiction. *Black Mirror* discusses a number of social and political topics, such as the growing influence of the media, or the crime/punishment relation.

The proposed paper centres on the ethical questions addressed by the series in its discussion of scientific advances which relate to the development of the human race. In my analysis, I attempt to scrutinise the manner in which *Black Mirror* approaches the issues of technological transubstantiation and transhumanism. As the series shows, enhancing the physical human body and prolonging life by means of (bio)technologies and digitalisation of the mind leads to our gradual transformation into the human machine; reaching digital immortality might precipitate the loss of our human essence.

S50 – Seminar cancelled



## S51 English Printed Books, Manuscripts and Material Studies

Convenors:

Room 409 (1) Sat 10:30–12:30, (2) Sat 15:00–17:00

Carlo Bajetta, University Valle d'Aosta, Italy  
Guillaume Coatelen, University of Cergy-Pontoise, France  
Ileana Sasu, University of Poitiers, France

This seminar's focus is on the physicality of English printed books and manuscripts, whether they be strictly literary or not. We are particularly interested in how particular editions and manuscripts shape the text's interpretation and reading practices. Research topics include, and are not restricted to, finding rare editions and manuscripts, archival work, book and manuscript collections, printing practices and scribal work, paleography, manuscripts as books, the coexistence of manuscripts and printed books, editing printed books and manuscripts, electronic versus printed editions, editing and digital humanities. Bibliographical and manuscript studies have been on the cutting edge of literary theory and papers on authorship, the constitution of the text or hermeneutics are welcome.

Teresa Grant, University of Warwick, United Kingdom

### **Editing James Shirley: the case of *The Constant Maid***

The paper will explore the chronology and circumstances surrounding the writing of James Shirley's *The Constant Maid*. Dating has been clouded by limited evidence of early performance and by the two texts of the play, 1640's *The Constant Maid* and 1661's *Love Will Find Out A Way*. It has sometimes been associated with Shirley's time in Ireland (1636-40) but other scholars date it much earlier, A. P. Reimer arguing for 1630. However, this argument rests on accepting that the 1661 edition (Q2) is based on a lost manuscript Ur-text which has been largely discredited. As Esche has argued, there are probably only three, rather than four, quartos of the play, entered in the Stationers' Register April 28th 1640. Q1, *The Constant Maid* (1640); Q2, *Love Will Find Out The Way* (1661); and Q3, *The Constant Maid: or, Love Will Find Out the Way* (1667). Q2 makes substantial alterations to Q1, though it is clearly the same play; Q3 differs very little from Q2. This modernised edition will be conflated, signalling clearly where the Q2 additions are, and attempting to understand why the changes were made and what their dramaturgical effect might be. This is one of the handful of Shirley's plays which will be published in the *Works* as a conflated text and the paper will attempt to draw some conclusions about conflation theory and practice.

Leonor Martinez Serrano, University of Córdoba, Spain

### **The Geometry of the Soul and the Solid Form of Language: Books as Art Objects in Robert Bringhurst's Poetry**

Canadian poet and typographer Robert Bringhurst is the author of several limited-edition books, *livres d'artiste* and essays on books as art objects and well-wrought artifacts. Since 1986, the acclaimed author of *The Elements of Typographic Style* has been writing poems for multiple voices and coping with the challenge of how to print polyphonic poems to the highest standards of aesthetic achievement. In his poetry, polyphony comes ultimately from two seemingly unrelated sources: the singing of birds and frogs in nature, and the world of human-made polyphonic music, which taught him invaluable lessons. However, literary polyphony posits a huge challenge to the poet who is sensitive to the pure physicality of the printed book. For over 30 years now, Bringhurst has been looking for the right typographical realization for his polyphonic poems, ranging from *The Blue Roofs of Japan* (1986) through *Conversations with a Toad* (1987) and *New World Suite No. 3* (2005) to *Ursa Major* (2009). This paper dwells on the evolution of Bringhurst's poems as increasingly complex art objects and typographical artifacts of lasting beauty and elegance that seek to capture the polyphony inherent in the coexistence of both human and nonhuman species in the world at large.

Emmanuel Stelzer, University Valle d'Aosta, Italy

### **Towards a Critical Edition of William Sampson's *Love's Metamorphosis*: Questions of Authorial Intent and Intended Readership**

William Sampson's Ovidian epyllion *Love's Metamorphosis, Or: Apollo and Daphne* has remained in manuscript (BL, Harleian MS. 6947 No. 41, ff. 318–336) and has received virtually no scholarly attention. It is a wilful archaism which uses Shakespeare's *Venus and Adonis* as a hypotext, combining the myth of Apollo and Daphne as related by Ovid with borrowings from *Venus and Anchises* by Phineas Fletcher (who shared with Sampson the patronage of the Willoughbys of Risley Hall), and a traditional ballad, *Daphne*. The poem was dedicated to Margaret Cavendish, perhaps in view of her return from the exile on the Continent in 1651. This paper aims to investigate questions including: whether the text reached Cavendish, why Sampson chose this genre, whether it was geared towards a female and/or provincial readership in the context of the Civil War and Interregnum, and why it was not published. Special attention will be paid to the materiality of the text as part of a miscellany.

Anna Swärdh, University of Karlstad, Sweden

### **Sister, friend, daughter, wife: Rhetorical positioning in the 1563 English correspondence between Cecilia Vasa and Elizabeth I**

This paper explores the letters sent in 1563 between the Swedish princess Cecilia Vasa and Elizabeth I of England, with special focus on how terms of relation and friendship are employed on the one hand to define the relationship between the two women, and on the other to make a meeting between them take place. The two letters from Cecilia are in English and seemingly written by the same hand. The extant draft of Elizabeth's reply too is in English. In the exchange, the women use the familial terms of cousin and sister, but they also describe their hypothetical meeting as one between daughter and mother, and between friends. Further, Cecilia uses the threat of an unwanted marriage to explain her wish to come to Elizabeth. Her expressed desire to remain unmarried echoes similar statements made by Elizabeth during the early years of her reign, but other contemporary documents give different pictures of Cecilia's relation to Elizabeth, and of her attitude to suitors and marriage. The paper will discuss possible reasons for such differences by analysing the documents as well as relating them to their context of production, including the possible benefits of an English-speaking scribe.

Evelien Hauwaerts, Brugge Library, Belgium



## **Glorious bastards: Groundwork for a comprehensive study of Colard Mansion's Burgundian incunables and manuscripts**

In spring 2018, the Public Library and the Museums of Bruges organised an interdisciplinary figure and oeuvre of Colard Mansion, a printer, translator, scribe and manuscript entrepreneur exhibition on Colard Mansion (*fl.* 1457-1484) and the dawn of printing in Bruges. The in medieval Bruges, provide a versatile and vast research corpus. His networks are embedded in a well-studied and documented social and professional context of book and art production in Flanders. Last but not least, the size (including over 100 copies of 26 editions) and diversity (incunables, manuscripts and archives) of Mansion's output provide a representative corpus for interdisciplinary research.

During the preparation of the exhibition, it became clear that there is a wealth of material available in the oeuvre of Mansion, but that his output and its impact have only been studied fragmentarily. We believe Mansion would make an ideal topic for an all-encompassing analytical and social bibliographical research project, which may lead to new insights into technical, editorial and commercial strategies applied (un)successfully in an era of experiment and transition.

In my presentation, I intend to outline the topic and the state of research, and to present various new approaches to investigate Mansion's oeuvre, supported by specific cases and including digital tools. I also intend to survey the various public outreach projects which accompany (and outlive) the exhibition.

Jesus Romero-Barranco, University of Málaga, Spain

### **Punctuation Practice in Early Modern English: The Case of MS Hunter 135**

Punctuation has traditionally been disregarded in the approaches to Middle English and early Modern English palaeography as it was considered to be meaningless and haphazard. Even though there existed different punctuation symbols in the Middle Ages (*punctus* or *paragraphus*, among others), scribes were eventually using them at their taste. This inventory fully developed by the end of the 16th century, and in the course of the early Modern English period scribes employed the punctuation symbols that we use today, albeit with noticeable differences.

The present study analyzes the punctuation system found in two early Modern English medical treatises housed in Glasgow, Glasgow University Library, MS Hunter 135: a surgical treatise and a recipe collection. These two treatises conform as the ideal input for this study as they represent two text types of medical writing and, consequently, they allow for the comparison in terms of punctuation uses and functions. This paper is conceived with a twofold objective: a) to offer a description of the different uses and functions of punctuation symbols; and b) to analyze the use of punctuation marks in the surgical treatise and the recipe collection.

Dietmar Böhnke, Leipzig University, Germany:

### **The Tauchnitz Edition and Mass-Market 'Paperback' Publishing in the Nineteenth Century**

In 1841, Bernhard Tauchnitz started one of the most successful publishing ventures of the nineteenth century when he initiated his Collection of British Authors (aka Tauchnitz Edition) in Leipzig, Germany. For almost a century, this series published 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. What is more, the Tauchnitz volumes were often published simultaneously with the English and American originals, and in some cases even preceded the publication in book form in their countries of origin. Today, the volumes of the Tauchnitz Edition have become collectors' items and the publisher itself the centre of a small but growing research interest. In this paper, I will briefly sketch the history of the Tauchnitz Edition, and then focus on some of the interesting aspects for bibliographical and literary scholars. I hope that I can thus shed some light on the early history of mass-market paperback publishing and reflect on the legacy of this particular publisher and his famous series of English printed books.

## **S52 Literature/Film in/and Exile**

Convenors:

Room N21 (1) Sat 17:30–19:30, (2) Sun 10:30–12:30

Wolfgang Görtschacher, University of Salzburg, Austria

David Malcolm, University of Gdansk, Poland

The OED derives the definition of *exile* from its etymon in classical Latin *exilium* (also *exsilium*) which denotes "fact or condition of banishment, in post-classical Latin also waste, ruin, destruction". The original conception was concerned with punishment for independent political and/or intellectual activity. The German term *Exilliteratur* defines a category of works written by dissident writers, many of them of Jewish origin, who fled from Nazi Germany and Austria, emigrating to the United States and Great Britain. In the British post-colonial context the arrival of *SS Empire Windrush*, in Tilbury in June 1948, with hundreds of young people from the Caribbean marks the beginning of modern mass-migration to the United Kingdom, bringing with it writers and artists who see themselves as to some measure in exile. Over the past three decades we have witnessed major intercultural exchanges in many European countries with the influx of many writers and artists from EU and non-EU countries. These are only three examples of situations of exile that have produced substantial artistic work. "...this is the age [...] of mixtures, of an 'unprecedented overlay of traditions'," wrote Caddel and Quartermain in 1999. European film makers in Britain and Hollywood. West Indian and Indian writers in the UK. Maghrebi writers in France. Turkish writers in Germany. Polish writers in the UK. Ovid on the Black Sea. W.H. Auden in New York. Richard Wright in Paris. The reasons for exile are many. It has a long history. It has, despite its difficulties, produced very great work. This seminar welcomes papers that discuss the relationship between exile and literature / film.

Peter Leese, University of Copenhagen, Denmark

### **Investigating Migrant Cityscapes: London and Los Angeles c. 1960**

Migrants fabricate their place in the city and their use of the city's landscape; observers re-construct and re-interpret these social and physical maps for their own purposes. Both migrants and their observers undergo a process that Marshall Sahlins calls "a more or less self-conscious fabrication of culture in response to imperious outside 'pressures'". This paper considers two films as records of contemporary ethnographic investigation into

the communities and neighbourhoods made by Native Americans in the Bunker Hill, Los Angeles, and by African-Caribbeans in Notting Hill, London. *The Exiles* (dir. Kent Mackenzie, 1961) and *Sapphire* (dir. Basil Dearden, 1959) depict rural migrants traversing the early post-war metropolis, construct urban migrant landscapes as well as reflect on the creation of the migrants' place and non-place in the city. Identifying to varying degrees with their subjects, the films employ social actors to authenticate both the presence of the migrant community and the documentary effect. Moreover these two films promote political awareness, yet at the same time manipulate the migrants' cityscape in order to meet as well as to shape supposed audience expectations. As historical documents, *The Exiles* and *Sapphire* remake urban migrant belonging and exclusion, the procedures of looking and interpretation which produce these states, and the struggle for control over the migrant image.

Ralph Poole, University of Salzburg, Austria

#### **“Living in Exile in My Own Country“: Hypermasculinity and Sexual Violence in *Children of God***

The title quote is taken from Helen Klonaris, a Greek-Bahamian lesbian woman living between the Bay Area of California and Nassau, Bahamas, who on the occasion of the Bahamian nation's 31st celebration of independence writes about demonstrations *against* LGBT persons. She bemoans living "in a country that doesn't think I should exist. [...] I am angry because I live in exile in this, my own country." Speaking up especially against the discrimination by the local churches, who deem queer people unworthy amidst their flock, Klonaris makes a strong plea for inclusion and tolerance. I want to take her feeling of "living in exile in my own country" to discuss the 2009 film *Children of God* by Bahamian filmmaker Kareem Mortimer. It is one of the first and still one of the very few Caribbean films to deal explicitly with homophobia in the region. The film contrasts two relationships: the interracial gay romance between Johnny and Romeo and the troubled marriage between Ralph, a conservative but closeted preacher, and his wife Lena, an outspoken anti-gay campaigner. All four characters are variously trying to escape the confinements of their respective backgrounds defined by shame, secrets, hypocrisy, and above all gender expectations. Especially Johnny, an aspiring white artist, is shown to be a stranger in his own country. While the plot culminates in sexualized violence – a lethal hate crime against Johnny – the film at the same time precariously demonstrates that all people should be regarded as "children of God", regardless of race and sexuality.

Elisabeth Schober, University of Salzburg, Austria

#### **“Rob a Man of Everything and That Man Will No Longer Be in Your Power“: Exiled Identities and the Power of Texts in *Cloud Atlas* (2012; Wachowski, Tykwer)**

In its six narrative strands, spread across four centuries and across the entire world, David Mitchell's novel *Cloud Atlas* (2004) presents identities in peril, people who have to hide or flee for political reasons: a tortured slave escapes as a stowaway, a homosexual composer hides because he tried to kill the man who intended to steal his masterpiece, a journalist is on the run from a hitman, an editor escapes from imprisonment in an old people's home, a cloned fabricant fights with rebellious forces against oppression, and finally humanity itself has to flee the earth because it is no longer habitable. The film adaptation of the novel, which was released in 2012 and directed by Lana and Andy Wachowsky and Tom Tykwer, highlights the topic 'exile and literature' on a metalevel through the strategic placement of props: each of the narrative strands ends almost simultaneously with a text being presented as an instrument of power that enables the characters to gain personal freedom and fight oppression for reasons of race, sexuality, class, and age. This paper intends to show that the film presents texts as a legacy emerging from exile that can in turn operate across time and space. This idea is explicitly reinforced in one of its main themes, "everything is connected", since each narrative thread is linked to the next through the reappearance of the text in the following episode.

Violetta Trofimova, St. Petersburg, Russia

#### **Exile in Life and Works of the Late Seventeenth-Century French Writer Anne de la Roche-Guilhem**

The stories of the French Huguenots taking refuge in England after the revocation of the Edict of Nantes in 1685 are good examples of what exile was for late seventeenth-century people. Among those Huguenots was a woman writer Anne de la Roche-Guilhem (or Guihen). Born in 1644 in Quevilly not far from Rouen, she belonged to Huguenot nobility, and her relatives included a well-known poet Saint-Amant and a memoirist Tallemant des Reaux. Her first novel *Almanzaide* was published in Paris in 1674. It was translated into English four years later. She was in London in 1677, when her musical play *Rare-en-tout* was staged in the Royal Theatre in Whitehall on 29 May 1677 for birthday celebration of King Charles II. After the revocation of the Edict of Nantes Anne de la Roche-Guilhem and her sisters lived in England as refugees and received financial aid there. This paper is going to analyze three aspects of exile in the case of Anne de la Roche-Guilhem: her life in exile in England, the motifs of exile in her writings (*Rare-en-tout*, *Le Journal Amoureux d'Espagne*, *Nouvelles historiques* etc.), and her escape, or voluntary exile to the imagined countries she described in her novels and novellas.

Anna Kurasova, University of Salamanca, Spain

#### **Anna Akhmatova and Thomas Stearns Eliot**

Exile is usually understood in relation to a forced change of residence, yet there are more angles to it. Modernist poets, Anna Akhmatova and Thomas Stearns Eliot were one of the most emblematic authors of the last century. Despite their success, neither of them could place themselves in the world that surrounded them. Eliot admitted that he never felt like an American while in the States, neither did he fully become English living in England. Akhmatova found herself deeply belonging to Russia; yet, Russia she was living in after the October Revolution in 1917 was very different to one where she grew up. The poets living in countries they had deliberately chosen did not feel at peace there. A possible answer to this shared sensation of disturbance is that both of them were too different from their contemporaries. The poets were concerned with the concept of time and believed that it was impossible to separate past from present and future, as time is one. For people of the century of technological revolutions, their views seemed orthodox and even old-fashioned. Nonetheless, the authors' beliefs appeared to be prophetic. Like ancient oracles, Akhmatova and Eliot, exiles in their countries and times, reveal in their texts what has been forgotten but has to be remembered by our century lost in the search of belonging.

David Malcolm, University of Gdańsk, Poland

#### **Polish Flowers: Julian Tuwim's Poetry of Exile**

After Julian Tuwim's death in 1953, Jan Lechoń – in exile in New York – wrote of his friend – who had died in communist Poland: “Snujesz oto się nocą, nieszczęsny Cagliostro, / Pustymi ulicami nie Twojej Warszawy” (So here you spin your thoughts by night, luckless Cagliostro, / On the empty streets of a Warsaw never yours). Misplacement, controversy, harassment, exile, marginalization, obloquy, and extraordinary artistic achievement marked the experience of many of the major poets of Polish literature in the first half of the twentieth century – Zuzanna Ginczanka, Kazimierz Wierzyński, Lechoń, Władysław Broniewski, Adam Ważyk, and others. Entangled in the vicious ethnic and political vicissitudes of Central Europe, they remain controversial, debatable, unignorable, and unassimilable.

This paper considers Tuwim's work in relation to a three-fold misplacement: as a Jewish and avant-garde poet in inter-war Poland; as an exile in the Americas during the Second World War; and as a writer whose return to a Poland under Soviet suzerainty was personally and professionally complex. For Tuwim, language, the Polish language, was a homeland, a point of relative welcoming and stability in a disturbed and vicious world. This paper will present some aspects of his extraordinary literary achievement, often in different forms of exile, through a discussion of particular short texts or sections of longer ones.

Alan Riach, University of Glasgow, United Kingdom

### **Reading Proust on Coopers Beach**

What are the priorities of exile? A longing for a home that lives only in imagination? A reconfiguration of conditions that make life possible wherever you are? Political redress? Moral justice? A sense of time across the generations, the question of reporting your experience – to whom? This paper addresses such questions with reference to Proust, read to conclusion on a New Zealand beach in summer, December, 2017, to Scotland in its post-2014, post-2016, strange anticipation, and to the rising tide of US and British bad pride in residence. Reference to and readings from Scottish, American and New Zealand poets will be made. Conclusions will be drawn.

Wolfgang Görtschacher, University of Salzburg, Austria

### **The Pleasures of Exile – Lewis Nkosi**

For Lewis Nkosi (1936-2010), a life in exile outside of South Africa meant that he could get in touch with writers, critics, and people from all over the world, who, ultimately, would turn into his new home. In his essay “The Wandering Subject: Exile as ‘Fetish’”, Nkosi expresses his admiration for the state of exile: “[i]n the rhetoric of exile discourse more is known about its traumas than about its pleasures, more about its physical anguish than its precarious rewards”. Moreover, he claims to never have felt the “illness [...] of what is called homesickness”; still, he always maintained and held onto his connection to his original home and defined his “commitment to South Africa [as] more intellectual and political than a visceral attachment to that particular womb”. His profession as writer and editor for several African journals and magazines while living in the United States and Europe reinforced the bond with his country of origin: “What exile equips you with is that extra sense of the importance or value of your native place”. This paper addresses the various ways Nkosi explored, critiqued, and came to terms with the state of exile.

Ji-Ching Hsiung, Chung, Jen Catholic Junior College, Taiwan

### **Dwelling in V. S. Naipaul's *The Mimic Men*: A Levinasian Reading**

As Levinas observes, in dwelling one ruminates on oneself, one's possibilities and the situation before responding to what lies outside of the self. He contends that dwelling is made possible by the presence of the feminine. With a home comes the possibility of possessing things. Representation is a special kind of possession in that the inhabitant who represents the world to himself can share his product with other people. In V. S. Naipaul's *The Mimic Men*, Ralph Singh, the first-person narrator, lodges at a charming boarding house in a suburb of London. Despite its constriction, the present residence is a secure, fecund haven for Singh; the initially torpid refugee-immigrant starts composing his memoirs with a view to imposing order on a topsy-turvy existence. He assumes the writing will only be “the labour of three or four weeks” (292), but it lasts for at least fourteen months. The feminine is the linchpin of Singh's life story, which begins with his university days in London. Although his sojourn and memories aggravate his sense of alienation, Singh's representation objectifies things that happened in the past, bespeaks his freedom with respect to all exteriority, and draws to a close with an air of expectancy.

## **S53 (Neo)-Victorian Vulnerability: Resistance and Resilience**

Convenors:

Room S116 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30

Maria Isabel Romero Ruiz, University of Málaga, Spain

Simonetta Falchi, University of Sassari, Italy

This seminar will investigate the centrality of vulnerability and of mechanisms of resistance and resilience in (neo)-Victorian literature and culture. Considering vulnerability not as a limit but as a potentially enabling condition, the seminar wishes to address the exploration of individual and collective responses to traumas and marginalisation. Also literary and cultural representations of historical, as well as racial, medical, and neo-liberal violence will become essential to investigate the ways in which the human condition is prey to precarity. Similarly, we also wish to tackle the complexity of the processes of regeneration and healing, opening the debate on issues of subversion and resilience of marginalized (neo)-Victorian identities.

Elsa Adán Hernández, University of Zaragoza, Spain

### **Social Invisibility and Resilience: The Function of the Lady-maid's attic in Sarah Waters's *Affinity***

Sarah Waters is a contemporary British writer that endorses the assertion that vulnerability is not a limit but an enabling condition. Through her Neo-Victorian novels, she brings to the fore the hidden stories of marginal women, who due to their social status and/or their sexual orientation are regarded as queer beings excluded from the accepted heteropatriarchal world. As Claire O'Callaghan states, echoing Sandra Gilbert and Susan Gubar, “the lesbians [are imprisoned] in the attic” (2014). The label of “outcasts” pushes them to a dark space. However, they transform this liminal space into a place of safety where they are not seen and judged and from where they can gather strength to rebel and express their true identity. The paper aims to demonstrate that this idea, which is central to Waters' novels in general, finds its best expression in her second bestseller, *Affinity* (1999), where Ruth Vigers is literally displaced to the attic. This lesbian lady's maid who seems the epitome of social invisibility and powerlessness,

ends up being the master puppeteer of a perfectly orchestrated plan, carried out from the shadows, to free herself and her girlfriend Selina Dawes from the chains of the strict Victorian moral code.

Dianne Hradsky, University of Missouri, USA

### **The (Extra)ordinary Gentlewoman: Tracing the Verbal-Visual Transformation of the “New Woman” in (Neo)-Victorian Texts**

With the rise of the neo-Victorian movement, the “New Woman” of the nineteenth century needs to be re-contextualized as a historical ideal taken out of place and time. Mina Murray has had several afterlives; few characters more clearly demonstrate the need to resituate the character originally penned by Bram Stoker in *Dracula*. Through an intertextual discourse analysis of Mina’s adventures in Alan Moore’s *The League of Extraordinary Gentlemen*, this paper will explore how the “New Woman” ideal undergoes (dis)placement and how that reveals the social, and particularly, masculine responses to the concept of an independent woman. In both *Dracula* and *The League of Extraordinary Gentlemen*, Mina’s contributions are continually denigrated or ignored, and not without irony does Moore exclude Mina from his title. In these moments of conflict when men express their wish to contain or change Mina, she uses resilience as a tool to assert her autonomy and pursue her own agenda. Despite the repeated efforts of male characters to weaken Mina’s authority as a protagonist and to diminish her voice, Mina overcomes the “New Woman” stigma and demonstrates how she is no less (extra)ordinary than her gentlemen counterparts.

Jungmin Yoo, Sogang University, South Korea

### **Female Resistance and Resilience in *Dracula*: Mina Harker’s (Re)-Establishment of Agency amid Masculinized Modernity**

Focusing on Bram Stoker’s *Dracula* (1897), I explore the resistance and resilience of the female protagonist Mina Harker who struggles to establish agency against Victorian patriarchal society. Previous criticism has emphasized Mina’s subversion of patriarchy primarily in the realms of sexuality, domesticity, or intellectuality. However, in delineating her potentials as a “New Woman,” an ideal that is essentially derivative of emerging modernity, not many critics have yet understood Mina’s agency specifically in relation to *modernity* itself. Utilizing the theoretical perspectives of Rita Felski and Wendy Parkins, I newly interpret Mina’s transgressive agency as deriving from her active participation in modernity itself – a masculinized realm often defined through the marginalization of “primitive” and “prehistoric” women. I firstly explore how Mina effectively associates with the products and logic of modernity despite its gendered exclusiveness. I further explore the complex tug-of-war between Mina and the Crew of Light, where the latter continuously repress the former’s struggle to establish modern female agency. Despite such repression, I conclude that Mina ultimately defends her central position within modernity, thereby triggering the redefinition of masculinized modernity in the end. Tracing such process, I read *Dracula* through the female resistance and resilience that survives within masculinized modernity against every oppressive counter-effort.

María Elena Jaime de Pablos, University of Almería, Spain

### **Bodies in Transit: Women and Vulnerability in *Star of the Sea* by Joseph O’Connor**

In the historical novel *Star of the Sea* (2002), the Irish writer Joseph O’Connor narrates the stories of people who, in 1847, embark themselves on the ship *Star of the Sea* (which sets sail for New York) in order not to face the severe socio-economic adversities stemming from the Great Famine in Ireland. This paper examines the author’s portrayal of 19th century Irish women on board, focusing on their experience of vulnerability. The aim of this analysis is to unveil the way these women, bodies in transit both literal and metaphorically, resist 19th century patriarchal categories of gender to achieve some degree of agency, self-realization and love. Particular attention is drawn to the book’s heroine, Mary Duane (a representation of the marginalized and commodified neo-Victorian femininity), whose response to Catholic, nationalist and patriarchal gender discrimination is examined in terms of corporeal and mental “vulnerability in resistance”. Julia Kristeva’s psychoanalytic approaches towards the abject and Judith Butler’s views on vulnerability and resistance are employed to analyse the topic.

Georgia Ntola, Aristotle University, Greece

### **“I assure you I did not fall – I was pushed”: Representations of Female Authorship and the Prostitute’s Trauma in Faber’s *The Crimson Petal and the White* and *The Apple: New Crimson Petal Stories***

The aim of this paper is to explore the concept of female authorship as a response to trauma in Michel Faber’s neo-Victorian novel *The Crimson Petal and the White*. The paper will focus on the character of Sugar, a young prostitute, and the erotic novel she meticulously pens, depicting her fantasy of revenge on her male assailants. As the story progresses, the girl’s traumatic experiences, resulting from prostitution, come into the light and add depth to her compelling character. Arguably, in the act of composing her novel, Sugar employs her creative energies and strives to gain the autonomy that she was denied during her prostituted life, thus refusing to remain broken and vulnerable by her experiences. Therefore, relying on Kohlke and Gutleben’s assertion that neo-Victorian fictions bear after-witness to inadequately represented historical trauma, this paper will showcase Sugar’s struggle with the under-represented trauma of prostitution. In this vein, it will examine the way in which subversive female writing is deployed by Faber as a coping mechanism that can potentially empower the heroine and grant her the liberation she longs for.

Simonetta Falchi, University of Sassari, Italy

### **Dickens’s *Little Dorrit*: Victorian Vulnerability, Resistance and Resilience**

Dickens’s *Little Dorrit* tackled themes of human relevance, such as the difficulties of understanding a “new” world, the frustration generated by the increasingly more intricate rules of the market, and the struggles to resist the violence of society against its most vulnerable members: the poor, the derelicts and especially women, at a time when gender roles were going through a phase of redefinition. Although the novel is set 30 years earlier, it was written between 1855/1857 so it was imbued by the contemporary discussion on gender norms and women’s rights. Little Dorrit, the heponymous heroine, is a 21 year old girl, born in a debtors’ prison, who tries to cope with the inner and outer prisons imposed on her and her family by society and by themselves.

In 2008 Andrew Davies re-fashioned this text, adapting the novel to a serial period drama by actualizing the moving forces of the novel to the changed attitudes towards these issues. I shall therefore focus my analysis on the case study of the young heroine, and explore the evolution of vulnerability, resistance and resilience in the 2008 BBC adaptation of Dickens’ *Little Dorrit*.

Maria Isabel Romero Ruiz, University of Málaga, Spain

### **Sheri Holman's *The Dress Lodger*: Neo-Victorian Vulnerability, Resistance and Resilience**

Violence against women has been an important issue for neo-Victorian studies. Historical fiction echoes traumas and abuses from the past that have their counterparts in our contemporary societies. Sheri Holman's *The Dress Lodger* is an example of a novel where the vulnerable protagonist, Gustine – a fifteen year old girl –, is the victim of a surgeon, Dr. Henry Chiver, and of her magical blue dress, which gives her power to entice men who feel her attraction. Her main purpose is to keep her fragile baby alive at a time when cholera in Sunderland was killing large numbers of people and anatomy was flourishing as an important medical field of research in the 1830s.

The aim of this paper is to demonstrate how neo-Victorian female characters can overcome situations of precarity and vulnerability through resistance and resilience in a world of poverty and marginalisation in the city East End. Judith Butler's notions about vulnerability and resistance and Sarah Bracke's ideas about resilience become relevant to claim for women's agency after trauma and abuse as well as recovery through adaptation and survival.

Donna Moore, University of Sterling, Scotland

### **Sources and Silences: Unlocking the Clues to Glasgow's Lock Hospital and Filling in the Gaps with Fiction**

How can the voices of marginalised, invisible and 'deviant' women from history be heard? My practice-based, creative writing PhD looks at the extent to which historical crime fiction can be used to reimagine and re-tell the stories of invisible women, reframing issues of violence against women, marginalisation and resistance. I am writing three interlinked novellas: the story of a rich woman committed to Stirling District Asylum (1870s); the narrative of her daughter who is sold into prostitution and murdered in Glasgow (1890s); and, finally, her daughter (the third generation) who becomes one of the first policewomen in Glasgow and investigates her mother's death (1910s). The central novella focuses on Glasgow's Lock Hospital – one of the city's best-kept secrets: part-hospital, part-prison for "dangerous women" suffering from venereal disease, where the cure was often worse than the disease itself. Only women were admitted to the Lock, and it was more a means of social repression, with its clearly stated purpose: "Treatment – Knowledge – Reformation" written over the door. I will talk about the Lock Hospital, what we know from the very few records which exist, and how I am using fiction to fill the gaps to give a voice to the voiceless.

### **S54 Urban and Rural Landscape in Modern India between Rupture and Continuity**

Convenors:

Room N42 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30

Elisabetta Marino, University of Rome "Tor Vergata", Italy

Daniela Rogobete, University of Craiova, Romania

This seminar aims at analysing, from an interdisciplinary perspective, the manner in which the gradual yet significant changes in modern India's urban and rural spaces have been portrayed in literature and arts. The focus will be placed on the cultural remappings, the new spatial metaphors and the newly-engendered socio-political chronotopes, that have helped the redrawing of India's landscape and projected it against an ever more globalised and cosmopolitan social and political background.

We most kindly invite submissions based on, but not restricted to, literary evaluations, cinematographic representations, poetic depictions as well as symbolical transfigurations of urban and rural Indian spaces.

Luca Raimondi, King's College London, United Kingdom

### **Fictional Place-making and Urban Aspirations in Aravind Adiga's *Between the Assassinations***

The purpose of this paper is to examine Aravind Adiga's fictional town of Kittur as an imaginary place that articulates the spatial and socio-economic changes of small-town India in the 1980s. The fourteen stories, set in the fictional town of Kittur and interspersed by extracts from an imagined travel guide, take place during the seven years between the assassinations of Indira Gandhi and her son Rajiv, a period that would lead to the economic liberalisation of 1991. Taking Kittur's fictional reclassification from town to city in 1987 as the narrative event that is central to the chronotope of the stories, the proposed investigation will proceed along two lines. Firstly, I will interpret from a geocritical angle the fictional mapping of the town and the effect of its swift and vexed urban development on the representation of its outskirts and rural surroundings. Secondly, I will examine from an interdisciplinary angle the tensions and ambiguities that accompany this development and that are embedded in specific spatial motifs, which speak to the cultural ambitions, socio-political conservatism and globalised capital flows of a brash provincial world that is reminiscent of the one portrayed by Pankaj Mishra in his 1995's travelogue on small-town India.

Carlotta Beretta, University of Bologna, Italy

### **"Picasso Stopped at New Delhi": Calcutta and modernity in Amit Chaudhuri's memoir *Calcutta***

The urban experience of Calcutta plays a significant role in Amit Chaudhuri's aesthetics and poetics. The city is the setting of three of his novels, *A Strange and Sublime Address* (1991), *Freedom Song* (1998), and *A New World* (2000), and of the memoir *Calcutta: Two Years in the City* (2013). The latter deals with the author's return to the city after a lifetime spent in Bombay and abroad. However, Calcutta is far from a simple autobiographical record. It is a declaration of poetics, an essay on modernity and globalisation, and a reflection on Bengali cultural heritage at once. This paper aims to read Amit Chaudhuri's reflection on Calcutta in a twofold manner. First, as an attempt to come to terms with the loss of cultural centrality of the modernist Indian city with respect to the postmodern and globalised Bombay and Delhi. Second, as an examination of the immortal quality of modernity, which Calcutta still retains despite its decay. It is on this everlasting and yet decaying feature of modernity that Chaudhuri bases its poetics, which thus becomes inextricably linked to the city of Calcutta.

Nevin Faden Gürbüz, Istanbul Yeni Yüzyıl University, Turkey

### **Transnational Spaces: India and England in Stoppard's *Indian Ink***

This study aims to explore the representation of transnational spaces in Tom Stoppard's 1995 play *Indian Ink*. The play presents the approaches to art and colonial dynamics of Indian and European artist characters in two different times and places in the colonial and post-colonial period in

which political power circle has become important. Additionally, the play takes place in two different times, first in 1930s and then in 1980s when it has been considered as a transition period from modernity to postmodernity, and in two different places, in India and in England. Stoppard presents the identity values of the characters by means of spatio-temporal distinctions in both of the times and places. Therefore, it becomes quite significant to analyze such a play that concerns social, political and cultural norms of two different societies in two separated time and space. Stoppard, who himself also has experienced a successive migration period in the very beginning of his life, displays the influences of spatial events very intellectually. This paper will examine the concepts of space, place, dislocation and transnational spaces in Stoppard's play, *Indian Ink* (1995).

Elisabetta Marino, University of Rome "Tor Vergata", Italy

### **Exploring the Clash between Rural and Urban Values in Sohaila Abdulali's *The Madwoman of Jogare***

This essay will focus on *The Madwoman of Jogare*, a novel published in 1998 by Sohaila Abdulali, an Indian fiction writer as well as being a journalist, and a freelance editor, whose life is divided between hectic New York and her parents' orchard in Karjat (in Maharashtra). As this paper sets out to explore, mainly delving into the analysis of female characters (more closely connected with nature), the novel is centered on the clash between city and countryside, rural and urban values, while capturing the image of an ever-changing India, struggling to balance tradition and modernity.

Daniela Rogobete, University of Craiova, Romania

### **Landscape with the Fall of Human Ethics in Aravind Adiga's *Last Man in Tower***

With his by now emblematic humour and bitter poignancy, Aravind Adiga maps out in his 2011 *Last Man in Tower* a disturbing landscape in which new and old India overlap creating interesting spaces of economic neo-colonisation performed by prosperous corporations, of billion-dollar worth urban developmental programmes – that westernise space, relativise the sense of belonging and redefine cultural and (post-) national identities – and of huge expenses of landfill and slums, of humiliy and suffering. The aim of the paper is to analyse the metaphorical means by which Adiga describes the contemporary Indian urban landscape and the new human dynamics it inspires, through an impressive juxtaposition of various conflicting spaces of globalisation, commodification and resistance that vie with each other and overlap, and in the process, destroy moral values, ethical principles and finally, human lives.

Gilles Menegaldo, University of Poitiers, France

### **Between Documentary and Fiction: The Representation of Urban Space and Social Marginality in Mira Nair's *Salaam Bombay* (1988)**

Mira Nair's directed several documentaries before *Salaam Bombay*, her first fiction film, which is set in Bombay, in the district of Mumbai. The film shot on location focuses on the observation of a particular section of Indian marginal life in a big bustling, at times "jungle-like" city. As Mira Nair states: "I am interested in people living on the edge". She chooses as main protagonist a young boy, Krishna who has to learn how to survive, after having been abandoned by his mother, but the film also features actual street children to play their own part. The director interviewed 200 children and kept 24 for the film. Hence, a realistic documentary approach which conveys a strong sense of authenticity despite the fictional aspects and some melodramatic elements. This paper will focus on an examination of the various locations used (streets, shops, brothels, railway station, etc.) the part they play in the narration, also the way they are filmed with a documentary approach. It will then focus on the representation of the main characters, starting with Krishna, the tea boy and his friends, but also deal with some female characters, as the film raises feminist issues. Finally, this paper will also examine how the documentary blends with fiction, blurring the boundaries between the two modes of representation.

Sorin Cazacu, University of Craiova, Romania

### **Side-effects of Cultural Hybridization in Anita Desai's *Fasting, Feasting***

With a close examination of spaces as sites of resistance, this paper focuses on when and how protagonists of Anita Desai's novel *Fasting, Feasting* cross physical, psychological, and metaphorical boundaries in order to define their lives outside traditionally and patriarchally biased orders. Transgressing into different landscapes, in a communal and/or personal manner, by choice or by force, the characters experience new sites of conformity or freedom. This examination also considers the final outcome of the movement from within, in-between, and beyond spaces by drawing on the comparison between the tradition-bound lifestyle of India and the materialistic scenario of America. The paper delves also into the effects of cultural hybridization on Uma, Aruna and Arun, seen as victims of tradition and social norm, raising these questions: What is the effect of boundaries on the Indian postcolonial identity? How do space and place open new landscapes for religious, racial, gender and class consciousness? Are boundaries constructed to restrict or to broaden the scope of Indian authenticity?

Ecaterina Patrascu, "Mihai Viteazul" National Intelligence Academy, Bucharest, Romania

### **The Underworld City of Bombay in Jeet Thayil's *Narcopolis***

The urban and rural spaces of India are typically reflected in the contemporary literature through the patterns associated with the postcolonial vocabulary: identity, rupture, clashing cultures, ideologies, fragmentation, discontinuity. Jeet Thayil's *Narcopolis* unbalances conventions and introduces a new perspective upon Bombay, the space much chanted or despised along the literary tradition of postcolonial literature. From the underworld of opium addiction and dens, Bombay appears as a '70s space of dreams and dreamers, much the same as the image of India at that time, in the silence and simplicity of Gandhian ideals. Yet, from within the apparent induced tranquility, roars of change and unrest dissolve the haze and go hand in hand with the image of an involving city, a place that disintegrates into murders and street riots, reflecting the contradictions and conflicts ongoing at all the levels of society. The personal hell of the characters – pimps, eunuchs, peddlers – stands for the extended unrest of the entire city, characters' fervor translating as the communal riots of Bombay. The degradation of the city is similar to the change from opium to heroin in the limited life and space of the characters, thus the boundaries becoming rawer and rawer. Jeet Thayil's novel invites to a different reading of Bombay, somehow a more lucid one, in spite of its springing from the haze of underworld drugs.



## S55 The Poetics and Politics of (Dis)location, Migration and Transculturality in the Long Romantic Period (ca. 1750–1850)

Convenors:

Room S117 (1) Fri 10:30–12:30, (2) Fri 17:30–19:30

Gioia Angeletti, University of Parma, Italy

Michael Bradshaw, University of Worcester, United Kingdom

A pervasive dialectics in British Romantic literature and culture is that between a rooted sense of place, natural landscape, domestic topography on the one hand, and an opposite impulse towards rootlessness, exile and movement beyond familiar geographical and cultural boundaries. The seminar intends to explore how Romantic-period texts and authors confront the complex intermeshing of these aspects as well as the relationships between place, space and identity. Proposals for individual papers are invited on the following topics (though not limited to them): local/ global, national/ transnational approaches to Romantic authors and texts; migration; dislocation; the refugee condition; exile; homelessness; dispossession; race, class, and/or gender issues in relation to space and place; movement(s); crossing boundaries.

Michael Bradshaw, University of Worcester, United Kingdom

### 'Hey Student!' Beddoes Raising Hell in England and Germany

This paper will explore themes of expatriation and exile in relation to Romantic-era Higher Education (HE). Thomas Lovell Beddoes (1803–49) spent his career as a student and scientist conducting a private war on authority, drawing on both Byronic and Shelleyan themes in his performance of the rebellious malcontent. Beddoes studied medicine in Germany and Switzerland, beginning with intensive study at Göttingen. He became involved in the Germania Burschenschaft movement, being expelled from the University of Würzburg for a combination of debt, drunkenness, and subversion. Beddoes reports on the radical nationalist opposition to the Austrian government and the impact of the Carlsbad Decrees and counter-revolutionary state censorship on academic freedom, political expression, and student migrant populations. I propose to reconsider Beddoes's relationship with international HE, examining the performative element in his identity as a rebellious scholar, as it is manifested in texts such as 'Alfarabi, the World-Maker', and the emerging magnum opus *Death's Jest-Book*. I will propose some parallels with present-day attitudes to HE, especially contemporary scepticism about the economic utility of the arts and Humanities, and the surveillance of international students under counter-terrorism protocols.

Paolo Bugliani, University of Pisa, Italy

### John Keats among the lechers

Italy has been justly recognized by a conspicuous body of criticism as one of the most interesting sources of Romantic poetry, and the specific case of the Dantesque transnational influence on Keats, very insightfully investigated (among others) by Antonella Braida (2004), will serve as a point of departure for my argument. Starting from the gothic scenario of the second half of the sonnet *As Hermes Once Took His Feathers Light*, I will argue that Keats' adaptation of Paolo and Francesca's episode is not merely as a display of erudite aesthetical taste, but as evidence of Keats's poetical *Bildung* towards the establishment of an individual voice, which, as his sonnet-manifesto *On First Looking into Chapman's Homer* claimed, must resound with echoes from the past. This past I wish to read as the result of multiple cultural dislocations. Adapting Emily Apter recent reflections on comparative literature, I aim at analysing Keats's use of the Paolo and Francesca episode as mediating between a strongly politicized view and a reading which gives exclusive priority to the aesthetical refinedness of the choice.

Maria Daianova, Lomonosov Moscow State University, Russia

### Rootlessness, Absenteeism, Self- and Cultural Identity and Enlightened Didacticism in Maria Edgeworth's "Irish Novels"

This paper will be focused mainly on the four outstanding "Irish novels" by the 19th century Anglo-Irish writer Maria Edgeworth, namely on *Castle Rackrent*, *Ennui*, *The Absentee*, and *Ormond*. Applying biographical approach to the works of the writer will help us to explain why she turned so regularly to the topics of one's faithfulness towards the homeland, accepting one's historical roots and peculiarities. She estimated the naturalness of national character very highly and valued the close link between a landlord and his tenants. Our aim is to show Edgeworth's totally pioneer strategies in interpreting the typically romantic images, for instance, that of romantic hero. At the same time her enlightened didacticism makes her true hero the one who acknowledges his rootlessness, national (Anglo-Irish) identity and who does not leave his motherland searching for new exotic experiences. Ireland functions as a huge magnet in Edgeworth's novels. So, even the absentees have the chance to repatriate, which could completely change their life, state of mind and abilities, in other words, motherland mystically helps them to improve themselves and the life around.

Cian Duffy, Lund University, Sweden

### A Dane's Excursions in Britain (1809): Conflict and Community in Feldborg's travels.

This paper examines the account of travels in Britain published in 1809 by the Danish expatriate Andreas Andersen Feldborg. Feldborg arrived in Britain in October 1802, five months after the British attack on Copenhagen in April of that year and he was still in the country during the second British attack on the city, in September 1807. These were strained times in Anglo-Danish relations and this paper shows how Feldborg's *Excursions* responds to that strain. I focus on Feldborg's meeting with Nelson, on his discussions of Anglo-Danish politics, and on the links he forges between the industrial and military strength of Britain and its dramatic natural landscapes. These elements have in common a desire to perceive and to construct a sense of shared Anglo-Danish cultural identity at this time of conflict. However, Feldborg's evident Anglophilia is tempered by his sense of himself as an exile. This tension between his desire to feel at home and his feeling of being estranged points to the justice of the observation made by the influential Danish saloniste Karen Margrethe Rahbek that Feldborg 'was – or tried to be – a success in Denmark by being English and in England by being Danish'.

Katalin Palinkas, independent scholar, Hungary

### "In fancy still / I breathe your pure keen air": Dislocated in the homeland in Charlotte Smith's *Beachy Head*

*Beachy Head* (1806), Charlotte Smith's last major work, is a local poem which takes the author back to the vicinity of her homeland she had to leave in her youth. The poem includes a longer autobiographical passage, where a more prominent poetic persona emerges; otherwise, this is the most



disinterested of her poems, even if it describes a location on the horizon of which the painfully intimate, now unreachable, family seat lies. *Beachy Head* proceeds by offering versions of knowledge about the place: geological, historical, ornithological, botanical, and poetical accounts. However, the disconcerting multiplicity of perspectives provides incomplete and provisional knowledge also because, as I will try to show, all attempts for familiarity and authority are underwritten by a profound sense of dislocation and dispossession. At this once welcoming homeland, due to the rupture in intimacy and certainty, the speaker now can at most relate to the birds that populate the landscape and that can stand, with their "plaintive cries", for creatures dispossessed. As a larger context and for the purpose of uncovering a version of the Romantic poetics of dislocation at work in Smith's *Beachy Head*, I will investigate Smith's several other poetic revisitations of her birthplace as well as contemporaneous local poems.

Robert Rix, University of Copenhagen

### **Bound for Botany Bay: The Poetics of Penal Transportation**

The poet Robert Southey's Botany Bay Eclogues (written 1794, collected 1797) were well received at the time and widely reprinted in periodicals on both sides of the Atlantic. The speakers of the eclogues are convicted felons who are transported to the penal colony in New South Wales. Written during Southey's radical phase, the criminals are seen as victims of an unjust social system, and a prominent theme in the poems (like in Virgil's original eclogues) is exile. In analysing Southey's narratives of displacement, modern criticism has ignored the many popular broadside ballads that also addressed transportation. Through comparative reading, it is possible to identify a poetics of uprootedness. I will focus on how Southey uses natural settings as part of a moral narrative. The non-European landscapes are experienced as 'barbarous climes', yet for Southey's speakers they are redemptive. This notion, I will argue, connects with Southey and Coleridge's plans for establishing a Pantisocracy in rural America. The poems also show inspiration from the radical William Godwin's ideas of transportation, from which Southey learned that men 'freed from the injurious institutions of European government' were able to 'begin the world for themselves' and become 'virtuous'.

Serena Vianello, Ca' Foscari University of Venice, Italy

### **British Going Eastward: Sir John Malcolm's Political and Cultural Negotiations with Persia**

As many other countries of the so-called "East", Persia represented a significant case in the history of British travel and travel writing. Indeed, political and cultural motives underlay British travellers' journeys to and across this country, which was strategically important for the British and was imbued with the exotic imagery of the *Arabian Nights*. Sir John Malcolm, the eminent Scottish diplomatist and administrator, visited Persia for diplomatic reasons between 1799 and 1811, but his interests in this country went well beyond politics and extended to historical and cultural issues. In 1814 he wrote a poem entitled *Persia* and in 1815 he published *The History of Persia*. My presentation will focus on Malcolm's travel book, *Sketches of Persia*, which was published anonymously in 1827. It is not only a significant record of the situation of Persia at the beginning of the nineteenth century but also displays a high degree of verve and brilliancy, which we probably would not expect from a diplomat-narrator. The analysis of the most interesting elements of this work will be combined with a useful contextualization in the multifarious panorama of nineteenth-century travel books about Persia.

## **S56 Cooking, Writing, Narrating**

Convenors:

Room N42 (1) Thu 15:00–17:00, (2) Thu 17:30–19:30

Silvia Rosivalová Baučeková, Pavol Jozef Šafárik University in Košice, Slovakia

Chiara Manghi, Otto-Friedrich-Universität Bamberg, Germany

Food has gradually become a popular research topic throughout American academia, penetrating disciplines ranging from economics and sociology through ecology to humanities. A similar interest has recently arisen in Europe. However, the significance of food for culture and literature has not yet been debated as widely as in the American context. We would therefore like to propose this seminar as a forum for sharing ideas on the role of food in literary and non-literary texts. We invite contributions exploring a wide spectrum of texts, including works of literary and popular fiction, poetry, memoirs, but also magazine articles and cookbooks.

Susanne Berthier Foglar, University Grenoble Alpes, France

### **Cooking and Writing as a Border Crossing Activity**

Writers of travel literature often mention food, not only for its obvious nutritious value but also for its cultural implications. How is food prepared? What is being cooked? How is it being eaten? How different is it from home? This paper aims at analyzing cooking and writing as a border crossing activity and the examples analyzed come from the nineteenth century Southwest in the United States. While the young Republic was in the process of expanding to the west, and to the south, travelers were eager to narrate their geographic progress across the landscape and more particularly their crossing into unknown and yet to be conquered territory. Food thus appears as a border marker, one that the traveler could easily identify with and understand. It also became, in itself, new territory to be conquered, at times disliked but also gradually accepted as part of the new country that was in the process of becoming the traveler's home. The examples used will include a female travel writer (Susan Magoffin and her 1846 *Journal*) a young male writer (Lewis Garrard and his 1850 *Wah-to-yah and the Taos Trail*) and a seasoned government official (WWH Davis and his 1857 *El Gringo*).

Jillian Curr, The University of Western Australia, Australia

### **Tea with Arwa: An Invitation into the Australian-Arab Home**

In post-colonial South Asian writing the food metaphor has been depicted as a loss of identity. In these narratives food is utilised as a metaphor for double colonisation as female characters strive for recognition through the provision of suitable nutrition for the male characters as a means to validate their female identity. Immigration means a loss of identity in the contortion of the relationship of in which the migrant is deprived of identity resulting from the colonisation across the culinary terrain. Arwa el Masri's *Tea with Arwa* is not only a gastronomic treat full of Arabic herbs and spices, recipes and home, cooked meals, but an invitation into the Arabic home. As a Muslim Australian, Arwa el Masri opens her door into the Muslim Arab Australian domestic space blurring the boundaries of public and private space through food as metaphor but to experience the taste

of the Orient in demystifying the 'veiled' Muslim woman in her terrain, the home. Food is the marker of el Masri's belonging and offers an alternative narrative to discourses of double colonisation.

Kenneth Froehling, Brno University of Technology & Masaryk University, Czech Republic

### ***The Ogilvie Cook Book, Canadian Cuisine And a Trip Down Memory Lane***

The Ogilvie Flour Mills Co. used to be the top flour milling company in Canada. Founded by a Scottish settler to Montreal, Alexander Ogilvie, in the 19th century, this company was not only a pioneer in flour milling, but provided Canadian homemakers with their Ogilvie Cook Books. The cookbook was thoroughly researched and constantly revised throughout the 20th century, and the book I have was its 10th edition from 1957. This cookbook provides many recipes that were well known in Canadian kitchens of the time. The recipes are well written with few shortcuts and the portrait of Canadian homemakers (i.e. housewives) presenting the food is "retro" in a charming way. On a personal level, it is a trip down memory lane since the page markers my late mother had put into it from the 1960s included receipts from Steinberg and Simpson's, Canadian-owned companies, which like the Ogilvie Flour Mills Co. and its cookbooks, have "gone with the wind". But my Mother's cookbook and its Canadian recipes have survived to be presented to you here.

Andrea Hübner, ELTE, Hungary

### **Main Course as Colonial Discourse: The Last Supper Menu**

Colonial encounter appropriated various discourses of European narrative and iconographic tradition in the movement of culture clash. The Last Supper in Cusco cathedral, Peru by Marcos Zapata seems to have become funnily domesticated by the guinea pig as the "main course". The narrative of mostly Jesuit mystic writings and the iconography of baroque images in the New World are not only theological writings and traditional Christian imagery but discourses on the object (land and people) of the mission. Endeavors to put imported religious abstractions into consumable context are also interpretations and representations of the colonial experience, dramatised impressions of the lands Said conceived as 'vacant'. The examination might add some aspects to the so-called *orientalism* debate. What can Jesus eat? His diet reveals several questions from *decorum* to the meaning of *the exotic* in terms of theology and communication. In an interdisciplinary – art historical, social-psychological and anthropological – approach this paper wishes to investigate the phenomenon through the mutual interrelations of text and picture in the theoretical framework of social representation (Moscovici), cultural memory (Halbwachs, Assmann) and gaze theories (Lacan, Urry, etc).

Ahmet Koç, Recep Tayyip Erdoğan University, Turkey

### **Foodways and Chinese-American Identity in Amy Tan's *The Joy Luck Club***

Being the primary source of physical and mental strength of human beings, food "organizes, signifies, and legitimates our sense of self in distinction from others who practices different foodways." In a literary piece, food and culinary activities can be used to address several issues regarding culture, gender and class. As a prominent means of defining values and characters, food and eating practices in a fictional work help us shed a light on a particular culture and ethnic identity just as they do in real-life. In Chinese-American setting, apart from nutrition, these practices seem to stand for survival, adaptation and hybridization as can be seen in Amy Tan's novels. *The Joy Luck Club*, in this sense, presents powerful food imagery and many instances in which the interpretation of foodways will enable the reader to better perceive the cultural significance of culinary activities. It can be argued that foodways do not only provide expressions of cultural identity but also become tools for preserving it. This study aims to explore how Amy Tan employs foodways to demonstrate the importance of culinary experiences in constructing Chinese-American identity.

Katarina Labudová, Catholic University in Ružomberok, Slovakia

### **Eating Death: Food Metaphors in *Oryx and Crake* by Margaret Atwood**

Margaret Atwood's novels of speculative fiction articulate possible future scenarios for (a humble) post-apocalyptic survival of the human race. Atwood's novels, in this way, offer a minimalist sense of hope through rituals of foods and story-telling that serve as both the physical means and metaphor of humanity's culinary remainder from the dystopian past as well as utopian sustainable future. The article deals with food metaphors in Atwood's *Oryx and Crake* which reveal not only the characters but also the pre- and post-apocalyptic society in which the protagonist is struggling for survival. *Oryx and Crake* exposes dangerous cannibalistic tendencies of our contemporary society metaphorically introduced through associations of death and food and eating waste. The article deals with edibility, production, and consumption of pseudo-food. It reveals that despite the proliferation of food and technological products in the pre-apocalyptic world, human beings are unsatisfied and hungry. The heaps of litter thus represent not only the pre-apocalyptic world of the plenty but also the post-apocalyptic world of food scarcity. The link between food and death is created through Atwood's use of powerful metaphors, moreover, the death-food association is even more emphasized by the over-use of pharmacological products and consequential pandemic.

Emilija Lipovšek, College of Tourism, Belgrade, Serbia

### **Postcolonial Nutritional Nostalgia**

The paper will focus on the way food ingredients and meal preparations are described in postcolonial narratives ranging from Andrea Levy's *Small Island* to Monica Ali's *Brick Lane*. What migrants and their children eat reflects their history of a former colony, the influences they have undergone during migration to London, the generational and collective memory, gender roles, exoticism and commodification of food that is cooked by migrants. The paper will explore the relationship between food and identity as well as literary representation of the culinary preferences in postcolonial context covering a 50-year-long period of colonisation in reverse. Post-war years in London were marked by food rationing when immigrants found British food tasteless and bland in comparison with spiced and tangy meals prepared in their countries. The number of shops and restaurants offering international cuisine increased in London towards the new millennium, marking the changes in the globalized city and its inhabitants. 'Postcolonial nutritional nostalgia' can be defined as a longing for food eaten by colonized nations before arriving in London but it can also signify stages in the development of migrants' identity.

Jana Pelclová, Masaryk University, Brno, Czech Republic

### **Advertising Food Narratives**

Advertising discourse uses numerous discursive strategies that enable the persuader to perform the conative function, but simultaneously are able to disguise the persuasive intention. Narratives are often adopted for achieving this communication purpose since they convey one's experience and experiences, and thus they reduce the anonymity and social imbalance between the participants of advertising communication and increase the level of interactivity between them. Even though narratives seem to be functional in adverts that promote a product through a personal story and/or experience(s), e.g. in advertising medical products, the present paper presupposes that narratives can be also functional in food advertising. The objective is to discuss what types of narratives can be found in this specific non-literary text and whose story it is that is in fact presented. The results have revealed so far that food advertisements have a tendency to work with three types of stories; the first one narrates the story of the production process of a food product that is being advertised, or at least a part of 'its life story'; the second type presents consumers' stories; and the last type works with stories that might be said to belong to the realm of the so-called collective memory.

Eszter Ureczky, University of Debrecen, Hungary

### **Life is a bowl of cherries: Modern Japan and Its Traumatic Cultural Heritage in Naomi Kawase's *Sweet Bean***

Naomi Kawase's *Sweet Bean* (2016) is about the intertwining of old and new Japan, its traumatic historical heritage and reassuring traditions in the face of an accelerated and atomized social reality. The film is set in a *dorayaki* shop (pancakes filled with sweet red bean paste), the manager is a catatonic ex-prisoner chained to his debt, who does not even like *dorayaki*. One day an old lady turns up to apply for the assistant job. Along with the neglected schoolgirl, who visits the shop every day, these characters develop a friendship and become a nuclear family of strangers, characterized by the experience of loss and stigmatization: the schoolgirl is lacking parental guidance and a place in the rushing metropolis, the manager is missing his long-lost motivation to believe that his life can have a purpose, and the old lady wants to connect with people and share her knowledge of food and the word after having to spend all her life in a government-run quarantine for leprosy patients. Framed by the season of Spring and the tradition of *Hanami* (cherry blossom viewing), *Sweet Bean* creates a multi-sensual cinematic synthesis of tradition and change in modern Japan through the symbolic meanings of food.

### **S57 Transnational Biography in Europe**

Convenors: Room N41 (1) Sat 10:30–12:30, (2) Sat 15:00–17:00, (3) Sat 17:30–19:30, (4) Sun 10:30–12:30

Marleen Rensen, University of Amsterdam, The Netherlands

Joanny Moulin, Aix-Marseille University, France

In the nineteenth century especially, biography has played an important literary and cultural part in the building of the national identities of the European nation-states, with deplorable historical consequences. Today, on the contrary, there is a discernible interest in biographies of figures of international significance – artists, scientists, politicians, etc. Such transnational biographies are lives of historical personages belonging to linguistic and cultural areas different from the biographers' and the readers'. This seminar, backed by the Biography Society network, would focus more particularly on transnational biographies in Europe, in so far as they perceptibly contribute to building a sense of cultural belonging to the European Community.

Marleen Rensen, University of Amsterdam, The Netherlands

### **Transnational Approaches to Artists' Biographies, 1900–1945**

In this paper I will explore the potential of transnational approaches for biography studies. I will focus on a network of 20th C writers who all published popular biographies of artists, past and present, from countries other than their own. For example, Emile Verhaeren wrote the life of Rembrandt (1903); Stefan Zweig portrayed Emile Verhaeren (1910) and Romain Rolland (1921); Rolland devoted a biographical study to Beethoven and Klaus Mann published a biography of André Gide (1943). Challenging the nationalist appropriations of artists as icons of the nation, they situate their subjects in a broader European context and assume a European dimension in their art. Studying these artists' biographies in a transnational context brings to light the multiple, often conflicting identities attributed to the 'European artist'. A transnational perspective, moreover, reveals Europe as a zone of cross-cultural traffic in which these biographies circulate and travel from one context to another. The authors read each other's work and engaged with it creatively, in their own biographical studies as well as in their self-representations. The use of similar topics and tropes give evidence of a shared practice of writing artists' lives which continues to influence our own understanding of European culture and identity.

Joanny Moulin, Aix-Marseille University / Institut Universitaire de France, France

### **Transnational Artists' Lives Are a Rare Species**

This paper argues that in fact 'Transnational Perspectives on the Writing of Artists' Lives' are very much a niche market. To remain focussed on my particular field of expertise, the scope of this paper would limit itself to biographies of foreign artists, leaving aside the issue of 'biofictions', which is a slightly different subject. A study of the prize-winning biographies published in the UK, the USA, and France since the 1990s – and these are the cultural areas and the period to which I shall circumscribe my examples – shows that they are few and far between. Such transnational subjects are most often artists of international fame, like Van Gogh, Matisse, Joyce, Wharton, etc. In the rare cases when they are not, they are figures singled out as meaningful for a specific reading community: feminist role models, personages of special interest to national communities of foreign origin, etc. The paper will postulate on the causes of this state of things, which incidentally raises the question of a supranational canon of artists' figures, while seeking to determine the specificity of biography on this head as compared to other genres.

Thomas Keller, Aix-Marseille University, France

### **Transcultural integrity: how to write a non-identitarian biography**

For centuries, writers of biographies have described the outstanding character and virtues of a man or woman as representing a given culture or nation. The monocultural biography is based on a pre-existing script and an inner narration that transforms the individual life into a homogeneous

and unilinear success story. However, these patterns ignore migration, lives led between different cultures, people of multiple heritage, multiple affiliations or who deny having any. It is transcultural life itself that creates ruptures, failures, ambiguity, and that demands other ways of describing where people fit. I use the term “transcultural integrity” for all biographical writing that explores and emphasizes human experience as it exceeds the identitarian compulsion.

The writing of a non-identitarian biography stresses ruptures, mixing and disturbance. Thus, daily life appears differently when the biographized mediator speaks with an accent. In my paper, I will be privileging Franco-German constellations. Among these are famous mediators like Mme de Staël and Heine, migrants and exiled people, as well as strange characters who elude all affiliation, such as Felix Paul Greve alias Frederick Grove.

Philippe Mioche, Aix-Marseille University, France

### **Revisiting the Biographies of Jean Monnet**

Jean Monnet (1888–1979), the first “citizen of Europe”, “The first statesman of Interdependence” (François Duchêne), has been the subject of several biographies. Recent work allows us to discuss certain stages of his life and above all, the memory of Jean Monnet is the subject of a recurrent debate in connection with the process of European construction. Actor of the First and Second World War, Deputy Secretary General of the League of Nations, promoter of the ECSC and the European construction, he is clearly an international and European character, “transnational”. Author of the plan that bears his name at the Liberation (Plan Monnet 1946–1952), inspirer of the declaration of Robert Schuman (9 May 1950), he is also a French national actor and as such he entered the Pantheon, “to great men, the grateful homeland”, in 1988. It is at the same time a European and international cause and, in France, a national cause. How to cross these biographical readings in Brussels and Paris? The “communication concerns the memory of Jean Monnet through uses of his biography. How did the uses of the biography nourish a “myth” of Jean Monnet? Between the biographers who sometimes contribute to the legend, the European Commission in search of paternity, the chroniclers who periodically announce the second death of Jean Monnet and his method, the French politicians who claim the memory of man. The biography and the memory of Jean Monnet, says “the inspirer”, are omnipresent.

Mohamed Saad Eddine El Yamani, Université Paris 3, France

### **State of Biography in the Arab World**

Before the modern period, the biography enjoyed a high prestige in the Arab-Muslim world; it had even given birth to a very popular sub-genre: the biographical dictionaries, which could relate to kings, poets, doctors, judges, etc. Today, the “scientific” biography seems to be in a very bad situation in the literary field. What are the causes behind this state of affairs? This is what we will try to discuss in the first part of this article. The politico-economic situation thus seems to us a decisive element: it has repercussions on an editorial field that is bloodless and on a reduced readership. Paradoxically, the biographical novel can appear as a compromise. If it deals with characters who really existed, its freedom allows it to highlight some problems of Arab societies – despotism, lack of freedom, etc. – and reach a wider audience. This is the point we will discuss in the second part of our intervention, highlighting some famous examples.

Ayşe Köse Badur, Bogazici University Istanbul, Turkey

### **Mehmed Cavid Bey; Between Empire and Nation-State**

This is the story of Mehmed Cavid Bey (1875, Thessaloniki–1926, Ankara). He was graduated from the School of Administrative Sciences in Istanbul and specialized in the field of economy. He was the Minister of Finance of the Ottoman Empire between 1908 and 1918. Cavid Bey was a member of Committee of Union and Progress (CUP) accomplished the declaration of the Second Constitutionalist Period. As a Member of Parliament as of 1908, his focus was economic regulation and conducting of foreign economic relations. He resigned from his job as Minister of Finance when the Ottoman Empire decided to enter the Great War. In 1919, he went into exile and came back to Turkey in 1922. He was executed in 1926. Cavid Bey is coming from a Thessalonian “Donme” family, descendants of Jews converted to Islam. He was a Freemason like many of the Unionists. He adopted a cosmopolitan and liberal worldview. The members of CUP and the leaders of the War of Independence – again mostly members of CUP – belonged to the same generation who vigorously advocated for Enlightenment values and maintained modern lifestyles. The underlying reason that determined the end of Cavid Bey’s life was his Unionist disposition which was perceived as a threat in the eyes of the founders of Republic. Cavid Bey was closely attached to his Unionist identity until his last day, although he oftentimes had disagreements with the party, even regarding his personal identity. It is possible to call Cavid Bey as a “Civil Unionist” for he is a modern statesman and a Unionist.

Ágoston Zénó Bernád, Österreichische Akademie der Wissenschaften Wien, Austria

### **Writing Transnational Biographies in Central Europe – The Austrian Biographical Dictionary 1815–1950 (ÖBL)**

Founded in 1946 and published since 1954, the ÖBL covers not only the territory of present-day Austria, but the entire Habsburg empire, thus providing an image of Central European culture between 1815 and 1950. The not yet completed reference work, which is being elaborated by an international collective of authors from all the successor states of the Donaumonarchie, today contains about 20,000 biographies. The dictionary went through several stages of digitization. Within the APIS project, started 2015, the semi-structured biographical datasets have been integrated into a web application and prepared and processed for biographical-historical research. The presentation positions the ÖBL within the transnational space and investigates this aspect on the basis of selected entries from the ÖBL, which are juxtaposed with those from biographical dictionaries of the successor states. It is examined whether national narratives can be overcome in a transnational biographical textspace.

Adrian Matus, European University Institute Florence, Italy

### **On Both Sides of the “Nylon Curtain”: Rudi Dutschke in Hungary**

The year 1968 witnessed many youth movements, at both international and transnational levels. In West Germany, a key-figure was Rudi Dutschke, the spokesperson of the German Student Movement. However, his activity was not limited to German Federal Republic. Because during his youth he lived in East Germany, one of his particular intellectual interest was the Central European Communist bloc. For instance, in 1966 he visited Hungary and met the local intelligentsia from Budapest. A segment of the Hungarian intelligentsia was highly interested in revising ideas about Marxism, through its different political expressions: Maoism, Gramscism or New Leftism. One of them was Budapest School, a group made of few philosophers who distinguished themselves from the Hungarian Party Marxism and adapted the New Left ideas starting from early 1960s. Therefore,

when Rudi Dutschke visited Budapest, he met Revai Gabor, another philosopher from this small network. The two intellectuals managed to maintain a dialogue until 1971, through letters that were passed through various East German connections. My interest is to understand the role of Rudi Dutschke, a former East German who moved to West Germany and then came into Hungary to define the later dissident movement. My main sources will be the correspondence between the two, but as well as Radio Free Europe Archival Material from Open Society Foundation in Budapest.

Maximilian Kaiser, Austrian Academy of Sciences Vienna, Austria

Peter Rumpolt, Austrian Academy of Sciences Vienna, Austria

### **Tracing transnationality through a biographical dictionary: the case of the Austrian Biographical Dictionary**

In this presentation we want to show how transnationality can be traced through a biographical dictionary with methods of the digital humanities. Starting point of this case study is the corpus of 18.000 biographical articles of the 'Austrian Biographical Dictionary. 1815–1950'. This set of biographies consists of persons born, having lived or acted in Austria or in the crown lands of the Habsburg Monarchy with various professional backgrounds, such as artists, lawyers, physicians or politicians. Besides the fundamental facts like place of birth, date of birth etc. which is given in the metadata of each biography, the main text offers a wide range of biographical information. We assume that international spatial mobility (including individual migration processes) is one of the necessary prerequisites which make biographies transnational. Within the research project 'The Austrian Prosopographical Information System (APIS)' computer-linguistic methods are used to retrieve and structure information about the education and career paths of the depicted personalities. Biographical building blocks which are used to describe the relations to places and institutions are processed within a virtual research environment. On this basis, groups of people with biographies that can be characterized as transnational can be identified through visualizing networks and maps.

Matthias Schlögl, Austrian Centre for Digital Humanities – Austrian Academy of Sciences

### **APIS – A Prosopographical Information System**

The Austrian Biographic Dictionary (ÖBL) can be seen as a transnational dictionary in two ways. On the one hand the spatial requirement for people to be added to the lexicon is restricted to the former Austrian empire. From a today's perspective the lexicon is therefore transnational in its very nature. On the other hand people with an interesting – and therefore very often transnational – life have been picked for the lexicon. ÖBL therefore allows for a glimpse into the lives of a transnational elite rooted in central-eastern Europe of the late 18th, 19th and early 20th century.

To utilize the full (quantitative) potential of the Lexicon the biographic articles need to be semantically annotated. The presentation highlights the technical part of the APIS project. We developed a Virtual Research Environment [2] that not only allows to skim through the data and visualize it, but actually work on it. The VRE utilizes the possibilities of the Linked Open Data Cloud (LOD) to allow researchers to easily and efficiently annotate biographies in a web-based system. While manually annotating is useful for projects dealing with small subsets of biographies, we use Natural Language Processing and deep learning techniques to extract entities and semantic relations from the whole corpus [3]. We will showcase these technologies and discuss perspectives and limitations for the work on transnational biographies.

David Fontanals, University of Barcelona, Spain

### **Zweig's Biographies and his Commitment to a Frontierless and Cosmopolitan Europe**

In his "super-personal autobiography" *Die Welt von Gestern* (1942) – and through the text's flaws, inclusions and omissions – Stefan Zweig invites the reader to think in terms of a very specific idea of world, that is to say, in terms of a project for a frontierless and cosmopolitan Europe that is defined by the notions of freedom, humanism, tolerance, pacifism, common understanding, empathy and the experience of the postnational. Thus, Zweig makes a life purpose out of his *Weltanschauung* and, as he admits in a short autobiographical sketch published in New York in 1936, he feels it "to be [his] moral duty to create in one direction only, that one which would help our time to progress [...], further[ing] the unification of humanity and increas[ing] the mutual understanding of peoples and nations". Taking these ideas into account, this paper will explore how Zweig's idea of the world, his *Weltanschauung*, informs the way he approaches, chooses and interacts with the subjects of his biographies. I will defend the idea that Zweig uses the biographical genre as a means to promote a transnational community, as a tool to create a genealogy of figures that come to represent and embody a certain idea of Europe. More specifically, the portraits of Émile Verhaeren, Romain Rolland, Erasmus, Castelli, and Montaigne – which mirror Zweig's own projected ("transferred", Freud) self – must be read against Zweig's commitment to his "imagined" transnational community.

Agnieszka Szurek, University of Warsaw, Poland

### **Transnationality and Multiethnicity in Local Amateur Biographies from Warsaw's Suburban Region**

Biographies are extremely popular in local literature. Noncommercial editorial presses or local institutions in small towns publish biographies of locally famous persons as well as stories about people who were born in small, provincial towns but later gained worldwide fame. In recent years even in small suburban communities there is a growing interest in biographies in which various cultures, languages and religions are crossing and entwining with each other – from Jews, Russians and Germans living in towns such as Grodzisk to Englishmen or Scandinavians building villas in new suburban residential areas. The aim of this paper is to explore what rhetorical strategies are used in such biographies – what is amplified and embellished and what is intentionally omitted or left vague and how a 'community accepted' version is negotiated and created. In my attempt to answer these questions I will use the methods of rhetorical criticism.

María-Teresa del-Olmo-Ibáñez, University of Alicante, Spain

### **Concept and Pedagogy of Exile in Gregorio Marañón**

Gregorio Marañón has been defined as a 'total biographer' (del-Olmo-Ibáñez, 2015). The complexity, breadth and completeness of his biographical work make it a material that includes practically all the possible shades of study. In relation to the approach on 'biographical transnationalities in Europe', the Spanish author also appears as a singularity. The autobiographical element is essential in his work and concretely the subject of exile of paramount importance. The impact of his own exile in France during the Spanish Civil War led him to a recurrent presence of this issue in his essays and in his biographed characters. He also establishes an interesting association between exile and translation work, on the one hand, which leads him to a theoretical reflection on this activity in which he contrasts translation and creation, on the other. For the study that we propose here,

we define the following lines of analysis of Marañón's work: the idea of exile and banishment, the difference between voluntary and forced exile, Spanish exiles that he is dealing with, the relationship between the Spanish exiles and France, his works on exile, the effect of exile on scientific research in Spain. The study perspective will be from a generic and global point of view, together with an analysis of his pedagogical and formative interpretation of the absence of the fatherland in his biographed characters.

Jane McVeigh, University of Roehampton, United Kingdom

### **We Tell Stories About Ourselves and Others**

*In Collaboration with British Literary Biography: Haunting Conversations* (Palgrave 2017) offers a comparative reading of biography and considers the nature of re-creative narrative in life-writing. This book is one reader's conversation with the biographies she has read and the lives they describe, as well as actual conversations that took place in 2016 with some biographers. It argues that our conversations with the life-writing we encounter goes on to haunt our future reading and writing and becomes part of the way that we understand both the past and the present. We all tell stories about our own lives and those of others, but the story may have a slightly different focus or emphasis depending on who is telling it, who they are speaking to, when the events discussed took place, and how the story is told. As part of this process of storytelling, biographers ask questions about the identity of ourselves and others and create a form of countersignature, one that must be faithful to the facts but re-creates something that is unique, of its moment, and open to more reimagining. Also, in writing about another person, or group of people, they offer a form of remembrance that prolongs or re-ignites a person's impact on the world. A biographer is an artist on oath who re-creates a story based on the facts of a life or lives.

Maria Dubkova, Lomonosov Moscow State University, Russia

### **Biography of Place in Peter Ackroyd**

Biography has always been and might continue to remain one of the crucial genres in literature. It serves as a mirror for self-reflexion and as a so-called impression of culture at a given period of time. In this paper I am going to demonstrate how Peter Ackroyd in his books goes even further and transforms this into a new kind of narrative. Traditionally biography is associated with a certain individual, but he blurs the boundaries between traditional biography and cultural studies. Ackroyd combines features of biography, cultural study and fiction to create what he calls the biography of place or geobiography. The first book in the series was "London: the Biography" (2000), then came "Thames: Sacred River" (2007) and "Venice: Pure City" (2009). I believe it might be considered as a significant trend in modern literature, since Orhan Pamuk, a Turkish writer, uses the similar technique in his "Istanbul: Memories and the City" (2003). The place now becomes the sum of all activities in it. This type of biography also meets the need in a new type of urban description. Now the group of people is in the focus of attention, not an individual. What Ackroyd shows is the type of symbiosis between place and its inhabitants.

Francesca Manzari, Aix-Marseille University, France

### **Writing The Critical Lives of Michel Foucault**

David Macey *Lives of Michel Foucault* is a transnational multi-biography of "the most influential French philosopher since the end of World War II". With the cooperation of Daniel Defert, Foucault's former lover, David Macey narrates the "critical" lives of a French philosopher who became extremely famous in the USA in the second half of the 20th century, trying to penetrate the paradox of a philosophy which increasingly deals with the connection between life and work and a figure of a thinker who keeps secret every detail of his own life. Macey's biography fulfils Foucault's dream of a life shaped by a way of thinking. The text is a long attempt of intertwining the philosopher's works and the episodes of his life. It is somehow fragmented and assembled at once, giving place to philosophy in life and to life in philosophy. We will try to answer to the following questions: How the English point of view and English language become a way of looking at Foucault's lives? How are the American and the English way of reading Foucault at stake in Macey's biography? How is Foucault's life related to the other French thinkers (Lacan, Fanon) who became the objet of David Macey's books?

## **S58 Self, Nation, History and Performativity in Scottish Drama by Women from the Eighteenth Century to Today**

Convenors:

Room 107 Sat 10:30–12:30

Gioia Angeletti, University of Parma, Italy

Ian Brown, Kingston University, London, United Kingdom

Ksenija Horvat, Queen Margart University, Edinburgh, United Kingdom

Scotland's peculiar political and cultural history from the 1707 Act of Union onwards has affected the development of its theatrical tradition in a number of different ways. Despite their long marginalization in the theatrical establishment, since the 18th century Scottish women dramatists have crucially confronted issues of individual and national identities, and their important contribution to dramatic experimentation, theatrical theorisation and staging techniques can no longer be ignored. This seminar aims at exploring this contribution from a wide range of perspectives and approaches. We welcome papers on topics including, yet not limited to: representation/revision of history and myth; womanhood and nationhood; gender and national politics; varieties of voice and language; History and histories; genre experimentations.

Gioia Angeletti, University of Parma, Italy

### **Writing Back to Shakespeare in Contemporary Scottish Theatre: Joan Ure's and Sharman MacDonald's Revisionist Plays**

From the 1970s onwards, Scottish theatre has seen the emergence of women dramatists sharing the intention to revise and rewrite official history or the literary Canon in order to recover subaltern or marginalized voices, thus challenging preconceived assumptions about gender, class and race. Joan Ure's and Sharman MacDonald's rewritings of some of Shakespeare's works are exemplary in this context. However, Ure's Shakespearean trilogy (including *Seven Characters Out of "The Dream"*, *Something in It for Cordelia* and *Something in It for Ophelia*) and MacDonald's *After Juliet*, rather than critiquing the Bard (*Midsummer Night's Dream*, *King Lear*, *Hamlet*, and *Romeo and Juliet*), deconstruct and re-adapt the hypotexts for the contemporary audience in order to highlight their infinite hermeneutic potential.



András Beck, Universidad de Salamanca, Spain / Ministry of Foreign Affairs and Trade, Hungary

### **The Mindscapes of Mass Destruction in Catherine Czerkawska's *Wormwood* (1997)**

Catherine Czerkawska's *Wormwood* (1997), conceived to mark the tenth anniversary of the 1986 nuclear disaster in Chernobyl, examines the locality of History, the relationship between personal and collective memory, and the question of truth. Through the eyes of a Ukrainian family's only surviving member who revisits the ruins of the power plant in the mid-1990s, the play sets out to analyse the chain of events that led to the catastrophe affecting great parts of the European continent, and its consequences on individuals and small communities. Even though the sphere of family intimacies becomes the dominant layer of the play, the setting (the periphery of a vast empire and its present-day ruins) becomes an unconventional site for national allegory for Scotland on the eve of the second devolution referendum. This paper explores how Czerkawska's resourceful juxtaposition of Biblical passages, the Utopian discourse of communism and her personal memories respond to the seismic political shifts of the 1990s.

Ian Brown, Kingston University, London, United Kingdom

### **Drama coming out of the closet: Scottish women playwrights' comparative position in the eighteenth and twentieth centuries**

It is a commonplace that there has been a remarkable upsurge of successful women playwrights in Scottish theatre since 1980. Yet, there was also a significant number of eighteenth-century Scottish women playwrights, not least towards the end of that century including Joanna Baillie, now seen as an important figure in theatre history. Yet, it is true that, despite the successes in the 1930s and 1940s of Elizabeth MacKintosh, writing as Gordon Daviot, and in the 1940s of Ena Lamont Stewart, it was not until the late twentieth century that women playwrights' work became established on the Scottish stage. This paper considers what factors can be said to have caused the apparent neglect (shared, of course, across most, if not all, theatre traditions) of women playwrights in Scottish theatre until late in the twentieth century.

Büşra Erdurucan, Istanbul Kültür University, Turkey

### **'Her Idolatry Will Deliver Us to the Devil:' Religious and Sexual Identity in Linda McLean's *Glory on Earth***

Linda McLean's *Glory on Earth* (2017) employs Mary, Queen of Scots and John Knox as its main characters. By going back to history and writing back to the myths that surround Mary, Queen of Scots, *Glory on Earth* responds to the issues of identity concerning the nation, religion, and women. In the play, the sexually and religiously oppressive character John Knox symbolizes the 'values' of the society which turn Mary, the Frenchified, Catholic, female ruler, into a victim. Nevertheless, Mary's imprisonment and execution are not openly staged and a cyclical time frame in which Mary remains a child at the end is created. Thus, the play assures a sense of hope to move forward, to rebuild the values so that Mary can survive without going to France. Based on the idea that performing history is a means to refer to the contemporary issues, this paper will claim that *Glory on Earth* sheds light on the possibility for Scotland to redefine itself as a nation after the important political events, namely, the Referendum of Independence (2014) and Brexit (2016).

Heather Wells, University of Glasgow, United Kingdom

### **Catharine Trotter (c. 1674–1749): Questioning Nationality and the Expression of National Identity**

Playwright and philosopher Catharine Trotter was born in England to Scottish parents and had five plays performed on the London stage. After marrying an Episcopalian minister in 1708 and relocating to Aberdeen from 1726-1737, she and her husband returned to England and both died in the village of Longhorsely in 1749. Trotter's movement between both countries and her Scottish family connections naturally raise questions about her national identity and relationship to Scotland. This paper will address some of the issues arising when attempting to answer these questions, including the fact that while other people often associate her with Scotland (Sophia Charlotte of Prussia is said to have referred to her as 'The Sappho of Scotland'), she never seems to consider herself in this light. Exploring these concerns and taking her own plays into account this paper will show that Trotter is a relevant part of the dramatic canon of early modern Scotland.

## **S59 Precarious Borders & Imagined Communities: Linguistic and Cultural Challenges of (New) Nationalism**

Convenors:

Room 206 Sat 10:30–12:30

Sylvia Mieszkowski, University of Vienna, Austria  
Birgit Spengler, University of Wuppertal, Germany  
Massimiliano Demata, University of Turin, Italy  
Ljiljana Saric, University of Oslo, Norway

Recent events – including indefinite detention, Europe's struggle faced with the so-called 'refugee crisis', Brexit, various calls for 'walls' and the election of Donald Trump – are drawing increasing attention to nations and (their) precarious borders. The new impetus to nationalism that accompanies these events has to be understood as a complex set of discursive practices. Celebrating the nation, they are nourished by a largely populist agenda, characterized by hostility towards immigrants, and the desire to revitalize borders, both physically and, paraphrasing Anderson, imaginatively, between different nations and/or identities.

While many populist movements tend to counter a waning of state sovereignty in times of globalization with a reinforcement of borders (cf. Brown, Wodak), scholars have called for a reconceptualization of (human) life and identity as relational and globally embedded (Butler) or cosmopolitan (Appiah) rather than contained and sovereign. The renewed "territorialness" of law (Agamben) and its intersections with new "territorialit[ies]" produced by "global capitalism" and non-governmental organizations (Ong), place an increasing number of human beings within liminal spaces, onto thresholds and sites of "inclusive exclusion" (Agamben) and thus at the border of our attention, where the integrity of individual bodies and subjects is greatly at risk.

On the basis of these contrasting tendencies animating contemporary debates on the concept of nation, we welcome papers that explore precarious (geographical, political, symbolic, psychological, collective and individual) borders and/or examine how national identity is discursively constructed on interrelated linguistic and cultural planes, including literary and political genres in and beyond the new media.



Alexandra von Thuemmler, Leipzig University, Germany

**'I wish someone would explain Northern Ireland to me.' – National Identity in Nick Laird's *Modern Gods* (2017)**

Northern Ireland is a nation of borderlines, both physical and imagined, which stem from a troubled past that only 20 years ago entered a fragile period of peace. Brexit revitalised Northern Ireland's internal fragmentation as the uniquely complex question of British, Irish or indeed Northern Irish identity returned to the focus of political and public debate. While numerous studies discuss the statelet's economic and political future, the exploration of post-referendum cultural (re-)imaginings of its identities has not yet been sufficiently seized on. Nick Laird's novel *Modern Gods* (2017) proves to be a fruitful object of study for such an endeavour, especially so if Cultural Studies' theoretical insights into imagined communities and post-modern notions about the liquidity of identity are applied. Thereby it can be shown that the novel's central juxtaposition of contemporary Northern Ireland with the community building processes of a cargo cult as an alien 'Other' does not only continue the tradition of so-called 'Trouble Fiction' in portraying Northern Irish identity as tightly interwoven with religious, communal and political myth, but also refines the genre by highlighting the impact of individual agency on the stabilisation of precarious borderlines within the ongoing identity struggles in post-conflict Northern Ireland.

Sally Ann Schutz, Texas A&M University, USA

**Escapist Nationalism: Recovering the Texas Public Memory**

Texas literature, public rhetoric and political language favor a popular image of Texas that centers the public image of the state on its past as a sovereign nation. As a U.S. border state, Texas is a major site for transnational tensions and friction while also a focus for neo-nationalism as the rhetoric involving physical borders, such as Donald Trump's proposed wall between Texas and Mexico, intersects at points of friction with the expansion of the imagined geography of border communities.

Identifying Texas literature with U.S. Southern literature provides an avenue of investigation that allows application of Southern Studies theories, including intersections with the Global South. In the last decade, Texas literature has expanded its boundaries embracing a larger border area based on the Gulf of Mexico which could provide a point of recovery for the public memory and a future more inclusive avenue of inquiry. This paper will combine border theory such as Saldivar's *Border Matters*, with Southern Studies texts such as Duck's *The Nation's Region*, and apply them to contemporary fiction – Cynthia Bond's *Ruby* (2014) and Marcus J. Guillory's *Red Now and Laters* (2014) – as illustrative of the extant and expanding space inhabited by Texas and Texans, something that while reflected in the culture is absent from public rhetoric and memory.

Béatrice Blanchet, Lyon Catholic University, France

**Reimagining the National Community: The Afghanistan War (2001–2014) and the Precarious Borders of Britishness**

This paper explores the remapping of Britain's symbolic and geopolitical borders, illustrated through media and political discourses as well as commemorative rituals during the British military intervention in Afghanistan under NATO command (2001-2014). During the Afghanistan war, the discursive celebration of British insular exceptionalism constituted a response to the attested existence of liminal spaces of belonging – epitomized by the figures of insiders-outsiders such as native interpreters and exiles. In the post 9/11 context, the Afghanistan war witnessed the resurgence of British imperial representations of borders and boundaries, perceived as territorial and symbolic divides between civilisation and lawlessness, vulnerable to physical and ideological subversion. Widely publicized commemorative rituals (such as the homecoming / repatriation of fallen soldiers through the English town of Wootton Bassett) contributed to the definition of an exclusive national affiliation, separating "home" and "away". Indeed, while celebrating the heroes-victims of a politically contentious conflict, these rituals evoked (etymologically and symbolically) a return to the emotional safety of the homeland. Often described as a microcosm of British nationhood in the post-devolution era, these commemorations have revealed the

Lorena Carbonara, University of Bari "Aldo Moro", Bari, Italy

Annarita Taronna, University of Bari "Aldo Moro", Bari, Italy

**Re-thinking Conceptual Narratives of Language Contact: the Challenge of ELF**

The massive recent shifts of migrants and refugees into and across Europe has demanded constant redefinition in terms of language, translation, belonging, mobility, contact, hospitality, nation, identity and community. The characteristics and dynamics generated by such phenomena have stripped away the rhetoric of multiculturalism and the melting pot, which had previously focused on diversity as the pivotal theoretical issue for linguistics, sociolinguistics and ethno-linguistics. Drawing on these premises, the theoretical reflection proposed in this essay focuses on the emergence of a new geopolitical scenario in which an unprecedented vision of language and language contact is taking shape: a vision able to problematize new intercultural relations and to foster the creation of new conceptual narratives that shape, and are shaped by, the new cross-cultural language practices adopted within mobile communities across the Mediterranean. In particular, the paradigm of 'superdiversity' (Vertovec 2007) helps us to consider that the emerging phenomenon of translanguaging social contact in the imagined communities generated by globalisation, mobility and migration is encouraging the proposal of new theoretical and practical concepts, which will be investigated through the analysis of a series of interviews with language mediators using ELF in migration-related contexts and with Italian as a foreign language teachers, conducted in Southern Italy from 2015 to 2017.

S60 – Seminar cancelled

**S61 Shakespeare and Renaissance Drama: The New Medial Challenges of Adaptation**

Convenors:

Room 206 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30, (3) Thu 15:00–17:00

Attila Kiss, University of Szeged, Hungary

György Endre Szőnyi, University of Szeged, Hungary

Pia Brinzeu, University of Timisoara, Romania

Rowland Wymer, Anglia Ruskin University, United Kingdom

Ever since Glynne Wickham defined the representational techniques of the early modern emblematic theatre in opposition to the photographic illusion of the bourgeois theatre, performance-oriented approaches have been investigating the advantages and disadvantages of the various

media in which Shakespeare and his contemporaries are adapted for (post)modern audiences. The medial opportunities offered by the experimental postmodern stage, the cinema, and the various forms of the new media (community networks, YouTube, blogs, databases, file sharing forums, fandom websites, etc.) are often acutely sensitive to the symbolic – emblematic expressions of the Renaissance playtext, but, just as often, they remain blind to the complexities of the interrelated clusters of images in early modern drama.

This seminar invites contributions to the analysis of the medial challenges that current adaptations or appropriations of English Renaissance drama need to face, sometimes highlighting, sometimes ignoring the emblematic codes that are embedded in the dramatic text.

Attila Kiss, University of Szeged, Hungary

### **Staging the “Skin Ego” in Recent Adaptations of Shakespearean Tragedy**

Postmodern adaptations and stage productions of English Renaissance (revenge) tragedy have displayed a keen interest in the anatomization of the psychosomatic complexity of the human subject in general, and the representation of the skin (emblematic of the epistemological cover, the surface of reality) as a medium of the self in particular. This thematic engagement with corporeality establishes a parallel, a semiotic interface between the early modern and the postmodern. Skin penetration can be interpreted within the conceptual framework of the nascent early modern subjectivity, and it indicates the historicity of what Didier Anzieu calls “the skin ego.” I will dwell upon some recent Hungarian stage productions to demonstrate my point.

Yuki Nakamura, Kanto Gakuin University, Japan

### **Revenge Drama as a Convention of Representing Anti-Values**

Revenge tragedies represent anti-values of the culture and society. Throughout history, since revenge tragedies have represented a popular genre from the Elizabethan era to modern times, when they are enjoyed as what is referred to as “B movies.” The revenge tragedy has been a spectacle of terror, violence, and vice. In other words, they embody the most undesirable values of the society. The convention of this genre includes the transformation of the righteous protagonists into cruel villains, dreadful tyranny of their opponents, corrupt politics and society, bloodshed, madness, and tricks at banquets and masques. Those conventionalized representations of terror and violence seemingly have not changed throughout their long tradition. However, the nature of spectacle of this genre has changed, and its aesthetic mechanism and ethically provocative effects of its representation differ between Elizabethan and Jacobean theatre and modern Hollywood films. Furthermore, changes in their appeal to the audiences come from changes in society itself. For example, *The Revenger’s Tragedy* and *Taxi Driver* have similar plots and characterization of the protagonist and share similar descriptions of power and violence, but their idea of justice and nature of violence are different. This paper explores the differences in the representations of anti-value in early modern revenge plays, especially those focusing on the conflict of justice and tyranny, as well as vigilante films in the 1970s and 1980s.

Ágnes Matuska, University of Szeged, Hungary

### **Cinematic Aspects of Shakespearean Metadramatic Conventions**

This paper looks into film adaptations of Shakespeare’s *Hamlet*, particularly versions of the Mousetrap scene. It is particularly interested in the way in which what Timothy Reiss calls dialectical tragedy, a momentary fusion so typical of early modern theatre between the world of the audience and the world of the play (whether that of the ‘Murder of Gonzago’ or of Hamlet) may play a role in film adaptations. Metadramatic and metacinematic devices are scrutinized as elements providing clues for audience behaviour as well as tools through which the medium – be it drama or cinema – constructs the self-reflexive image of its characteristic representational logic.

Gudrun Tockner, University of Graz, Austria

### **“Is that historical?” – Marlowe’s *Edward II* at the National Theatre (2013)**

One critic called it a “Marmite production”. Joe Hill-Gibbin’s 2013 staging of Christopher Marlowe’s *Edward II* at the Olivier certainly drew its fair share of both love and hate, and in so doing lived up to the aura of Marlovian provocation invoked in its publicity material. It was notable for its theatrical inventiveness, and for the risk it took in putting a non-traditional version of a play by one of Shakespeare’s contemporaries (albeit arguably one of the better known ones) on the National Theatre’s biggest stage. The production text was heavily cut and interspersed with modern dialogue, costumes veered from grotesque medieval armour to 1980s leather jackets on a self-consciously Brechtian stage, and the action spilled out into the auditorium and was broadcast live from the NT’s foyer and balcony as cameras followed actors off-stage.

This paper will investigate the directorial and artistic choices in adapting Marlowe’s early modern text for a (post-) modern stage, including the production’s use of language, space, and multiple media, as well as intermedial echoes of Derek Jarman’s film version of the same play.

Elżbieta Litwin, University of Wrocław, Poland

### **Subtext Is Such Stuff As the Truth Is Made On...The New Paradigm of Subtext in the Final Scene of William Shakespeare’s *Romeo + Juliet***

This presentation proposes a spatial concept of subtext in twenty-first century drama – seen as a multilayered interplay of intersections within the directorial semiotic triad of word – emotional action – mise-en-scène. A case study of the final scene in *William Shakespeare’s Romeo + Juliet* directed by Baz Luhrmann (1996), it is structured as a hermeneutical exploration of the truth pursuits within the subtext from the empirical perspective of a practicing director and a semiotician, in accordance with the principles of the Method acting technique. In a minute shot-by-shot analysis, the author examines the hermeneutical collocations in-between the elements of the triad, and demonstrates the ways cognitive spaces become subtextual statements within each shot, as well as how the internal subtexts shape the metasubtext of each shot in order to arrive at the megasubtext of the scene – and subsequently the total subtext of the entire story in a cultural text. Aspects of the evolution of the subtext representations as well as the epistemological balance are analyzed within the triad of word – emotional action – mise-en-scène, against the backdrop of the epistemological pursuits of the truth.

Larisa Kocic, University of Szeged, Hungary

### **Educated Shrews**

In my paper I attempt to read Shakespeare's *The Taming of the Shrew* within a larger context of the, so called, shrew narratives (Bayman & Southcombe 2010), the primary texts of which have been made available to a broader public thanks to the University of Oxford Text Archive's digitalization and preservation of Early Modern literary resources. In reading these text, I particularly focus on questions pertaining the education and literacy of women and wish to see if these issues resurface in more recent adaptations of Shakespeare's play.

Ivona Mišterová, University of West Bohemia in Pilsen, Czech Republic

### **2\*bee or not 2\*bee, OMG, it's Shakespeare!**

Shakespeare's plays are undoubtedly among the most frequently translated, staged, adapted – both for stage and screen – and (over/mis)quoted. His plays and sonnets are widely read and are generally considered as canonical. Their appeal crosses thematic, geographical and chronological boundaries. Each generation of recipients obviously responds to Shakespeare's work in a different way. Notwithstanding the iconic significance of Shakespeare's oeuvre, in general, it may not seem to dominate the literary tastes of the Xers and Yers (and particularly the upcoming Internet Generation), yet rather to a greater or lesser extent be *mediated* through literature curricula and reading lists. We can, however, argue that Shakespeare is also the Xers and Yers's contemporary. The paper first examines how emoticons and textual portrayals are used to render Shakespeare's plays in new ways. The *OMG Shakespeare series*, which was both criticized and praised, represents a transformation of Shakespeare's plays into a new form, i.e. *srsly Hamlet* (2015), *YOLO Juliet* (2015) and *Macbeth #killingit* (2016). In addition, attention will be paid to the representations of and allusions to Shakespeare and Shakespeare's characters in popular culture. Finally, it will discuss a Czech adaptation of *Hamlet*, *Hamleteen* (2012, direction Jakub Vašíček), which aims to encourage young audiences to engage with Shakespeare through young people's language. The paper concludes by discussing how the new non-traditional interpretative choices may impact on the youngsters' reception of Shakespeare and his work.

Claire Bardelmann, Université de Metz, France

### **Cultural Transfer and Cultural Politics in French Fanfictions of *Romeo and Juliet***

In his study *Shakespeare and Modern Culture*, Douglas Lanier addresses the theoretical issues which arise from the extraordinarily vivid interest of the modern English-speaking world for Shakespeare, observing of Shakespearean adaptations using the new popular media that "(such) adaptations are a potential source of innovation and creativity because they re-produce the Shakespeare they transmit in light of contemporary assumptions, circumstances, and ideologies". This paper interrogates the relevance of such mechanisms of appropriation as regards the cultural politics revealed by a fair selection of French fanfictions of *Romeo and Juliet*. Fanfiction uses manifold mechanisms of appropriation, such as filling in the gaps of the text, developing individual stories beyond the initial frame or developing the psychology of the characters. Besides showing the surprising permeability of sometimes culturally illiterate French authors to Shakespeare, and the development of specific narrative patterns, fanfictions offer a specific insight into the cross-cultural approach of characters who have long emancipated from the 16th-century tragedy. Such individual reconstructions of fiction use Shakespeare to establish a sense of cultural distance to convey ideas that are still not cultural currency, like gay relationships, or to convey painful or awkward personal experience through the thin fictional cover of the Shakespearean tale. The paper examines these strategies of cross-cultural appropriation in the light of the theory of cultural transfer developed by French theorists Michel de Certeau and Michel Espagne.

Magdalena Cieślak, University of Łódź, Poland

### **Struggling with the loss of a boy actor – cross-dressing heroines of Shakespeare's comedies on film**

Shakespeare's plays, a rich repository of Elizabethan stage conventions, relish in self-reflexive comments on the theatre for which they were created. The fact that only men could perform was particularly consequential for Shakespeare's romantic comedies, as their focus on wooing, various faces of love, and the celebratory status of marriage encouraged exploring tensions and desires between genders. Shakespeare's comic heroines frequently use the potential of referencing the boy actor behind them. The most interesting cases, of course, are the cross-dressing heroines, like *Rosalind* or *Viola*, as in their cases the fluidity, performativity, and complexity of their genders, and related desires, are most intricate.

The conventions of contemporary cinema are quite incompatible with those of Elizabethan theatre. Rooted in a different understanding of gender, mainstream cinema celebrates a different kind of femininity, and uses cross-dressing differently. My paper examines two film adaptations of Shakespeare's comedies from 2006 – Kenneth Branagh's *As You Like It* and Andy Fickman's *She's the Man*, an offshoot based on *Twelfth Night* – to analyze the way in which the loss of a boy actor influences the codes of presenting cross-dressing heroine on screen. Specifically, I wish to look at how this change is consequential for the presentation of gender in the context of social relations that Shakespearean, as well as cinematic, romantic comedy revolve around.

Nevin Faden Gürbüz, Istanbul Yeni Yüzyıl University, Turkey

### **Re-imagining Shakespeare in Stoppard's (Screen)Plays**

The interchange of the new media and theatre enables playwrights and theatre directors to present various transformative practices. As a description of the practices, adaptations and appropriations of Shakespeare's plays have been an attempt to be involved in (re)defining and (re)constituting of the canonical texts in the new culture by many British playwrights. The dramatic works of contemporary playwrights have undoubtedly included a heterogeneous structure. Tom Stoppard, one of the significant playwrights of the 20th and 21st century British drama, has been a prolific and brilliant dramatist in establishing adaptations of Shakespeare's plays. In this paper, I aim to examine Stoppard's plays *Rosencrantz and Guildenstern Are Dead* (1967) and *Dogg's Hamlet, Cahoot's Macbeth* (1980) in addition to the film *Shakespeare in Love* (1998) which has a screenplay written by Stoppard, in order to consider the representational forms of English Renaissance drama influentially in the (post)modern stage through presenting the reflections of new media and cinema in modern drama.

Andrei Nae, University of Bucharest, Romania

### **Teaching Shakespeare through Gangsta Rap on Youtube: The Appropriation of Shakespeare's Plays in "Thug Notes"**

The concept of appropriation has gained particular relevance in the field of adaptation studies. The emergence of new media and DIY culture has led to a proliferation of adaptations of canonical writers on internet platforms such as Youtube. According to Stephen O'Neill, one canonical author who has been the object of many such adaptation processes is Shakespeare, whose plays have been reworked and appropriated for sometimes contradictory purposes such as teaching, entertainment, or even contestation of the cultural status. My contribution analyses the Shakespearean adaptations released on Youtube by Wisecrack under the "Thug Notes" series and my aim is to show how the audio-visual discourse of the vlogs manages to blend in all the three aforementioned purposes. Although the videos are released under the 'Education' category, the language and identity of the narrator defamiliarize Shakespeare's works and reworks them so as to fit the norms and aesthetics of gangsta rap. For example, Hamlet's belated revenge is represented along the lines of street justice while the family war in *Romeo and Juliet* is treated as a gang war in the ghetto. This radical departure from the historicity of the plays and the use of gangsta rap aesthetics may indeed make Shakespeare more familiar to contemporary young audiences, but at the same time challenge Shakespeare's status as 'high culture'. Additionally, the vlogs' mise-en-scène, a stereotypical contemporary African-American ghetto gangster in a lavish library with classical music playing in the background, achieves a comic effect which marks these vlogs also as entertainment.

Antonella Pulice, University of Rome, Italy

### **The impact of Shakespearean audiodescription on the contemporary social context**

The aim of this paper is to highlight how the use of audiodescription (AD) during theatrical performances reshapes the emblematic elements inside the Shakespearian text in order to create a new text suitable for blind/visually impaired audience. As every translation process, audiodescription cuts and adds new meanings to the original text, but it has also shown a new way of exploring the original theatrical text and enlarged the audience involved in the social and cultural life of the country.

The analysis of the performance of *All's Well That Ends Well*, on stage at the Globe Theatre in March 2018, will be used as a case study to highlight each creation phase of the live performance for blind/visually impaired people both from a linguistic point of view, regarding the adaptation of the original text during this peculiar performance, and from a practical point of view, regarding rehearsal and the devices needed.

The paper will explore a new way of using the Shakespearian text and demonstrate how its potentiality is infinite and inexhaustible, due of course to the flexibility inherent to the Shakespearean text itself. Moreover, audiodescription shows the essence of the Elizabethan theatre where performances relied on words only.

## **S62 Scottish-Czech Literary and Cultural Relationships**

Convenors:

Room 107 (1) Thu 15:00–17:00, (2) Thu 17:30–19:30

Tom Hubbard, Széchenyi Academy of Arts and Letters, Budapest, Hungary

Martin Procházka, Charles University, Prague, Czech Republic

'Small nations. The concept is not quantitative; it describes a situation; a destiny: small nations haven't the comfortable sense of being there always, past and future [...]' (Milan Kundera). This comparative seminar will explore reciprocal cultural traffic between two European 'small nations'. Topics to include: the Scottish poet and Kafka co-translator Edwin Muir in Prague; Muir's contemporary and fellow-poet Hugh MacDiarmid's dialogues with the post-1948 Czech literary scene; the influence of 18th-century Scottish figures on František Palacký and on other Czech cultural phenomena; the composer Erik Chisholm's monograph on Leoš Janáček; visual arts: Dušan Jurkovič and Charles Rennie Mackintosh; a Czech ceramics artist in Scotland; a Brno rabbi's son who became a Glasgow polymath.

Martin Procházka, Charles University, Prague, Czech Republic

### **Between Adam Smith and Walter Scott: Scottish Enlightenment and Romanticism in the Czech Culture of the First Half of the Nineteenth Century**

The first part of the paper will discuss the influence of the representatives of the Scottish Enlightenment, Adam Smith, Lord Kames, Hugh Blair and others on the leader of Czech nationalist movement and major historian František Palacký. Apart from the impact of Blair's *Lectures on Rhetoric and Belles Lettres* on Palacký's theory of literature and aesthetic thought, discussed by Jiří Kraus (1995) and Tomáš Hlobil (2002), the possibility of the Scottish Enlightenment thought's contribution to Palacký's key political notion of Austro-Slavism will be considered on the basis of Palacký's excerpts from the works of Scottish thinkers. The influence of the Scottish Enlightenment can also be seen in Palacký's rewriting of Czech history.

– The second part will discuss the influence of Walter Scott on the young romantic poet Karel Hynek Mácha who is also known for his conflict with Palacký. Scott's influence on Mácha has not yet been adequately assessed. It may be surprising that the powerful metaphors in Mácha's principal poem *May* (1836) representing the temporality of human existence and relativity of history owe a great deal to the beginning of third canto of *The Lady of the Lake* (1810). Mácha's early death (1836) prevented the realization of his planned cycle of historical novels, where Scott's fiction becomes a transformative agent, stimulating both the independent imagination and narrative strategy, and also a revisionist reading of history problematizing Palacký's approach which emphasizes the centrality of the Hussite movement.

Olga Roebuck, University of Pardubice

### **A Dialogue of Time and Place: National Identity in Architecture – Charles Rennie Mackintosh and Dušan Jurkovič**

The paper focuses on architectural tendencies, which ran parallel in Scottish and Czech (Moravian) cultures – exploring national features of architecture by referring to its almost forgotten folk roots. With reference to Smith's notorious Caledonian Antisyzygy or Cairns Craig's view of culture as the site of a dialogue, this discussion considers the Scottish tradition of in-betweenness with regards to Mackintosh's approach to Scottish architectural identity. In his buildings (but also designs and texts) Mackintosh is both international and national: his work draws from many continental influences typical for the Belle Époque, but at the same time expresses distinctly Scottish national imagination. He is both traditional and modern: he himself recognizes the power and beauty of both Scottish baronial style and the folk cottage, yet his constructions speak of modernity and

change. Mackintosh is here related to the Czech and Moravian architect of Slovak origin, Dušan Samuel Jurkovič, whose significant inspiration rests in the Slavic folklore, which he combines with modern tendencies, perhaps inspired by Mackintosh.

Jeremy Howard, University of St Andrews, Scotland

### **Nekola's Gifts: Enhancement through Art and Activity (exploring the contribution of a Bohemian artist in Scotland 1881-1915)**

Three years after Karel Nekola had arrived in Scotland from Bohemia a ceremony was held to recognise his contribution to his adopted community. He received a silver-mounted walking stick with the inscription: 'Presented to Karl Nekola by the workers in Fife Pottery as a token of esteem. Gallatown, 8th November, 1884'. When he died three decades later in his house near the ceramic works, his death certificate noted his profession as designer of pottery. This paper examines Nekola's creation of Wemyss Ware over his Scottish life time, i.e. the distinctive characteristics he introduced to his painted ceramics, the sources of his motifs, and his artistic training of others, not least his own children. Significantly, it also probes Nekola's lesser-known benevolence: as a local lecturer on Bohemia, gymnastics instructor, initiator of first aid classes, exhibiting and religious artist, singer, and his roles within the Young Men's Mutual Improvement Association and Society of Free Gardeners. At the same time it also poses the question: 'Who was Karel Nekola?' Ultimately the paper proposes that Nekola's 'gifts', while being his own, derived from the land of his birth and nurtured in Fife, can also be recognised as paradigmatic for enlightened cultural interchange and development.

Margery Palmer McCulloch, University of Glasgow, Scotland

### **A Wartime Friendship and Cultural Exchange: Edwin Muir and Lumir Soukup in Edinburgh and Prague**

The Orkney-born poet Edwin Muir and Czech-born Lumír Soukup first met in wartime Edinburgh in the context of the Allied Houses established in the city to cater for European service-men and refugees. After briefly discussing the establishment and functioning of this wartime venture, the paper will consider the relationship between Muir and Soukup in Edinburgh, including their literary and philosophical interests. This will then be followed by a discussion of their continuing association in postwar Prague, the city that had inspired a new direction in Muir's life in the early 1920s and to which he was now returning as Director of the British Council Institute in 1945. The responses of Muir and Soukup to a Prague recovering from Nazi occupation will be explored as well as their responses to the Kafkaesque city which resulted from the communist Putsch of February 1948. Muir's *Labyrinth* poetry inspired by this second stay in Prague will be discussed, together with Soukup's responses to this poetry and to Muir's earlier interpretations of the fiction of Kafka which he and his wife translated in 1930.

Robert R. Calder, Free Lance Author, Scotland

### **Mr. Joseph Schorstein**

Joseph Schorstein's biography, though documented, reads like legend: the Neurosurgeon and Polymath born before 1914, the son of a rabbi in Brno who subjected him to a study regime like that James Mill (deadly philosophical enemy) notoriously visited on his son J. S. Mill. "Joe", as there is reason to call him, as a boy stole coal for an impoverished household, before lies about his date of birth, and hothoused precocity, enabled his graduation M.D. in Vienna astonishingly young. In the 1930s he travelled Europe in Socialist and Jewish welfare causes, from Montenegro to Manchester.

As a surgeon he inspired awe, from early labours on the Anzio beachhead in 1944 through thirty years' residence in Glasgow where as writer (insofar as medical commitments allowed) and leader of an interdisciplinary discussion group he did more than inspire Ronald Laing.

Following a lively outline biography indicating study fields, Transdisciplinarity, Exile Studies, Judaica, the paper discusses literary connections, naturalising continental concerns in Scotland, and beside philosophical essays (he was an associate of both Heidegger and Heidegger's Scottish translators/expositors) both readings from a dramatic work and information on the 1950s–1970s sometimes trendy Existentialism (Sartre, e.g.) in better focus than lately revived native work allows.

Tom Hubbard, Honorary Member, Szechény Academy of Arts and Letters, Budapest, Hungary

### **'Hert's Sang': Erik Chisholm's Book on Janáček – Literature and Music**

Erik Chisholm (1904-65) was a Scottish composer who was close to European modernism, a friend and colleague of composers such as Szymanowski and Bartók, whom he invited to perform in Scotland. Chisholm was a champion of Czech music and a recipient of the Dvořák Medal. His posthumously-published monograph on Janáček (1971) analyses the Moravian composer's operas and with reference to their literary sources in works by Dostoevsky, Ostrovsky, Karel Čapek, Svatopluk Čech and others. Chisholm's Scottish literary engagements included his song-settings of poetry, notably by his second wife Lillias Scott (1918-2013), and which we'll hear on CD. Hubbard will explore possible relationships between the literary concerns of the Janáček monograph with the texts chosen for Chisholm's songs. A clue might be found in the folkloric, ballad-like elements common to both the Scottish and Slavonic literary sources.

## **S63 Lessons on Kindness: Contemporary Children's Literature in an Uncertain World**

Convenors:

Room N43 Thu 10:30–12:30

Petra Tournay-Theodotou, European University, Cyprus

Michaela Marková, University of Hradec Králové, Czech Republic

Given the complexities of the socio-political and cultural situation of contemporary society, the seminar will discuss the role contemporary children's/YA literature (fiction, poetry, life-writing etc.) plays in children becoming empathic global citizens. It will focus on books by writers who implement the need for kindness in an uncertain world.

In view of our current historical moment of vast movements of people around the globe, a section of the seminar would include literary representations of the migrant and refugee experience, (particularly in a British context). As Karen Sands-O'Connor has recently stated, "[h]ow Britain saw itself and its citizens was and is reflected in the books published about Black people for children" (2017, 2), an assessment that can be made extensive to writing about Asian, immigrant, and refugee people. (Taking the lead from Sands-O'Connor, participants are asked to consider how these narratives address the social and cultural complexities of contemporary British society in the 21st century and how they may impact their young reading audience.)



The speakers are thus invited to consider titles that teach the importance of empathy, openness and sharing or those that showcase the power of unexpected friendships and allegiances. Dedicated to furthering original research in children's literature, the seminar will also address representational difficulties inherent in the portrayal of 'othering'/monsterisation and its consequences, and how these difficulties affect the empathetic imagination fostered through a metadiscursive act of reading.

Michaela Marková, University of Hradec Králové, Czech Republic

### **Addressing Diversity and Inclusion in Contemporary Northern Irish/British Literature for Children and Young Adults**

The paper assesses the issues of diversity, inter-group tolerance, cooperation, cultural assimilation and inclusion as portrayed in contemporary Northern Irish/British fiction from/about Northern Ireland – as related to the peace process and conflict management. While some research into fiction writing on the Troubles for adults has been carried out, the area of creative writing for children and young adults concerning the same subject is rather underrepresented. It has been argued that if Northern Ireland is to overcome the ethno-political binaries, and hence foster more open/tolerant societal relations, the overall discourse concerning the conflict has to change. The consensus has been that tendencies towards heterogeneity and openness should constitute an inherent part of the language of instruction applied in education at its earliest stages possible. The paper seeks to examine the role creative writing has played in this process (has it affected it and if so, how?). It is understandable that it might be difficult, or even impossible, to 'measure' the actual impact art can have on the peace process or conflict management. On the other hand, the role of storytelling in bringing reconciliation and understanding, particularly in the context of the Troubles, has been generally acknowledged and secured support and continuous funding from the EU resources.

Roberta Grandi, Università della Valle d'Aosta, Italy

### **"And the fox and the rabbit were friends" – Interspecies Conflict and Collaboration in Richard Adams's *Watership Down***

In the heroic 'quest' of *Watership Down*, Adams describes the world from a rabbit's point of view. The world is dangerous and full of 'elil' the name by which rabbits identify all predators such as "fox, stoat, weasel, cat, owl, man". In this world, men are only a secondary presence but a very negative one and, in the age of Anthropocene, such a consideration resonates in this children's book as a dark omen.

But *Watership Down* is also a story of friendship and hope: led by the enlightened leader Hazel, the rabbits manage to build a new warren where they can live in peace and harmony with the other animals of the hill and even manage to create alliances with other non-elil creatures to help each other against the dangers that threaten them all. Responding to the invitation of most recent ecocriticism, this essay will try to reposition the reflection on this allegory about men, rabbits and other animals from the perspective of a post-humanist analysis trying to highlight how the theme of interspecies cooperation might provoke a productive and fruitful re-consideration of the importance of kindness and respect towards all creatures.

Petra Tournay-Theodotou, European University Cyprus, Cyprus

### **Representing Diversity in Black British Children's Literature: Jackie Kay's novel *Strawgirl***

Within the lively scene of Black British and British Asian writing, literature for children still occupies a marginal space and is especially underrepresented when it comes to critical attention in (postcolonial) academic circles.

Jackie Kay who is predominantly known for her adult poetry and fiction has published two award-winning collections of poetry for children *Two's Company* (1992) and *The Frog Who Dreamed She Was an Opera Singer* (1998) prior to the publication of *Strawgirl* published in 2002, her only children's novel to date. The experiences made by the novel's mixed-race female protagonist Molly (Maybe) MacPherson who grows up on a farm in rural Scotland in many ways echo Kay's own hybrid background as the daughter of a Nigerian father and a Scottish mother. While racism and Molly's dual heritage are prominent issues raised in the novel, *Strawgirl* also deals with difficult universal themes such as loss, growing up, bullying, friendship etc. relevant to a young readership irrespective of ethnicity and race.

In this paper I want to take a closer look at how Kay's novel covers the complexities of the cultural situation of contemporary society in the early 21st century and thus makes an important contribution to the call for greater diversity in children's books.

Sonya Andermahr, University of Northampton, United Kingdom

### **"You've just got to find a way to live there anyway": Trauma, alienation, and empathy in Patrick Ness's *More Than This***

YA dystopian fiction has proven fertile ground for the exploration of traumatic events experienced by young people. This paper examines the representation of trauma in Patrick Ness's contemporary YA novel *More Than This* (2014), which explores a range of traumas affecting young adults including suicide, child abuse, homophobia, and murder. It follows the protagonist Seth's journey back into an estranged and depopulated version of his childhood home. Gradually, the novel uncovers a primary trauma (the 'wounding' of the protagonist's brother), which took place in England in the past; and a secondary trauma (his own apparent death), which takes place in the United States in the present. Ness portrays this dual trauma in parallel narrative strands, which intersect and fuse into one deeply alienating, puzzling, and complex whole. Along the way, Seth meets two other traumatised young people, Regine and Tomasz, who challenge the primacy of his own trauma, and facilitate the process of working through his – and their – traumatic experiences together. In this way, the novel works to ameliorate the effects of pain and loss in young people's lives today and in the process foreground the healing powers of friendship and empathy.

Ildikó Limpar, Pázmány Péter Catholic University, Hungary

### **Monstrous Kindness: Coming Of Age in Neil Gaiman's *The Graveyard Book***

Neil Gaiman's *The Graveyard Book* presents the issue of coming of age with the use of dark fantasy and horror elements. Gaiman focuses on Nobody Owen's growing up in a graveyard that is inhabited by ghosts and monsters. The space of monsters, as well as the monsters themselves, protect Nobody from the dangers of the world, suggesting that what is usually deemed as "normal" reality may actually be even scarier than the realm of monstrous imagination. This inverse presentation of the safe and hazardous results from an act of kindness, as the ghosts adopt the infant Nobody whose family was murdered. In my paper I will use Jeffrey Jerome Cohen's monster theory to highlight the twofold use of the monster and the monstrous in the novel: firstly, as positive factors and as embodiments of kindness in Nobody Owen's life, preparing him to become part of the human world as a matured teenager; secondly, as important components in the work's metaphorical layer that teaches about acceptance as well as the process of coming of age.

## S64 Bodies “Unskinned”

Convenors:

Room 409 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30

Işıl Baş, Bogaziçi University, Turkey

Katerina Kitsi-Mitakou, Aristotle University of Thessaloniki, Greece

Although the ‘body’ has been discussed as problematic in various examples of theory, literature, performance art, cinema, media culture, etc., the ‘skin’ as a theme itself has never been extensively explored. Considering the literature, the most significant work on the notion of skin belongs to the French psychoanalyst Didier Anzieu and his 1974 work *Le Moi Peau (The Skin Ego)*, where he suggests that the self’s ego integrity depends on skin-surface experience and sees neurosis and psychosis as an outcome of the disorder in such experiences. Anzieu’s work has become a canonical reference book in psycho-cultural analysis and gained popularity in the last 10-15 years. The aim of this panel is to focus on skin theories (pre- or post-Anzieu) and their cultural implications on literary, artistic, and cultural production through extensive visual/textual analysis. In so doing, we hope to create a dialogue between the theoretical framework of ‘skin’ and its reflection in different disciplines. We invite participants that will discuss themes such as violence, sexuality, death, gender, age(ing), or race, presented through the prism of ‘skin’ in literature, art, and the media.

Selen Aktari-Sevgi, Baskent University, Turkey

### **Expeausition of Traumatic Mourning in Anne Enright’s *The Gathering***

Anne Enright’s *The Gathering* is a trauma narrative, recounting the collapse of the boundaries of the protagonist’s subjectivity due to traumatic memory and loss. Veronica Hegarty’s mourning for her brother’s tragic suicide and her childhood memory of his being sexually abused by a family acquaintance are presented by the affective experiences of her body with an emphasis on skin. This study explores skin in light of Jean-Luc Nancy’s ontology, which perceives the body as the body of sense, the being of existence without essence. Being as such does not reside in matter or discourse, but at the limits, as a limit that extends and exceeds. The body, that is, is an open space, a mobile site of contact, a terrain of “partagé” (sharing out and sharing with), where interior and exterior, self and other simultaneously touch and separate from each other. By specifically focusing on Nancy’s concept of “expeausition”, this paper claims that Veronica’s body touches its limits, when she imagines herself as the one who has been molested and, thus, it is opened up and “expeaused” to the others to constitute itself as the mobile subject, which achieves an ontological structure of “being singular plural”.

Cristiana Pugliese, Lumsa University, Italy

### **Skin Damage: Racial Segregation and Displaced Identities in South Africa in Athol Fugard’s *Blood Knot* and Other South African Writings**

Although the preoccupation with the precise coloration of skin permeates human societies worldwide, it was only in South Africa during apartheid that “colour” became an official cornerstone of the state. A person’s “race”, defined as “white”, “native” and “coloured”, determined their place in society and life opportunities. The system was based on the false premise that people could be divided into separate races by readily identifiable features such as skin colour. The 1950 Population Registration Act institutionalized a “common sense” approach to racial categorization but created countless anomalies which particularly affected “coloured” people, too dark to be “whites”, but not dark enough to be “natives”. Some “coloureds” light enough to “pass for white”, denied their identity and moved away from their families to gain economic and social advantages reserved for whites. Others, purely on the basis of their darker skin colour, were re-classified as “natives” after the Act became law, forced to abandon jobs or schools reserved for “coloured” people, had to “move down” in society, and become subject to the movement restrictions imposed on “natives”. In this paper, I shall look at selected South African literary works which explore the human consequences of this policy.

Sascha Klein, University of Cologne, Germany

### **“It’s nothing anymore to have a beautiful stock body”: Narcissistic and Masochistic Skin-Egos and Their Bodies in Chuck Palaniuk’s *Fight Club* and David Fincher’s Film Adaptation of the Novel**

Brutal fist fights, burning skin, splicing pornographic footage into movies, blowing up technical gadgets and architectures – Chuck Palahniuk’s debut novel *Fight Club* (1996) abounds with skins and surfaces of various materials which get torn, ripped, burned, cut, and blasted. Taking up Didier Anzieu’s concept of the skin-ego, one may relate these countless ruptures to both individual psychological as well as sociocultural disruptions in the psychic envelopes of the novel’s characters. Initially, the novel’s unnamed narrator appears stuck in a thick envelope of narcissism as is reflected in his obsessive consumption of designer furniture and the mourning rituals performed in the many self-help group meetings he attends. Only after hallucinating up his split self-alter ego Tyler Durden can he “thin out” his narcissistic-consumerist skin-ego and replace it with a masochistic ego that derives great pleasure from splitting up its various skins. This masochism is played out on both an individual bodily level via the brutal fights at Fight club and on a larger cultural level by way of Project Mayhem’s bombing plots that aim at splitting up the cozy envelope of consumer capitalism. The motive of both enveloping and ruptured skin(-egos) is also reflected on the structural level of David Fincher’s 1999 film adaptation.

Nazmi Ağıl, Koç University, Turkey

### **The Tell-Tale Touch: Haptic Revelations in *Dokunma Dersleri* by Yalçın Tosun**

Whenever words or looks fail us we call upon the haptic sense because sometimes a mere touch conveys messages a thousand words cannot transmit. These messages are often not our conscious deliveries, but they secretly find a way out of the subconscious field. Hence, this paper will focus on how the skin becomes a liminal space where the true identity that hides inside its shell oozes out into view through the pores on the skin to get recognized by the conscious mind both of the self and the other(s). I will explore the topic in relation with the Turkish writer Yalçın Tosun’s 2013 story collection entitled *Dokunma Dersleri (Lessons of Touch)*, and, when relevant, I will also refer to “The Blind Man” by D.H. Lawrence, “Cathedral” by Raymond Carver and “Hands” by Sherwood Anderson.



Irene Stoukou, Aristotle University of Thessaloniki, Greece

### **Under Alice's Skin**

Lewis Carroll's *Alice* books have long provided fruitful ground for discussions on the development of subjectivity, trauma, the role of language and desire, as well as on the subject of growing up. In his works, Didier Anzieu presents a groundbreaking approach to human subjectivity, in which the body's surface – its skin – is integral to the development of a fully-fledged ego. By the same token, the British-American anthropologist and Anzieu's contemporary, Ashley Montagu, highlights the significance of cutaneous stimulation in human and animal growth and development. In *Touching: The Human Significance of the Skin* (1978) Montagu's follows a "somatopsychic" or centripetal approach, that is focusing on the manner in which tactile experience, or its lack, affects the development of behaviour; in other words, "the mind of the skin". Following Montagu's centripetal approach and building on the idea of neoteny – used by Montagu and Jacques Lacan, in the present paper I examine the way Alice and her skin are treated in the eustopic environment of Wonderland and the impact her tactile experiences have on her somatopsychic growth, and, thus, the formation of her subjectivity. Alice's dream comes into the foreground as a journey towards growing up, towards the development of a fully-fledged, thinking ego.

Isis Bas, Bogazici University, Turkey

### **Assaulting the Skin as New Aesthetics: Hyperviolence in *Dans Ma Peau* and *Skin Game***

While all cultures have always been fascinated by violence, death and fragmented bodies, this tendency has often been sanitized, cleansed and/or sanctified as in religious art or displayed as a vehicle for justice or revenge. Traditional discourses always privileged a holistic view of the body that has been seen as the guarantee and signifier of an idealized unchanging and coherent self-identity and skin was hailed as the natural and symbolic barrier between the outer, life-celebrating, intact body in harmony with an ordered universe and the abject interior, organs, secretions that are associated with fatal pathologies. After the mid-twentieth century, however, violent representations of the inner body in art, literature and film have become increasingly more appealing both to artists and audiences. Although the skin is traditionally associated with the odor of death, which is unspeakable and obscene, a new form of aesthetics has emerged in the form of flaying the body of its so-called protective, impenetrable cover and openly displaying its wounds, excretions, and organs. This new hyperviolent aesthetics makes use of what was once termed as off-scene and turns the "unskinned" raw, wounded and fragmented flesh into a fetish. In the light of this new aesthetics I will be concentrating on the psycho-cultural analysis and transgressive strategies of Marina de Van's film *Dans Ma Peau* and Caroline Kettlewell's self-harm memoir *Skin Game* as works displaying an almost pornographic celebration of Freudian death instinct at its most abject and destructive form in our contemporary culture.

Katerina Kitsi-Mitakou, Aristotle University of Thessaloniki, Greece

### **Animal and Human Skin: Ildikó Enyedi's *On Body and Soul***

Ildikó Enyedi's 2017 film *On Body and Soul*, is engaged with the modern debates around somatic exteriority, as a reflection of psychic interiority, and builds upon what Didier Anzieu has called the sixth function of the skin ego, that of 'sexualization'. The first autoerotic pleasures of the skin through touch in early age enable the development of the sexual drives and, ultimately, one's ability to have gratifying sexual relations in later life. Moreover, it is not only the inside/outside or mind-soul/body binaries that the film questions, but also the human/animal and wild/domesticated, as the characters' subjectivity and sexual identity is indispensably defined both through the flayed animals in the abattoir where they are working and the wild deer they identify with in their shared dreams. It is only when such boundaries between the supposedly oppositional pairs mentioned above fall apart and are perceived as both produced by and productive of one another that the characters are able to acquire a physical and a mental skin of their own. The phantasmatic flaying that humans undergo is a process of maturation and transformation, a realization that, in Claudia Benthien's words, 'there is no single skin that constitutes humanness and individuality, as beneath the skin are ever new layers to discover'.

Anna Anselmo, Université de la Vallée d'Aoste, Italy

### **Remediating the Dead Body: Shapes of the After-life**

This paper deals with the revisitation of the dead body as exemplified by Gunther von Hagens' *Body Worlds* and by bog bodies, specifically those celebrated in P.V. Glob's *The Bog People* (1969) and Seamus Heaney's *bog poems* (1969, 1972, 1975). Von Hagens' work defamiliarizes the dead body by *skinning* it. Deprived of what *shields* and *contains* (Anzieu 2016), the dead body is turned into an object defying the life-death dichotomy. Bog bodies, on the other hand, are the fruit of peculiar microbiological conditions. The skin, the border of Self, is perfectly preserved, its *containing* and *shielding* functions intact. Neither living nor quite dead, the bog body retains its skin and its status as a Subject. This paper develops around two theoretical tools – remediation (Bolter and Grusin 1999) and skin studies (Benthien 2004, Connor 2004, Cavanagh et al. 2013, Anzieu 2016) – and consists of three parts. The first provides an overview of remediation processes and skin theory. The second questions the ontological status of the dead body as revisited by Von Hagens and the Bog. The third is concerned with the layers of remediation that the defamiliarized dead body undergoes: from *Body Worlds'* self-proclaimed status as pedagogic art, through Glob's fictional approach to writing bog bodies, to Heaney's verses lingering on its givenness and materiality, the dead body, skin-laden or skin-less in turn, is shown as defying the life-death dichotomy, constructing its unprecedented after-life.

## **S65 Translators, Interpreters and Cultural Mediators in the Contact Zones of Contemporary Literature in English**

Convenors:

Room 107 Thu 10:30–12:30

Giovanna Buonanno, University of Modena and Reggio Emilia, Italy  
Sebnem Toplu, Ege University, Izmir, Turkey

Contemporary literature in English offers numerous examples of characters who act as cultural mediators, often refracting the writers' condition of self-proclaimed "cultural translators" (Hanif Kureishi). In many works that address questions of migration and global mobility, the figure of the interpreter-translator or cultural mediator plays a key role in the portrayal of cross-cultural encounters and serves to foreground the complexity

of inhabiting contested contact zones. This seminar invites contributions that discuss the representation of characters who perform liaising roles or facilitate cultural and linguistic encounters in a broad range of transnational and diasporic literary works in English.

Giovanna Buonanno, University of Modena and Reggio Emilia, Italy

Sebnem Toplu, Ege University, Izmir, Turkey

### **Translators, interpreters and cultural mediators in contemporary literature**

This paper is intended as an introduction to the seminar and will focus on writings in English that foreground contemporary in-betweenness and revolve around characters who act as translators, interpreters, or cultural mediators in contested contact zones, such as wars and humanitarian crises. Diasporic and transnational narratives are often inhabited by figures of cultural navigators who can be examined from multiple perspectives: their narrative significance is emphasized by their composite linguistic and cultural identity, but a close examination also reveals their moral and ethical responsibility in liaising between different worlds that often clash. In their work, writers such as Jhumpa Lahiri, Camilla Gibb, Kamila Shamsie and Zadie Smith feature characters who are – materially or metaphorically – agents of mediation and translation, thus pointing to ways in which we can reinforce our sense of literature in English as a privileged site for examining multiple crossings.

Nevin Koyuncu, Ege University, Izmir, Turkey

### **Epic Bards: Yaşar Kemal and Ben Okri as Mediators Between Cultures**

Despite their cultural and geographical diversity as writers, Yaşar Kemal and Ben Okri touch upon similar issues and themes in their novels *Memed, My Hawk* and *The Famished Road*, respectively. The novels vividly depict the universal human plea for justice.

Yaşar Kemal relates the story of Memed, a peasant boy, who rebels against the cruelty of his feudal lord, becoming first, a noble bandit and ultimately an immortal epic hero. Ben Okri's *The Famished Road* is about an Abiku child, Azaro, and his family, who ultimately decide to fight corruption, evil and hunger inflicted upon them by colonial greed. Both writers draw extensively on oral tradition, resorting to legends, myths and folk tales in their narratives. As such, they mediate between two traditions: the oral and the written, the local and the universal, the poetic and the prose, the Eastern and the Western. This skillful mobility (or, translation) and interweaving of cultural materials enable both Kemal and Okri to inscribe the voice and the accent of the oppressed while deciphering the exploitative power of the dominant. They ultimately become the epic bards of our time.

Eduardo García Agustín, Madrid Complutense University, Spain

### **The Intersectional Interpreter: Queerness and Arabness in Saleem Haddad's *Guapa***

In *Guapa* (2016), Saleem Haddad recounts the story of Rasa, who works as a translator and interpreter in a fictionalized Arabic country during its Arab Spring. However, Rasa is not just merely a mediating voice between two different languages – his own mother language, imbued with traditions and family values, and English, his chosen language as a means of personal escapism. He is also a performing body which is read both as a gay and an Arab.

My presentation arises from the concept of intersectionality and focuses on how Rasa feels unable to find a category in any of the two languages where his own intersectional identity may fit it. In his country, he identifies better with the English word “gay” rather than with other Arabic terms, such as *Eliks* or *Khawa*, despite of its Western imperialist connotations. On the other hand, while staying in the post-9/11 America, his queerness vanishes as he is predominantly read as an “Arab”. In the personal process of ascribing himself within the Us/Others dichotomy, he discovers that both his Queerness and Arabness are not fixed categories, but continuous processes of transformation; just as the two languages and the cultures he is mediating between.

Lucio De Capitani, Ca' Foscari University of Venice, Italy

### **Anthropologists and Interpreters as Cultural Mediators: Modes of Cross-Cultural Encounter in Amitav Ghosh's Work**

The work of the Indian writer Amitav Ghosh often features cultural mediators of various kinds in prominent roles. Two significant examples (taken from fairly different phases of Ghosh's career) are Amitav himself as a young anthropologist in the 1992 travelogue *In an Antique Land*; and the Bengali interpreter Kanai in the 2008 novel *The Hungry Tide*. Young Amitav, throughout his fieldwork in Egypt, attempts to establish a dialogue with the local peasants, trying to create a cross-cultural level playing field in the area of personal relationships that opposes the unevenness of the modern world-system. Kanai, on the other hand, represents a cultural mediator whose political standing is considerably more problematic. As a translator and member of the Bengali metropolitan elite, he gradually acknowledges his own connivance with the systemic violence perpetrated against the inhabitants of the peripheral Sundarbans region, in a process that forces him to radically rethink himself and his professional practices. These figures, embedded in different historical contexts and belonging to different professions, allow Ghosh to explore various modes of cross-cultural encounter and their respective ethics, politics and epistemology.

María Jesús Sánchez Manzano, University of Salamanca, Spain

Elisa Pérez-García, University of Salamanca, Spain

### **Code-switching and emotion in Junot Díaz's “Invierno” (2012)**

This study examines the implications of code-switching (CS) from the characters' second language (English L2) to their mother tongue (Spanish L1) in Junot Díaz's “Invierno” (2012). The paper analyses in detail the three most common types of CS: Inter-sentential, intra-sentential, and tag-switching, in order to check whether Díaz's text is based more on code-switching or on code-mixing linguistic behaviour. Furthermore, the study deals with the relationship between code-switching languages and related language emotionality and preferences (Dewaele, 2010, 2013). As to the results, the reduced percentage of Spanish words in the story show that it is based more on a code-mixing linguistic pattern, with the use of English as leading language. Nevertheless, despite English being the main code for communication, the Spanish language is that which the characters most identify with, being that used when becoming more emotional with family members. The findings demonstrate that all Spanish terms in the text rated in emotionality according to the affective norm list by Stadthagen-Gonzalez et al. (2017) are emotionally-charged words to a greater or lesser extent, with more positive than negative terms. Those without an emotional score in such a collection have too clearly emotional connotations for the characters, in that most illustrate the Caribbean lifestyle and fill the story with Latino-Dominican touches.

## S66 Shaping the News, Shaping the World

Convenors: Room 200 (1) Sat 10:30–12:30, (2) Sat 15:00–17:00, (3) Sat 17:30–19:30

María José Coperías Aguilar, University of Valencia, Spain  
Slávka Tomaščíková, P. J. Šafárik University in Košice, Slovakia

As proved by Fowler (*Language in the News: Discourse and Ideology in the Press*, 1991) over two decades ago, the language used to shape the news and news itself is not something innocent and neuter. By writing news, the media are creating public opinion and thus shaping the world as has been proved once more in the results of some recent elections and referenda across the world. Contributions to this seminar should focus on the analysis of language and/or contents of news in different formats of news outlets: printed or digital newspapers, radio, television and also the digital social networks, to see how they are affecting the way in which our present and future world is being shaped.

Katarzyna Kozak, Siedlce University of Natural Sciences and Humanities, Poland

### **Inflamers and Make-bates: discrediting political opponents in the early eighteenth century media discourse**

The period between the Glorious Revolution and the end of Queen Anne's reign was a time of struggle between political parties. Though at the beginning of the eighteenth century this two-party system was not yet fully visible on an ideological level, nevertheless, the Whigs and Tories were becoming the two most politically influential factions. This rivalry defined the political situation in early eighteenth century Britain and laid the foundation for the development of the ministerial machine of propaganda aimed at discrediting opponents and justifying the policies of the government. Methodically developed, the system was well applied during Oxford's Ministry between 1710-14. This presentation sets out to trace the evolving rhetoric of passions deployed in the early eighteenth century English newspapers as a technique set on discrediting political opponents.

**Respondent:** Karin Sabolíková

Karin Sabolíková, P. J. Šafárik University in Košice, Slovakia

### **Reflection of Thatcher's policy in Czechoslovak daily newspapers**

We are living in the world of fast communication where media as important social institutions are key presenters of culture, politics and social life. They shape as well as reflect how these are formed and expressed. In other words, they play a key role in transforming social events in the form of news and most of the time it manipulates information according to its own interest. Central to news is the text or language through which social events are described, which is considered not as a way of interpreting reality but as a way of constructing reality. My paper examines depiction of Thatcher's policy as it is reproduced in selected Czechoslovak daily newspaper *Pravda*. The Critical Discourse Analysis of the examined data tries to elucidate how a single news item was presented in the newspaper in order to demonstrate or point out to certain ideological aspects of the newspaper. The dominant definition of the policy was primarily formulated by the authorities of the communist regime and thus, the press uncritically adopted and communicated that policy. I presuppose that the dominant definition at the same time contributed to a manipulated depiction of the Thatcher's policy.

**Respondent:** Katarzyna Kozak

Elena Pilgun, Belarusian State University in Minsk, Belarus

### **Communicative tactics of social regulations in crises situations at the example of Brexit**

The influence of modern mass media on public opinion, as well as their ability to "edit" information in the context of any crisis is becoming increasingly evident, be the crisis natural, or economic, or political etc. In this research we are having a closer look at the concept of a social crisis and its vivid example – the phenomenon of Brexit. The scientific idea of this research is to reveal the communicative tactics used in modern press, to assess and to compare how Brexit is seen and described in British, French and Russian Mass Media. According to our hypothesis all crisis situations are used for political speculations on the global political arena. Brexit is not the exception. So we presuppose that such communicative strategies of neutralization, ideologisation of mass consciousness and information war are widely used in the global communicative space while discussing Brexit to implement social control. The communicative strategies are represented and implemented through communicative tactics and language modes, the choice of which depends on the genre of newspaper articles. As the result of Mass Media influence the society is suggested behaviour patterns that revive or level the value orientations, creating tension among the population and calling it to aggression, or consolidating and pacifying the negative manifestations, tuning the society behaviour. The results can be used in further linguistic and political studies of mass opinion manipulation, ideologization, and disinformation.

**Respondent:** Svitlana Shurma

Svitlana Shurma, Tomas Bata University in Zlin, Czech Republic

### **Manipulation in British and Ukrainian reporting of Mh17 Downing**

Media manipulation occurs at the stage of verbal and visual shaping of data received from the site of an event. When manipulation occurs, values and beliefs of the target audience are challenged. In this sense media manipulation can be viewed as a kind of violence act. Even though lie often accompanies manipulation and is associated with it, the former is used as a tool of the latter. The difference between the two lies in their directionality: lie is aimed at another person, but manipulation is targeted at receiving benefit for oneself. Lies may be used in the media, but by structuring the narrative in this or that way, media can still manipulate information without resorting to lying. For instance, British BBC and Ukrainian TSN foreground some agents of action involved in MH17 tragedy and foreshadow other. Visual metaphors and metonymies also play an important role in creation of an intrigue matrix necessary for a successful narrative. And finally, in the news narratives "landscape of action" always dominates over the "landscape of consciousness". However, the BBC would still offer stories where the voices of victims are heard, while TSN would almost exclusively focus on official opinions, in this way trying to cover the guilt for not doing enough to prevent the tragedy.

**Respondent:** Elena Pilgun

Stephen Joyce, Aarhus University, Denmark

### **Are Media Gatekeepers Beneficial to Democracy?**

A fundamental assumption of many critical theories is that media gatekeepers, those who decide what events will make the news and how those events will be framed, are an obstacle to true democratic governance. They hold unelected positions of power over the news agenda and shape the overall narratives that dominate our political discourses. When the internet became a mass phenomenon, many critics celebrated how it could tilt power towards individual citizens, who now had greater participatory power in our mediascape. Yet recent events, particularly the U.S. presidential election of 2016 and its aftermath, have called these assumptions into question. As Benkler et al. (2017) have shown, while voters on the American left generally shared news items from mainstream centre-left sources such as *The New York Times*, *CNN*, and *The Washington Post*, right-wing social media users largely ignored establishment media outlets in favour of Breitbart, a far-right website only begun in 2007. The American right has thus gone furthest in breaking the power of Big Media, but this has unleashed ethno-nationalist and white supremacist news and commentary on a level the mainstream media would never have considered. Have media gatekeepers actually been protecting the public sphere and is their newfound weakness a problem for democracy?

**Respondents:** M. Dolores Porto & Isabel Alonso Belmonte

Adriana Saboviková, P. J. Šafárik University in Košice, Slovakia

### **Representation of Bulgarians and Romanians in the British press**

Not to be exposed to any type of media is almost impossible these days and therefore media have a great influence in shaping public opinions. Media could do so not only by choosing what they inform their audiences about but also by the language they use. Given that "immigration is currently highly salient and in recent years has consistently ranked in the top five 'most important issues' as selected by the British public" (Blinder, 2015: 2) this paper aims to inspect the language used by the selected British national newspapers in connection to mentions of a specific group of immigrants – Bulgarians and Romanians – by using a combination of corpus linguistics methods and critical discourse analysis. To do so, a collection of newspaper articles will be chosen and thus a corpus created. Following previous attempts to combine corpus linguistics and critical discourse analysis approaches (Baker et al., 2008) this paper will combine qualitative and quantitative analyses by using software to examine the corpus and Critical Discourse Analysis to analyze it.

**Respondent:** Tatsiana I. Svistun

M. Dolores Porto, University of Alcalá, Spain

Isabel Alonso Belmonte, University Autónoma de Madrid, Spain

### **Shaping the public opinion: a multimodal analysis of newsbites**

This paper's main aim is to identify the interaction of multimodal resources in digital news and to explore to what extent they ultimately contribute to shape their readers' public opinion. The focus of this study is on newsbites, a special genre of digital news (Knox 2007; Tereszkiwicz 2012; Porto & Alonso 2016), which is synthetically presented in the form of a headline, a lead and visual supports. Their brevity forces them to fully exploit multimodal resources in terms of attention, comprehension, acceptance, attraction and memorability (Stöckl 1997) and so become maximally persuasive. To illustrate this, real examples from newsbites as instantiated in a number of on-line mainstream European newspapers were collected and analysed. Preliminary results account for the identification of a distinctive set of combinations of text and image that fulfil Stöckl's (1997) persuasive functions and their assimilation to the classical rhetorical strategies. It is possible, therefore, to assume that the visual/textual interaction in this genre has potentially persuasive effects on the readers and provide a lens of subjective interpretation, even if constrained by a number of external factors associated with socio-cultural contexts, intertextuality and individual beliefs. These findings can be of interest for discourse analysts and media researchers.

**Respondent:** Stephen Joyce

Tatsiana I. Svistun, Minsk State Linguistic University, Belarus

### **Cultural Portrait of a Country in the Period of the Information War**

The headline is a powerful source in catching a newspaper reader's eye. It enables the reader to decide at a glance whether the story is worth reading. But not only that. It serves as an anchor for the reader's opinion. When foreign news is presented, the headline is capable of shaping the image of another country. The material of this research are about 500 headlines of Belarusian, Russian, Ukrainian and American newspapers, in which with the help of different linguistic means a portrait of Russia and Ukraine in the period of the conflict is created. The headlines deal with the conflict in the Eastern part of Ukraine from 2016 up to present time. The theoretical base for our research was E. Hirsh's concept of cultural literacy. He applied his findings within his own nation, whereas we assume that the blocks of information he proposed can draw any culture's portrait. So in the headlines we fix those items which make the image of Russia and Ukraine to see how differently two countries are perceived.

**Respondent:** Adriana Saboviková

Ulrike Tabbert, University of Huddersfield, United Kingdom

### **„Nein heißt nein“ (no means no)-movement in Germany and its press coverage**

In 2016, German reality TV starlet Gina-Lisa Lohfink became the short-living icon of the German „Nein-heißt-nein-Bewegung“ (no-means-no-campaign) calling for tougher rape laws. The trial against her together with sexual assaults that had happened in Cologne/Germany on New Year's Eve 2015/16 initiated a change in German crime policy which can be traced linguistically in newspaper reports on this case. Initially, Lohfink had filed a rape case against two men she had had sex with in 2012 but claimed she had been drugged and raped by them. The rape charges against the men were dismissed after an expert witness stated that he found no evidence for her being drugged. The prosecution office subsequently filed charges against Lohfink for making false rape accusations. Lohfink, otherwise known for her promiscuity including a previously published sex video as well as her continued presence in gossip columns, was named „Ikone der Nein-heißt-nein-Bewegung“ (icon of the no-means-no-campaign). She was eventually convicted with the ruling appeal court judge stating that Lohfink has done a disservice („Bärendienst“) to other rape victims. This paper will use Critical Stylistics (Jeffries 2010) to examine the linguistic differences in Lohfink's construction in newspaper articles from Spiegel Online published before and after her conviction. This relates to a changing public perception from her being a rape victim initially to her being a



sentenced offender. The talk combines linguistic analysis with criminological and feminist concepts to show how press coverage shapes public perception of crime and blurring the lines between victim and offender (Kitzinger 2009).

**Respondent:** Haluk Üçel

Flavia Cavaliere, Università degli Studi di Napoli, Italy

### **Evaluating discursive strategies in the popular UK press – a case study**

Linguistic resources are multifaceted and can be exploited differently to achieve different communicative goals, semantic modes of meaning and strategies of persuasion. Given the intricate relationships between text(s), speech, social cognition, power, society and culture (Fairclough 1989; Wodak 2001), this paper, within a broad Critical Discourse Analysis framework that investigates discourses 'distorted by power and ideology' (Wodak), intends to promote a critical perspective on the too often crucial role of the media in the discursive management of the public's mind and decisions. More specifically, from the perspective of White's Appraisal Framework (2005), we analyse the press coverage of the H1N1 virus in the UK's popular press – in particular as published in *The Sun*. Our study encompasses not only the interactional and institutional aspects of knowledge distribution in the popular press, but mainly strategies of power and legitimization (van Dijk's 1998). Additionally, in a Foucaultian perspective, power, which is explicitly linked to knowledge, is spread through social relations and prevents some actions while enabling others. Our study – based on an in-depth analysis of both qualitative and quantitative data drawn from a corpus of 50 articles published in *The Sun* since the virus outbreak in 2009 – aims to unveil misinformation and the (hidden) assumptions within the different textual and lexical choices of the corpus.

**Respondent:** Ulrike Tabbert

Haluk Üçel, İstanbul Bilgi University, Turkey

### **Decoding Meghan Markle in British Media**

The engagement of Prince Harry and Meghan Markle draws another exaggerated media attention in Britain and around the world. It has already been labelled as Meghan Markle mania through tabloid news making. This paper examines the construction of icon making in postmillennial era. The paper focuses on British media coverage of another approaching Royal Wedding with Hall's (Hall 1980) encoding-decoding and active audience theory exploring the dichotomies of royalist and republican discourses and the pleasure it offers for dominant female audience. The fairy tale construction of the wedding focuses on Meghan with a feminine gender based narrative. The tabloid news of the Royal Wedding constructs a soap opera. The construction of reality reinforces stereotype passive female representation. Meghan becomes an icon not for her talent as an actress by profession, but merely as a future wife of a prince. Tabloid news constructs commodification of Meghan as a celebrity from fashion industry to Royal merchandise and tourism as the mass follows to imitate her and identify itself with the icon through consumerism. Meghan Markle tabloid news coverage and the construction of reality provides pleasure, dominates the agenda and overshadows the issues to be addressed in a democratic society through soap opera narrative and banal nationalism (Billig 1995).

**Respondent:** Flavia Cavaliere

## **S67 Leisure: Time, Space and Practice**

Convenors:

Room N42 Thu 10:30–12:30

Irmtraud Huber, University of Cambridge, United Kingdom

Virginia Richter, Universität Bern, Switzerland

The commodification, politics and policing of leisure lies at the heart of modern capitalist society. Though the concept of leisure enticingly promises individual agency and freedom from obligations, it is subject to – sometimes covert – cultural and social regulation. This seminar aims to critically interrogate historically and culturally variable practices of leisure as well as the time and space allocated to them. Accordingly, we want to explore the tensions and paradoxes inscribed in the discourses on leisure. As this subject has great interdisciplinary potential, we invite contributions from literary and cultural studies as well as linguistics.

Melina Munz, Albert-Ludwigs-Universität Freiburg, Germany

### **Otium in Contemporary Indian Fiction – Conceptual Thoughts**

Practices of leisure are central to a considerable number of Indian novels in English. However, this project uses the latin-derived term *otium* instead of *leisure* to describe the particular character of a deeper mode of experiencing linked to but not identical with terms like idleness, repose, meditation or immersion. With the use of examples from about 5 contemporary novels, the paper will outline the concept, which refers to a positive, self-reflective experience that can neither be produced intentionally, nor is it ever a means for some other objective. Rather than having a specific time and place allocated, a sense of timelessness and an intense perception of space is integral to experiences of *otium*.

Furthermore, the project focuses on if and how practices of *otium* are (portrayed as) typically Indian and both arguments about cultural authenticity and orientalist stereotypes about Indian culture will be discussed with a view to postcolonial theory. This leads both to problematic questions about access to experiences of *otium* as well as to their subversive potential in a modern capitalist society. Thus, the aim of the paper is to define this leisure concept through examples from the novels and situate its significance in their cultural context.

Francesca Siverio, Albert-Ludwigs-Universität Freiburg, Germany

### **The Devil Finds Work for Idle Hands. Leisure and Subversion in *Hullabaloo in the Guava Orchard***

Western man identifies with the *homo oeconomicus* to reinforce a shared identity based on hard work and productivity. The myth of efficiency is also reflected in the mentality of the colonizer, who downgrades the 'lazy native' and condemns idleness, notoriously associated with the colonized, because it is not aimed at monetary gain.

The postcolonial novel *Hullabaloo in the Guava Orchard* offers an original insight into leisure, which becomes a powerful tool to subvert the Orientalist 'othering' and to resist the characterization of the colonial other as idle. The guava orchard setting and the protagonist's engagement in contemplation reflect Western expectations of leisure practices and places. At the same time, there seems to be room for the re-appropriation of

such a stereotyped preconception, through the exposure of leisure's liberating potential and the allusion to an alternative path to self-realization that eludes regulation and the logic of profit.

By making reference to seminal texts about postcolonial theory (Said, Bhabha) as well as more recent analyses regarding leisure in English literary studies, this paper aims at problematizing the tension between leisure and work, both as (Western) mechanism to broaden the gap East/West and as promising deconstruction of the colonial discourse.

Andrés Bartolomé Leal, Universidad de Zaragoza, Spain

### **Float on: Emancipation and/or Escapism in *Bitter Moon's* Heterotopias (1992)**

Themes of mobility and displacement have been a constant in Roman Polanski's filmography, most notably in his many films about migrants, exiles or what Ulf Hannerz (1990) has called "involuntary cosmopolitans," including *Repulsion* (1965), *The Tenant* (1976), *The Pianist* (2003) or *The Ghost Writer* (2010). Yet the issue of mobility and its emotional, identitarian and political dimensions also emerges in his cinema in relation to the apparently more light-hearted chronotope of leisure and vacation. In Polanski's controversial 1992 film *Bitter Moon*, the fates of two Western couples cross in the moving transnational space of a cruise headed to Istanbul. My aim in this presentation is to analyze both culturally and cinematically the filmic articulation of the space of that cruise and, in particular, to test the film's adherence to Michel Foucault's celebratory dictum that "the ship is the heterotopia par excellence [...] the greatest reserve of the imagination" (1984, 9). As I will argue, while the film does much to situate this "place without place" both in relation and contrast to the world 'out there,' the emancipatory or revolutionary potential Foucault attributed to this ambivalent position is nowhere to be seen, presenting it instead as a metaphor of a self-centered, disengaged and decaying Western bourgeois society at the dawn of globalization.

### **S68 Sounds Victorian: Voices and Noises in Nineteenth-Century Britain**

Convenors:

Room S117 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30

Béatrice Laurent, Université Bordeaux-Montaigne, France

Anna Kérchy, University of Szeged, Hungary

While the digitisation campaign of the British Library is rescuing the recorded voices of Christabel Pankhurst, Florence Nightingale and Alfred Tennyson, most other sounds that surrounded the Victorians are lost to us. Yet the world of Dickens was vibrant with voices and noise, including the shouting or singing of street sellers and entertainers, the bustle of pedestrian or horse-drawn traffic, as well the thundering and clinking sounds of industry. These soundscapes that film-directors of period movies try to recreate have become alien to contemporary ears, albeit they function as transverbal engines of Victorian literary discourse.

The purpose of this seminar is to study how voices were used, what power was invested in the spoken word, how oral language was processed in nineteenth-century Britain. Research areas include, but are not limited to, cultural studies, phonetics, musicology, literature, language philosophy, gender studies, medical humanities.

#### **Panel 1 – Cultural approaches**

Béatrice Laurent, Université Bordeaux-Montaigne, France

#### **Sounds of the Street**

In 1864, while Dante Gabriel Rossetti was painting a scene of medieval and musical courtship (*Morning Music*, Fitzwilliam Museum, Cambridge), his Pre-Raphaelite 'brothers' William Holman Hunt, John Everett Millais and Thomas Woolner were signing a petition to ban street music. The four of them were reacting in their own ways to the overbearing presence of the sonoric London environment.

In Rossetti's painting, music is a silent one, it evokes, translated in vibrant hues of gold, the sweet melody of a bygone age performed within the domesticity of the lady's bower. Conversely, contemporary organ-grinders caused such 'an intolerable grievance' that a law was effectively passed to make it illegal to play near houses. Was it because he was a romantic that Rossetti chose to withdraw in a musical world of his imagination rather than to side with former members of the PRB in the anti-'Street-Organ Nuisance' crusade of 1864? Or was it because his ancestry prevented him from condemning a category of street entertainers who were predominantly Italian?

This paper seeks to delineate the network of many issues in which the street music debate of 1864 was embedded. These touch upon the definition of domestic vs public spaces, proper vs rude behaviours, cleanliness vs pollution. They illustrate class and national prejudice in action amid an urban world that sought to regulate itself.

Alev Karaduman, Hacettepe University, Ankara, Turkey

#### **Search for a Female Voice in an Urban Environment in Victorian England**

Historically, the Industrial Revolution in England from the late eighteenth century onwards led to migrations from the rural areas to the industrial and urban centres. Consequently, this had a lasting impact, especially, on the domestic and working conditions of the women who originally came from a rural background and were resettled in an urban or industrial environment to which they tried hard to adapt themselves. This new development in the status of women was identified with the employment of them in factories where the working environment was utterly unhealthy owing to the lack of hygienic conditions, high levels of noise, suffocating fumes, poor lighting, dirtiness and long working hours. No preventive measures were taken and no improvements made. As the silenced segment of the working class, women did struggle to make themselves heard and taken into account by their employers and factory owners. In literature, the new condition of women in search of their identity in an urban setting was reluctantly problematised by the Victorian writers in their writings. Given this broad context, this paper is mainly concerned with an analysis of the growing Victorian female awareness of self-identity and the subjugation of women in Victorian society in a new urban and industrial environment. Especially, with reference to George Eliot's *Middlemarch*, *Mill on the Floss* and Elizabeth Gaskell's *Cranford* and *North and South*, the Victorian rural women's struggle for survival socially, morally and economically in an urban setting will be discussed in depth.



Joël Richard, Université Bordeaux Montaigne, France

### **When “law” rimes with “flaw”: the sound of British justice in Gilbert and Sullivan’s *Trial by Jury* (1875)**

Gilbert and Sullivan’s second operatic collaboration, *Trial by Jury* (1875) is often discarded as a “minor” work, compared to their later, better-known operas such as *The Pirates of Penzance* (1879), *The Mikado* (1885) or *The Gondoliers* (1889). Yet I would argue that as early as the mid-1870, the composer-and-librettist duo had successfully started working on what might be perceived by their audience as the “sound” best fit to satirize a number of Victorian institutions – here, the judicial system, turned topsy-turvy by a banal breach of promise case. Their already clever play on tessitura, the many echoes of grand Italian opera tunes and their attempt at rendering the comical and ludicrous atmosphere of the courtroom all coalesced to make *Trial by Jury* a key example of how both their witty words and catchy notes were – back then and are still now – heard as truly British.

Andrea Zittlau, Rostock University, Germany

### **Jenny Lind. Of Lost Voices, the Archives and the Freak Show**

In the midst of the nineteenth century, at the height of his showmanship, Phineas Taylor Barnum was busy assembling curiosities to exhibit to mass audiences. Much has been written about his freak shows and the exposure of non-normative bodies, whose narrative acts depended on the visual and physical proof. However, amongst those celebrities parading his stage, was one woman whose spectacle was her voice not her body. The Swedish opera star Jenny Lind was an established singer in Europe when Barnum brought her to the United States. Her performance was sensationalized by appraisals of her incredible and unusual singing qualities and when she returned from her American adventure, she did not go back to the opera houses but continued to present in the fair-like concert halls.

No recording of her voice exists. This paper explores the enfreakment of a sound we can no longer trace. How did Jenny Lind’s voice fit into the soundscape of the freakshow? How did it bridge the visual senses that so many other acts depended on with the element of sound? How has its quality been translated into writing? Is the absence of her voice marked as silence? What follows is a soundscape of silence.

Zsófia Anna Tóth, University of Szeged, Hungary

### ***Persuasion* on Screen: An Authentic Aural Evocation of Jane Austen’s Early 19th Century England?**

In this paper, I intend to discuss the 1995 film adaptation of Jane Austen’s *Persuasion* (1817/18). This was Austen’s last completed novel and, according to Nicola Humble, her most 19th century work, closest to Victorian values and way of thinking (ix). *Persuasion* (1995), in its time strived to provide authenticity and (re)present Austen’s world in its most realist ways (which critics acknowledged), yet, it failed miserably since audiences were still not ready for realist Austenian film adaptations and preferred the “hyperreal” with their postmodern nostalgic imaginations (Collins 82-83). Thus, *Persuasion* (1995) was way ahead of its time, yet, could not compete with the spectacular and star-studded adaptations of the era such as *Sense and Sensibility* (1995) or *Emma* (1996) – to mention only two examples. I would like to explore how much *Persuasion* (1995) was a great attempt at realizing in both visual and aural ways the realities of early 19th century England (e.g.: greasy hair, dirty clothes, the screeching of seagulls, the creaking of the floor under footsteps, the clapping of hoofs etc.), and I intend to reveal how authentic the aural representation of Austen’s England was in this film – despite its “quixotic destiny.”

## **Panel 2 – Literary approaches**

Lilia Miroshnychenko, Taras Shevchenko National University of Kyiv, Ukraine

### **“Making audible to one a roar of sound where others find perfect stillness”: Fictional Interpretation of the Significance of Sound for Human Relations in George Eliot’s *The Lifted Veil* (1859)**

In this novella by George Eliot, Latimer, the protagonist (also a narrator), is endowed with a “heightened sense of hearing, making audible to one a roar of sound where others find perfect stillness”. He is regularly and unintentionally overpowered with impulses of extraordinary sensibility, which turns out to be both a blessing and torment for him.

I would like to explore sound as a literary device and means of creating the story’s main character. The essay picks up John M. Picker’s argument on the consequences of the technological and psychological discoveries of the XIXth century on the literary discourse (*Victorian Soundscapes*, Oxford University Press, 2003). His study of sound identifies the affinity between the literary and technological in Victorian literature, in particular, in the works by Charles Dickens, Alfred Tennyson, and George Eliot.

My reading of Eliot’s *The Lifted Veil* partially owes to Picker’s concept of the more complicated presence of sound in the writer’s oeuvre. Yet rendering Eliot’s investment in sound I will look at how the author empowers it with figurative meaning; in what way the protagonist’s extraordinary ability of hearing ‘programs’ his relations with others, and in particular his wife, Bertha Filmore. If “abnormal cognizance” of other people consciousness is, in the narrator’s own words, a “diseased sensibility”, how does the narrative respond to his sensitive nature?

Anna Kérchy, University of Szeged, Hungary

### **“Take care of the sounds, and the sense will take care of itself!?” The acoustics of nonsense in Lewis Carroll**

Jean Jacques Lecercle’s seminal study on the philosophy of nonsense drew a connection between the institutionalization of the Victorian public school system and the rise of the non-didactic nonsense genre meant to mock the ideologically infiltrated discursive control through the foregrounding of the ludic-transgressive potential of language. In literary nonsense, the metatextual recognition of the ambiguity of common sense, the intellectual excitement felt over the ‘misbehavior of meaning’ were counterbalanced by the physical pleasure of sounds, an embodied experience of vocalicity, called by Julia Kristeva a “revolutionary poeity”. My paper focuses on the acoustic potential of the nonsense language games abundant in Lewis Carroll’s Victorian fairy-tale fantasies about Alice’s adventures with the aim to explore how the enworlded speaking subject’s embodied voice becomes the textual engine of the narrative that repeatedly reiterates features of an oral storytelling performance, as Björn Sundmark suggests. Possibly due to his speech impediment, a lifelong stammer, and his deafness in the right ear caused by infantile fever, as well as the noisy Victorian cityscapes, Carroll was interested in the sound of the articulated verbal pronunciation. In his correspondence he advised on the stage elocution of child actors, and in his novels the incarnated voice served character development, while prosody, intonation, pitch were evocative

of mood, emotion, experience. In Carrollian Wonderlands, readers-listeners can ‘feed on’ embodied voice like the little girls lost in the treacle well where for being well they draw all manners of things beginning with an Ms such as mouse-traps, the moon, memories and muchness...

Nathalie Jaeck, Université Bordeaux-Montaigne, France

### **Voices and noises in Dickens’s novels: the disturbance of plural orality to logocentric narration.**

Dickens’s novels are very sonorous novels, and Dickens is often credited with being “an exemplary source of voices” (Peter Garratt) – the idiosyncrasies characterizing Joe in *Great Expectations*, or Mr. Dick in *David Copperfield* are memorable examples of unique voices. Dickens himself was a compulsive reader of his own texts, and his reading tours, craved by the Victorians, were the relished opportunity of acting out the multiplicity of voices he had created.

The aim of that paper would be to show that in his novels, Dickens precisely stages the dialectic cohabitation between an authoritative narrator, and random, obscure, seemingly irrepressible voices and noises that disturb the major mode, and bring mobility and plurality to the whole unified picture. Noise brings about a welcome “quarrel” (the origin of the word in Middle English) within the Dickensian text, a horizontal fluctuation of the typical authoritative Realist voice of the omniscient narrator.

We will thus examine both the very noisy soundscape of London Dickens conjures up, and the constant humming and bustling of irruptive voices: both challenge from within the ideology of narrative omniscience and social order the text also celebrates, and oppose intimate resistance, challenging causality with randomness, linearity with wandering, order with a sense of irrepressible chaos.

Céline Prest, Sorbonne Nouvelle University, Paris, France

### **Scriptural voices and aerial pages in Charles Dickens’s novels**

Dickens’s novels are usually characterised by orality, by the way the author transcribes English dialects and idiolects in order to confer a theatrical quality to his works. However, oral speech in Dickens’s novels is often modelled on written documents, on testimonies, letters and contracts that the characters (and most notably Micawber in *David Copperfield*) trace or print using their voices as writing instruments. Dickensian orality is here pre-structured by writing, evoking the derridean concept of archi-writing.

This talk draws its inspiration from the acoustic theories of British mathematician Charles Babbage, a key influence for Charles Dickens and his reflection on media since the beginning of his career. As exposed in Babbage’s 1837 publication *The Ninth Bridgewater Treatise: A Fragment*, sound is perceived as a form of writing as it prints itself permanently on the air. We will see how Dickens draws away from paper and explores new media for writing, finding an answer in the acoustic research that marked the Victorian era.

Maria Parrino, University of Venice, Italy

### **His Master’s Voice: Sound Devices in Bram Stoker’s *Dracula***

One year after the publication of *Dracula* (1897), the English photographer Francis Barraud was commissioned a painting from his picture of a dog listening to a cylinder phonograph. The work, *His Master’s Voice*, became one of the most famous logos in the world. Barraud’s painting not only raised the issue of the amplified voice, but also engaged with the impact and effect that technological instruments had on the amplified voice. Furthermore, it made the voice appear “in its object-like quality by assembling together the animal and the machine, short-circuiting humanity” (Dolar). The phonograph shows how voices become disconnected from the material body and raises the issue of what actually constitutes a voice. Among the modern technological devices mentioned in Bram Stoker’s *Dracula*, the phonograph plays an important role, a presence which is both disconcerting and reassuring. The power and the uncanny effect of the disembodied voice is evident in Mina’s reaction to Dr Seward’s phonographic recording as it records not only the speaker’s voice but also its tone, thus revealing bodily sounds which writing, instead, hides (Picker). In *Dracula*, the distinction between speech and writing is constantly under pressure: on the one hand, the characters’ urge to write (journals, letters, etc.), on the other there is an agency of oral interaction. From Renfield’s calling in of the vampire to Dracula’s attempt at mastering oral English in order to conceal his foreignness, the novel proves to be an important example of how the Gothic deals with sound devices.

## **S69 Anglicist Gender Studies as a European Discipline**

Convenors:

Room N43 (1) Fri 17:30–19:30, (2) Sat 10:30–12:30

Renate Haas, University of Kiel, Germany

Nóra Séllei, University of Debrecen, Hungary

The seminar addresses the questions whether there is a special relationship between gender studies and English studies, how gender studies has changed the profile of English studies, and vice versa: what impact it has made on gender studies that it entered several European cultures via English studies. Further foci may be (but are not limited to) the current directions of Anglicist gender studies, Anglicist gender studies as a European discipline versus the differences in gender studies in favourable and unfavourable European national contexts, anti-genderism, European occupational perspectives. The presentation of new, promising approaches within gender studies is also welcome.

Margarida Esteves Pereira, Universidade do Minho, Portugal

### **Reading as Re-vision: An Overview of the English Literature Class with a Gendered Perspective and in an Interdisciplinary Framework**

In a brief note preceding the reprint of “When We Dead Awaken: Writing as Re-vision” (1971), Adrienne Rich mentions how, between 1969 and 1970, the MLA opened its doors to the discussion of women writers and women in fiction, starting a disruption of the “gentlemanly rites” of academia. From then on an unprecedented revision has taken place in our literary history books, in our literature classes, syllabuses, and in our university curricula as a whole.

The process of literary revision that was started by Adrienne Rich and by other important feminist critics in the United States and, later, in the United Kingdom, has proved fruitful elsewhere, namely, through the introduction of gender issues in English and American literature courses around the world. Thus, we aim to discuss how this process of revision has found its way into the literature classes that are taught in English Studies departments by focussing on our own experience as literature lecturers at the Universidade do Minho, from the 1990s onwards, and how this re-

vision of the canon, voice, authority and *authoriality* has affected the teaching methodology and research outcomes both at Masters and PhD levels, namely calling for the need of an interdisciplinary framework.

Julia Salmerón, Universidad Autónoma de Madrid, Spain

### **Teaching Gender and Women's Lit in an English Studies Degree in Spain: Past, Present and Future**

I propose a discussion of my personal evolution as a lecturer within the field of gender studies and women and literature and a review of the evolution of gender and women studies and my department at the Universidad Autónoma de Madrid. I started in academia in the year 1991 when I took the celebrated MA in Women and Literature offered by the University of Hull. Arriving in Spain in 1998 my goal was to promote the development of women's studies in the English department at the Autonoma University and thus, together with Eulalia Piñero founded the Permanent Seminar for Gender Studies within the department. I was lucky enough to teach for a few years a subject entitled "sex and gender in the interwar period" that has since disappeared due to unfavorable attitudes that consider women studies and gender studies as "outdated" approaches. As a further topic I will discuss how to teach women's literature and gender approaches in the twenty-first century classroom and how it can be implemented within current literature subjects.

Petra Fišerová, Masaryk University, Czech Republic

### **Masculinity Studies: The Old and the New**

I will present a new turn within gender studies that has made its way into literary and cultural analysis as well: men's and masculinity studies. Masculinity had been a neglected academic topic until the postmodern tendency to question and deconstruct dominant narratives brought it to scholarly attention. In sociology, men's studies was officially begun in the 1970s in the USA, but the floodgates of literature only opened in the 2000s, and the field is still quite underrepresented. Masculinities within literary and cultural studies were not given attention until the 1990s. Most of the research has been focusing on literature and film of specific time periods or genres, and most of those analyses consist of finding evidence of hegemonic masculinity performed by the male characters and concluding that masculinity is indeed in crisis. The aim of my research is to find literature that proposes solutions to the so-called crisis of masculinity by offering alternative role models. In this quest, I have found kindred scholarly spirits in the area of children's and young adult media criticism, specifically in the work of Annette Wannamaker. My own project will continue in this vein by analyzing counterhegemonic masculinities in John Green's young adult novels.

Nóra Séllei, University of Debrecen, Hungary

### **The Stakes of Anglicist Gender Studies in Hungary**

There can be no doubt about the transformative power of gender studies from the perspective of English Studies. The process, however, may have its Hungarian specificities when compared to the role gender studies has played in countries where second-wave feminism took place. In the same way as feminism is "translated" into "Hungarian" (including a transformation and adaptation to the circumstances), anglicist gender studies also has to be considered in the particular cultural-political context, in the structure of academic disciplines, and in the context of the job market, i.e. the impact of the jobs graduates of English can have on the culture. Analysing the stages of the presence of gender studies from the early 1990s on to the present in Hungary, the presentation will contextualise the situation of anglicist gender studies from the perspective of these three factors (political context, academia, job market), and will also explore how the shifts in the evaluation of gender studies are tied up with questions of modernisation and democracy, and how anglicist gender studies can still be seen in Hungary as a means of resistance, insurgence, and, at the same time, a basic mode of critical thinking and sensitisation to various forms of the subaltern.

Petra Filipová, Pavol Jozef Šafárik University in Kosice, Slovakia

### **Teaching Gender in English in a Central European Setting: Challenges and Approaches**

The influence of normalization and communism on the development, or rather, the lack of feminist movements in East and Central European countries has been discussed by a wide range of scholars in the past two decades. However, the events preceding the year 1989 still affect how issues of gender are perceived in these post-communist countries. Teaching gender in English to Slovak students, who have been strongly influenced by their families as well as the society, poses unique challenges that should be discussed if any progress is to be made in the way gender and feminism are perceived and understood by the public. Through collecting insights from the university lecturers involved in the Gender Studies programme at the Department of British and American Studies in Kosice, Slovakia, this paper aims to bring to light those challenges of teaching gender in English that particularly relate to the geopolitical and social situation of Central European post-communist countries. It analyzes how these issues influence students' perception of gender, with the hope of contributing to the discussion of how to better teach gender not only to students of English, but also to wider East and Central European audiences.

## **S70 Dissenting Scotland**

Convenors:

Room 257 (1) Wed 16:00–18:00, (2) Thu 10:30–12:30

Jean Berton, University of Toulouse–Jean Jaures, France

Alan Riach, University of Glasgow, Scotland

Dissenting sounds to be a time-honoured idiosyncrasy with Scotland – especially, though not only, when it comes to her relationships with England. We may go as far as to say that dissenting is a way of life since disagreeing on religious, linguistic, and political matters is expressed in fiction, poetry, drama, and essays; since differing is voiced in law courts, the Parliament, and the media; since emulating is echoed in arts, sports, and... academic conferences.

Throughout the 2014-referendum campaign, the Scots voiced their multiple views and ambitions for the future of Scotland, within/without the UK – this is when they demonstrated how mature democrats they had actually grown to be all those past centuries. After the Brexit vote in 2016, one may wonder whether agreeing with European values should be considered another way of dissenting with the Crown.

This seminar on the broad theme of “dissenting Scotland” will be open to researchers in literature, history, sociology, arts, etc. – actually in all the fields joining in the broad notion of culture – with a view to showing how creative the art and attitude of dissenting, i.e. debating, can be in this old/new nation.

Danièle Berton-Charrière, Clermont-Auvergne University, France

### **Mythopoetic dramatic figuration of Jacobite dissenters by François Edouard Joachim Coppée**

French poet, dramatist and tale-teller François Edouard Coppée (1842-1908) was a member of the Comédie Française. He was elected at the Académie Française in 1884. His play, entitled *Les Jacobites*, was performed at the Paris Odeon theatre in 1885. (That same year Jules Ferry defended and advocated France’s new colonial projects of expansion.)

It dramatizes the return of Bonnie Prince Charlie and his dissenting followers to Scotland. The romanticized turn given to this particular historical event magnifies and glorifies a mythopoetic heroic figuration of the Prince and retinue. Pathos adds a tragic touch to the enterprise.

In the presentation, the semiotic and linguistic combinations used for the figuration of the dissenters will be analysed. The text in context(s) also offers hypotheses for political discourse(s).

Arnaud Fiasson, Toulouse Jean-Jaurès University, France

### **Dissenting nationalism: from the assertion of a dual identity strengthening the British State to a politically motivated resistance to the Union.**

This presentation examines the expression of dissenting identities and how they relate to the elaboration of Scottish nationalism.

It shall be noted that 19th century-Scottishness, which was not uncritically assumed, masked the proselytism of the élites who took upon themselves to address conflicting loyalties, both cultural and political, between the nation’s sense of self and Scotland’s constitutional future within the framework set by the 1707 Union. Indeed, Scottish writers and painters emphasised the representation of national characteristics which were viewed as essential to the construction of a dual identity and to the expression of national difference within the context of an incorporating union.

Over time, the reduction of Scottishness to an easily identifiable set of stereotypes prompted a critical reassessment on the part of Scottish artists and intellectuals who set out to transgress the boundaries of Scottish identity established by unionist-nationalism. Their endeavour stood as an act of cultural resistance and was underpinned by claims to political autonomy and independence. Initially promoted by the emerging nationalist organisations in the 20th century, they found an institutional *locus* of expression in the form of a national Parliament which has allowed for the assertion of a national sentiment that unobtrusively challenges the Union.

Wafa El Fekih Said, Toulouse Jean-Jaurès University, France

### **Aspects of divergence in Scotland’s recent immigration strategies**

In recent years, Scotland has been developing a different policy trajectory from the rest of the UK in the context of post-devolution nation-building, bringing to light new forms of territorial politics. The process of devolution has had significant changes on local parties’ policies, allowing political actors to develop their own responses on issues affecting Scotland. One aspect of “dissenting Scotland” becomes clear when examining immigration and refugees issues, as immigration, a reserved matter, is exclusively dealt with at the level of the British government due to the multi-level aspect of the devolution process. However, in spite of being unable to decide on immigration at the devolved level, Scottish political parties do present a diverging policy strategy from their British counterparts, advancing arguments on the specific demographic needs of the country. Diverging policies are coupled with relatively less hostile public attitudes to immigration, more recently confirmed through the results of the Brexit referendum, where Scots clearly voted in favour of staying within the EU.

This paper explores the dissenting aspects of Scottish immigration strategies as presented by political parties with special focus on the policy initiatives following the Brexit referendum.

Lauren Brancz-McCartan, Savoie Mont-Blanc University, France

### **The Marketing of Dissent? VisitScotland’s Empowerment of the Scots**

To improve Scotland’s international reputation is one of the top aims of the Scottish Government. Scotland’s overall score in the Anholt-GfK Roper Nation Brands Index<sup>SM</sup> report has increased by 0.4% in the last few years, now reaching 62.2%. In 2016, the UK ranked Scotland as the third most reputable country in the world, as opposed to a rank of sixth in 2014. Through its latest advertising campaigns entitled *The Spirit of Scotland* and *Scotland is Now*, VisitScotland has been training Scottish businesses, Scottish citizens, members of the diaspora, and tourists alike to promote Scotland’s status on the international scene via a nation-brand reflecting Scotland’s national identity.

The purpose of this research paper will be to show that the Scottish Government has not only aimed at improving Scotland’s global reputation, but that it has also focused on empowering Scottish individuals and businesses. Through VisitScotland’s campaigns, it has encouraged the Scots to portray themselves as a unique, modern, and self-sufficient people distinct from the rest of the UK.

Therefore, can Scotland’s latest nation-branding strategies be understood as pioneering in Europe, enabling Scotland to present itself as a significant global player who has the potential of forging ahead separately from the British State?

Christelle Ferrère, Toulouse Jean-Jaurès University, France

### **Dissent through poetry: the troublemakers**

In Scotland, poetry has always been the place to express dissent, in particular in times of political turmoil. This disagreement can be found in the content as well as in the style. In Scottish poetry, one comes across the expression of discordance with England but also with what happens in the country itself. Since 1999, Scotland has been putting forward this dissenting voice of hers by electing local Makars and a Scots Makar for the whole country. Those Makars, inspired by the court poets of the Renaissance, carry the voice of the country among all the voices of the UK. They are all elected by different institutions, included by the government itself; thence, are those official poets still allowed to carry the dissenting voices inherent to Scottish poetry?

In 2016, Glaswegian poet Tom Leonard was expected, along with Jackie Kay, to be the next Scots Makar – or “troublemakers”, as Leonard is known for his unveiled disagreement with the government. This paper intends to study whether contemporary Makars, the ones who are meant to carry Scottish people’s voice but appointed by the government, still keep the dissenting spirit of Scottish poetry.

Sohir Sadeki, University Oran 2, France

### **The reality of the dissenting philosophy in Scotland and Britain: norms of equality?**

Although the term “dissenting”, in Scotland, has historically immersed with the religious notions, particularly with the Presbyterian churches, that was ensured officially by the Acts of Union in 1707, it has surpassed the religious notions as to shape itself theoretically and concretely in different life practices such as: political, social and cultural. It is customary that ‘dissenting’ is basically an “act of critical thinking”, regarded as ‘a natural right’ or fact in the lives of individuals and congregations. Thus, this ‘naturalness’ of dissenting or ‘refusing’ a particular life practice is conventionally understood, but is it really recognized as so in Scottish-British life issues? In politics, for example, in seeking a break-up or an independence from the EU, Britain went on dissenting certain EU practices and which later gave birth to the successful dissenting form of Brexit; yet when it comes to Scotland’ break-up from Britain, dissenting is not that successful. It appears that though the dissenting means are one their outcomes are not. This leads us to wonder what the perception and the reality of the dissenting philosophy is in Scottish and British life issues.

Jean Berton, University of Toulouse–Jean Jaures, France

### **The Wallace syndrome of dissenting**

The Scots seem to share with the French the DNA of dissenting, disagreeing, squabbling, contending, discussing, arguing... hence the notion of syndrome. William Wallace (1270-1305), a major hero in Scottish history, not only visited France on several occasions including when the Auld Alliance was first signed but clearly disapproved of his native country being subjected by England. Since 1295, generation after generation, millions of Scots have proved to be worthy followers of Wallace, in turn causing dissent and contention among poets, historians and literary critics, etc. This presentation will first lead to an inquiry about the concept of dissent in an age when the “there is no alternative” phrase sounds as an antidemocratic leitmotif in one of the oldest democracies in the world. Then making it a necessary archetype, this presentation will endeavour to explore the most overt cases in this syndrome of dissent within the United Kingdom from Robert Burns’s refusal to give up his mother tongue to the present-day generations of Scots – their reactions to the political crisis following the Brexit vote two years ago highlight the challenge which is set to them.

Alan Riach, Glasgow University, Scotland

### **Dissenters and Heretics: poetry and education**

Scotland offers at least two models of poets in society: the bardic role where a poet is fully integrated and valued as a recorder and legitimiser of social well-being and structures of authority of reciprocal benefit, as defined in the pre-18th-century Gaelic world; and the post-18th-century romantic role of poet as alienated outcast, a sinner at odds with social conventions and conservatism. The second is a familiar figure in the romantic tradition, but the first is less familiar, except in the romanticised version of the ‘poet of the people’, which also has its contemporary representatives in various forms.

What makes Scotland such a curious site of enquiry in this respect is that the two roles come together in contested and sometimes complementary ways in a number of modern poets, and this ‘contesting complementarity’ has one further key component: an educational imperative. Modern Scottish poets frequently bring into uneasy proximity the roles of bard, rebel and teacher. This has had far-reaching effects in recent Scottish educational and political history.

This paper addresses the question of dissenting from social conventions while reinforcing priorities of value in conflict with more conservative social norms, and how this applies in literary, educational and political contexts.

## **S71 Britain in Europe, Europe in Britain: Cultural Approaches to ‘Brexit’**

Convenors: Room 300 (1) Sat 17:30–19:30, (2) Sun 10:30–12:30

Christine Berberich, University of Portsmouth, United Kingdom

Christoph Ehland, University of Paderborn, Germany

The Brexit result of June 23rd 2016 shocked Britain and Europe. In the aftermath of the Referendum and the triggering of Article 50, British Society appears to be divided, with some groups becoming increasingly politically active to ensure the rights of European residents and delay or forestall ‘Brexit’, and with others retreating behind a ‘Little England’ discourse that aims to ‘make Britain great again’ and ‘get our country back’.

Aim of this seminar discussion is to assess the cultural and literary repercussions of the Brexit vote: how did the referendum and its aftermath influence the perception and representation of Britain across Europe? And how are, in turn, Europeans considered within contemporary British writing? The seminar organisers are hoping to offer a fertile ground for a cultural debate on ‘Brexit’ and its ramifications.

Tuğba Şabanoğlu, Freie Universität Berlin, Germany

### **Britain Beyond Europe? GREAT Britain and Post-Brexit Global Visions**

In March 2017, talks of the Conservative Government’s visions of an “Empire 2.0” as part of a post-Brexit roadmap made it to the headlines, unleashing a volume of deserved criticism across British media. While anxieties over Britain’s exit from the EU and possible exclusion from the single market definitely push the UK government to look for ways to calibrate its engagement in the international arena politically and economically, it also throws the country back into “a social pathology of neo-imperialist politics” as Paul Gilroy identifies it.

This paper will look at a UK government initiative that has been working towards strengthening Britain’s global image. Launched in 2012 following the London Summer Olympics, the GREAT Britain campaign has sought to attract global capital through trade deals, foreign investment and inbound tourism. The campaign posters rely heavily on British cultural landscapes as part of the objective to create a brand out of Britain. The campaign thus aims to approximate Britain to the technological and economic global players by employing the late-capitalist language of innovation,

collaboration and creativity. But parallel to this runs another narrative that reinforces an image of a parochial, Anglo-centric “shrinking island” whose self-definition is still informed by the heritage and literary iconography that is marked by a nostalgic and mythical drive.

Vassil Anastassov, Prof Emeritus, Sofia, Bulgaria

### **Making Countries ‘Great Again’**

The subject of the paper addresses the problems, which Brexit triggered not only in Britain, but also worldwide. The claim is that slogans of the type of “let us make our country great again” that originated from the USA with the last presidential elections reveal incompetence and lack of basic knowledge about the political history of humanity. It will be far too naive, by the end of the second decade of the 21 century, to believe that the “greatness” of a country depends on its attachment to a “glorious” uniqueness. In the contemporary world of rapid communication, people realize that they are much more similar rather than different. This is what turns the “uniqueness” in question into a quixotic confinement. Politicians today should be aware of the real dangers for Western liberal democracy. The fear of “Otherness” does not lead any country toward “greatness”. It follows instead the so-called “public opinion” and diverges it into the wrong direction. The threat for western culture today emerges from other sources that are interested in its weakening and even collapse. This is what requires a desire for strength to defend the unity of Europe by promoting its values among all those who are in need of her support. The “greatness” of countries such as the UK, France, Germany today and the US historically thrives into their openness for the entire global population to rely on them in their search for home and happiness.

Dilyara Davletshina, Moscow State Institute of Foreign Relations, Moscow, Russia

### **Perceptions of Britain Post-Brexit Across Russia**

Many Russian analysts note that the UK is a unique state with an “island” mentality, historical traditions and a large economy, and that it can afford to take such a political step as exiting the EU, whereas other countries are far more dependent on the European project. They proceed from the assumption that the new “Global Britain” which is emerging as the organising vision for the country will need new partners in the world. Russia undoubtedly favours a mature identity for Global Britain which implies being a good neighbour in Europe and is therefore willing to engage constructively with it in different fields.

Could Brexit present any opportunities for rapprochement with Russia? If newly emerging post – EU Britain is to chart a successful new course towards better relations with Russia it should shape an image of a more agile society, more focused on broader horizons and untrammelled by the sclerotic structures of the EU.

Russia has always regarded Britain as a natural magnet for immigration. Its multicultural stable society has attracted both students and professionals from turbulent Russia. Now that Britain has regained its sovereignty, it should find a secure identity which will be conducive to a secure relationship with Russia as well as other European countries.

Michael Mitchell, Universität Paderborn, Germany & University of Warwick, United Kingdom

### **Brexit: the Commonwealth Connection**

The origin of Britain's postwar diversity lies in immigration from the British Empire and Commonwealth, which was restricted from 1962 and then made far more difficult when the UK joined the EEC in 1973. Immigration resulting from the free movement of people within the EU appears to have had a significant influence on the result of the referendum of 23 June 2016. People with a background of immigration from the Commonwealth have been active on both sides of the ‘Brexit divide’, exemplified by prominent Leave campaigner Priti Patel and Remain supporter Gina Miller, who won the Supreme Court case forcing the government to consult Parliament before triggering Article 50. This paper will investigate the differing attitudes of immigrants and their descendants from the former Empire and Commonwealth, particularly writers and creative artists, and try to ascertain what may have led them to adopt the positions they have.

Cornelia Wächter, Ruhr Universität Bochum, Germany

### **‘Brexit’ and the LGBTQ Community: Cultural Visions of Progress and Backlash**

2017 saw the 50th anniversary of the partial repeal of anti-gay legislation. This led to an unprecedented degree of queer visibility in different media all over Britain. The BBC, for instance, marked the anniversary with the multi-media series *Gay Britannia*, and TATE Britain hosted an exhibition entitled *Queer British Art 1861-1967*. Both emphasise, as the *Gay Britannia* project proclaims on its website, “how far we’ve come since being gay was a crime”. While much has indeed been achieved and has changed for the better for LGBTQ people, Britain has not come nearly as far as these two projects suggest, and the impending loss of the EU Charter has serious implications for the LGBTQ community.

In fact, Britain currently witnesses countercurrents of increasing (verbal and physical) violence on the one hand and growing tolerance on the other, and both are intricately entwined with ‘Brexit’/Remain rhetoric. This paper examines representations of LGBTQ-related issues and experiences produced shortly before and after the referendum through the prism of ‘Brexit’. It analyses how these representations assess the situation and how they navigate the complex contemporary force field between progress and backlash as far as the situation of LGBTQ people is concerned.

Sara Alessio, Università di Bologna, Italy

### **From Brexit to Brexilit: Challenging British Post War Narrative**

Two years on from the 2016 referendum, the United Kingdom is still struggling to give both official shape and meaning to the divorce from Europe. In the light of the last analyses, what is certain is that the vote has not revealed anything new, but simply highlighted a cleavage that was already present between the United Kingdom and the rest of Europe. The analysis in question will focus on the way this cleavage is linked to the disparity between British post war narrative and that of the other European countries and the way this disparity is exposed in three post-Brexit novels, *The Lie of the Land* by Amanda Craig, *Missing Fay* by Adam Thorpe and *Autumn* by Ali Smith. Partly, the Brexit vote was a response to this narrative as expression of a desire to reassert a perception of Britain as maker and not victim of history. All the three novels mentioned above include memories of the war and use the presence of Jewish and German characters to challenge this very narrative, questioning the simplistic distinction between good and evil and revealing the national amnesia about various aspects of the war, amongst all the Holocaust.



Petra Rau, University of East Anglia, United Kingdom

### **The contemporary British novel and EU migration: on the fence or in the trench?**

This paper will look at a trend in contemporary British fiction, the representation of the EU migrant in the UK. It will compare novels published before the 2016 referendum (Rose Tremain's *The Road Home* & John Lanchester's *Capital*) with books published in response to the referendum, particularly to the anxieties about immigration its outcome manifested (Ali Smith's *Autumn* and Adam Thorpe's *Missing Fay*). In all of these texts the fictionalised Europeans come from Central or Eastern Europe. While they certainly represent a British view of EU-immigration they also offer the opportunity to the reader to see their own country 'othered' through the eyes of an EU migrant. This raises two questions about the politics of representation: firstly, to what extent is this othering really just a defamiliarisation trope that allows the writer to reflect on the state-of-the-nation through a particular character; to what extent is this figure the writer's left-liberal political alibi that actually prevents a real engagement with the issues and anxieties that caused Leave voters to reject EU freedom of movement. It is not the business of literature to offer political solutions (novels are not manifestos) but the crucial question here really is how the contemporary British novel can be open to the diversity of opinion that has led to this momentous point and therefore challenge its reader (of whatever political colour) to engage with all sides in the spirit of debate rather than deliver a predictable taking of sides.

Christine Berberich, University of Portsmouth, United Kingdom

### **The Immigrant Experience – Everything I Found on the Beach and God's Own Country**

The Brexit vote of June 2016 has highlighted the experiences of EU migrant workers in the UK like never before. Lauded and praised by many for upholding the British economy through their hard and uncomplaining labour in particular in the agricultural sector, the building trade and in hospitality, Eastern European migrant workers have, unfortunately, also had to bear the brunt of overtly racist attacks post-Brexit. This paper will focus on Cian Jones' pre-Brexit (2014) novel *Everything I Found on the Beach* that focuses on the experiences of a Polish migrant worker in Wales, desperate to gain a foothold in his new country and willing to do anything possible to improve life for his small family. It will compare the experiences of a worker pushed around and exploited by greedy profit sharks with those of the agricultural migrant labourer Gheorghe in Francis Lee's film *God's Own Country* of 2017.

Robert Wirth, Universität Paderborn, Germany

### **Brexitopia on and from the Small Screen: Keeping Britain Nostalgically Calm**

Article 50 has been triggered, the first phase of the Brexit negotiations has been concluded, and it would appear that there is no going back to the *status quo ante*. In her first major speech as Prime Minister, Theresa May warned that there was "no opt-out from Brexit." But, isn't 'going back' exactly what voting for Brexit was all about? At least the rhetoric bandied about during – and after – the campaign suggests as much: "taking back control," returning Britain to its former glory, making Britain "a great global trading nation" once again. Thankfully, these jingoistic soundbites have gradually given way to more pragmatic voices as the realities of what this *Brexitannia* (Barnett) will actually entail are seeping in.

It is expedient to ask why and how exactly this emotion-laden rhetoric of exceptionalism and past glory was facilitated and made acceptable in British political and public discourse. I will examine two English TV-series – *Call the Midwife* (BBC, 2012) and *Home Fires* (ITV, 2015) – which both will be read in the context of *austerity nostalgia* (Hatherley). Broadly set in times of 'want, disease, ignorance, squalor and idleness,' when British values were supposedly good and proper, series such as these invite the public to unreflectively 'keep calm and carry on'. What is at the heart of the two series, however, is not the cosy, innocent, or even *ironic* (Hutcheon) kind of harking back, but rather a particularly insidious type of *armchair* or *ersatz nostalgia* (Appadurai) that, I will show, hides its regressiveness behind the veil of progressive tropes, and thus becomes dangerously *restorative* (Boym).

Christoph Ehlend, Universität Paderborn, Germany

### **'London Monuments – Memories of a Nation Before Brexit'**

In March 2016 all media-hell broke loose when Top Gear's Chris Evans raced a muscle car through Whitehall in London. His inner-city stunt – performed in close proximity of Lutyens' Cenotaph – was seen by some outraged commentators as an act of desecration of one of the nation's most sacrosanct places. Apologies were quickly issued by BBC directors who were bowed down in sorrow, and even the notoriously irreverent Chris Evans felt obliged to publicly regret his sacrilege. The commotion around the Cenotaph affair aptly illustrates the moral exclusion zone that surrounds places of collective memory in the British capital.

This paper aims to explore these ideologically sensitive zones in the centre of London. It will concentrate on the more recent additions of monuments and statuary of the city's memorial landscape and will contextualise them in the wider history and politics of commemorative activities in their respective sites. The discussion will focus on the cultural practices instrumental in claiming significant parts of Westminster, Whitehall and Hyde Park Corner as places where the nation aims to display and define part of its historical identity. Since many of the more recent monuments commemorate the major European wars of the twentieth century they also serve to implicitly or explicitly allude to Britain's relationship with the rest of Europe. With regard to the Brexit referendum of 2016 it will become clear that the rhetoric of a number of the more recent monuments seems to anticipate and promote Britain's break with Europe. In fact, they illustrate the extent to which monuments can serve as powerful tools in discourses of the collective memory and at the same time reveal an alarming degree of national self-absorbedness prior to the Brexit referendum.

Maria Proitsaki, Södertörn University, Sweden

## **From Nikki Giovanni to Seamus Heaney: Poetry via Popular Culture in English Courses**

As part of the network 'Teaching and Learning in Literary Studies,' the purpose of which is to explore the possibilities to teach critical thinking skills in English literature courses in teacher education programs in Sweden, I explore ways to introduce and integrate poetry in English courses. Aiming at sparking an interest in contemporary poetry while addressing general perceptions by both teachers and students, on all levels, that poetry is difficult to engage in, I argue for an approach of some "easier" poems and paying attention to cultural aspects outside the verse, as a way to introduce poetry, and help students appreciate it. I address ways in which poetry can be integrated in English courses at large, examining ways to facilitate the inclusion of strings of poems in terms of approaching them within their broader cultural contexts by linking them to other, more popular cultural forms of expression.

I exemplify my perspectives using an autobiographical poem by Nikki Giovanni, which nonetheless offers a first-person account of the poet's African American cultural background, and, thereafter, I map potential routes to diverse directions, seeking, for example, thematic similarities. Essentially, mine is an intertextual approach as I browse ways to engage in poems and cultural texts from different parts of the English-speaking world, suggesting that poetry, with its brevity and open-endedness, can enhance the study of English language and culture in a variety of ways beyond the close study of verse in terms of language/form.

Petr Chalupský, Charles University, Prague, Czech Republic

## **Landscapes in the works of Jim Crace and Simon Mawer**

The proposed poster maps a unique literary phenomenon typical of the work of two contemporary British novelists, Jim Crace (1946) and Simon Mawer (1948). The phenomenon in question is the creation of diverse fictional landscapes in their novels, which always prove determining in terms of the texts' narrative composition as well as the characters' construction and development. Although their stories deal with different events and different historical periods, Crace's and Mawer's novels share, above all, an inherent correlation between the settings, in which they take place, and the mental state and progress of their protagonists. This correlation thus allows the authors to interconnect the topography of the fictional landscape with the topography of the mental landscape of the characters. The poster should delineate the occurrence of this feature in selected novels and provide its fundamental geo-historical categorisation.

Borbála Fűkőh, University of Szeged, Hungary

## **Validity Arguments for English for Academic Purposes Test Tasks**

The research reports about the project of Euroexam International to produce validity arguments for the writing tasks of a C1 level English for Academic Purposes (EAP) test. When designing a new academic test, validity evidence is needed to see whether the construct reflects the skills required in higher education, and whether the results reflect reliable scores and unbiased marking.

The aim of this research was to find evidence for the validity of the two proposed writing tasks (*formal transactional email* and *discussion essay*). The research covers (a) the development stage; (b) the completion of the specifications and the test items; (c) the piloting and pre-testing of test items; and (d) aims to collect and analyse data to establish scoring validity.

The methodology of generating validity evidence followed Weir's (2005) validation stages using a mixed-method approach. Literature review, expert judgement, student interviews and textual analysis were used for context validity. The purpose of the current study is to present the steps of the work-in-progress research and the results obtained so far.

The research has implications for the different stakeholders of the test: development teams of EAP tests, students pursuing university studies in English language higher education, and university admissions staff.

Thomas E. Bieri, Nanzan University

## **Language Learning Technology Preferences of Business Majors in Japan**

When selecting instructional technology and using it in courses, assessing the needs and interests of language learners is a key part of the decision-making process (Egbert, 2011; Hubbard, 1996; McCombs & Vakili, 2005). This poster will describe research into preferences of Japanese university students majoring in business, including an outline of the project, overall trends found and examples of responses for individual items, and pedagogical implications. The presenter will discuss these and other details with attendees.

Data was taken from a survey of over 600 university students from institutions throughout Japan, among whom 71 were identified as majoring in business programs. Responses from these 71 learners regarding the language learning technology preferences of these respondents were then critically examined. The responses were to 33 discrete Likert-scale items used to assess the amount of support for using various technologies in language learning and to three related open-ended questions. It is hoped that the results will aid instructors in similar contexts in making decisions about technology use.

Yelena Yerznkyan, Yerevan State University

Susanna Chalabyan, Armenian State University of Economics

Lusine Harutyunyan, Armenian State University of Economics

## **Cognitive Metonymy as the Main Function of Event-Denoting Words (based on the material of business news)**

Within the framework of cognitive linguistics the phenomenon of metonymy has been researched from different angles gaining diverse interpretations and definitions (Lakoff & Johnson 1980, Langacker 1993, Barcelona 2011). The present study points out that in discourse event-

denoting words refer to certain events based on cognitive metonymy. Event-denoting words serve as a 'reference point' and, simultaneously, as a source conceptual domain to provide mental access to the target domain, thus generating certain cognitive-metonymic shifts.

In the research the designated event or, in other words, the event-referent is viewed as a complex phenomenon with a range of characteristic features. One and the same event can be differently nominated covering various combinations of event features, the choice of which depends on the intention of the speaker, who opts for the lexical means to highlight the given event. As a result, these lexical means, when used in discourse, gain more importance as well as more semantic capacity, thus providing the categorization of the described event. However, in the process of categorization the meaning of this or that word can be correlated with the prototype of a completely different category other than the given word represents, thus performing the function of recategorization and/or polycategorization (if a simultaneous correlation with prototypical characteristics of a number of categories occurs)

Proceeding from this view and the theory of frame semantics according to which words not only highlight certain concepts, but also due to discourse data contribute to further conceptualization of the event-referent, the present research is an attempt to analyze the functional characteristics and the "behaviour" of event-denoting words in the economic discourse (namely, business news coverage). Based on the research findings, we claim that in the process of the functional categorization of event-denoting words the complex mechanism of cognitive metonymy is applied where the most conspicuous features of words are associated or establish contiguity relations with the features of certain categories. These words correlate with various conceptual domains via cognitive-metonymic shifts which occur on a regular basis and are classified into the following types: the whole-part recategorization model, the whole-part polycategorization model, the part-whole recategorization model, the part-whole polycategorization model.

Tara McIlroy, Meiji University, Japan

### **Integrating the CEFR into the syllabus: The case of a teaching license literature course in Japan**

Although scholarship in second language (L2) teacher training and language curriculum design in Japan has started to show increased interest in the Common European Framework for Reference for Languages (CEFR), there is a need for ongoing research into its benefits. In Japan, the government's changes to English language teaching policy along with the focus on improving English language proficiency ahead of the 2020 Olympic Games in Tokyo present particular challenges to teachers and curriculum designers at the present time, requiring the development of new ways to approach teacher training curriculum design and implementation.

The aim of this study is to report on the early stages of a needs analysis at a global studies department in a university in Tokyo, Japan. This poster shows the curriculum design methodology and goes on to consider the challenges of adapting a course while also teaching it. Many curriculum design models (Brown, 1995) begin with a systematic needs analysis, going on to later look at curriculum objectives and materials in the later stages. With an ongoing course which is already being taught, the analysis of needs must be more dynamic and respond to ongoing observations from the classroom. In this poster, I consider a dynamic needs analysis approach combining the curriculum design models of Macalister and Nation (2010) applied to a teaching licence course in Japan, integrating CEFR descriptors for the 2018 academic year. Student feedback from a bilingual survey has been used to illustrate features of the needs analysis, using the needs, wants and lacks approach (Nation & Macalister, 2010). The aim of the project is an improved course design and greater alignment with education and linguistic goals for the trainee teachers who participate in the course. Additionally, it is hoped that through examining this curriculum that the current knowledge about the benefits of the CEFR can be improved.

Kristýna Hoblová, Charles University in Prague, Czech Republic

### **The Reception of Brontë Sisters in the Czech Lands**

The poster would introduce my research-in-progress, focused on the Czech reception of the novels and poetry by the Brontë sisters, and present the methodology and results achieved so far. This dissertation research follows the widespread interest in local reception of English literature on the continent and studies the influence of social and historical context on the reception of literature in general. It is also important in the frame of Czech literary studies, where reception history is not a very well-established field of research.

The Brontë sisters have had a constant presence in the Czechoslovak cultural region since the first translation from the 1870s, but probably even earlier through German and French sources, with surprising numbers of translations, but also some adaptations, mainly for children and the theatre. Their prominence emerges clearer in comparison with other British female writers, as for example Jane Austen's work was first translated into Czech almost 60 years after the first translation of *Jane Eyre*.

The research opens questions of book adaptations for children, theatrical and TV adaptations, gender and social issues, as well as translation history and ideological appropriation.

Michael Matthew Kaylor, Masaryk University, Brno, Czech Republic

Ivona Schöfrová, Masaryk University, Brno, Czech Republic

### **Blake's Altruistic Plate**

Given its striking differences from the others in William Blake's creation tale *The First Book of Urizen* (1794), Plate 26, which is connected to the poetic line "The dog at the wintry door," has proven a lasting challenge for literary and art scholarship. Our poster provides a novel reading of that plate, contextualizing it within both *Urizen* and Blake's similar illuminated books, and suggesting its role within a uniquely Romantic blending of the Satanic and the Humanistic. While *Urizen*'s other plates provide a lush, sometimes horrifying, display of hellfire and Titanic forces, this plate abounds with a minimalistic realism and content seemingly more appropriate to Blake's earlier *Songs of Innocence and of Experience* (1789) than to *Urizen*. Despite its anomalous features, Plate 26 is the crucial plate for which the rest provide an elaborate frame, and it displays a Blake concerned with present conditions rather than how the universe began.

Barbora Zuskinová, Masaryk University, Brno, Czech Republic

### **Relativizing Reality: Transgressing Boundaries of the Ordinary in British Magical Realism**

While realist fiction evaluates and comments on history and life as we know it, the realms of magical realism reach far beyond our eyesight. The genre of magical realism profoundly combines two seemingly oppositional realities – fictional reality filled with extraordinary events, magical occurrences and matters incomprehensible to the pure rationality of human thought, and the very reality of humankind intertwined with historical

events supported by factual information. The controversiality of magical realism then lies at the intersection of the magical and the real, with no clear boundaries which would reassure the reader about the fictionality or factuality of the studied subject. Where the evaluation of believability in historical accuracy ends, magical realists begin. British magical realist narratives by Angela Carter, Salman Rushdie, or Jeanette Winterson invite readers to reevaluate the previously firmly established concepts such as time, space, and reality itself. By transgressing binary oppositions, myths and stereotypes shatter and the reader is left alone with the decision on what to believe, accept, or completely deny. This poster proposal alludes to the relativity of thought and attempts at portraying the greatest magical realist contrast not only verbally, but visually as well.

Boucetta Abdelkarim, Polytechnic school of Architecture and Urban Planning, Algiers, Algeria

### **The issue of Translation of Drama in Shakespeare**

The translation of drama has been an important sub-field in the work of literary translators. For translating a drama and rhetoric, the translator must take into account the performance factor. Apart from linguistic competence, the translator should be equipped with additional qualifications for the task such as culture traditions, customs and religious boundaries, and able to meet the differing criteria of the medium. As well, the translator requires having some sense of theatre. The special qualifications also include target-language and reader acceptability, speakability, and adaptability. Comic scenes and the translation of verbal humour on stage have not figured prominently in translation studies to date especially with Shakespearian texts. Personal names, religious dimensions may be difficult for actors to pronounce with conviction, or for audiences to apprehend principally when we are Arabic reader. The use of expletives is also an area of difficulty. The degree of attention applied to these aspects depends on their prominence in a given text, or rather, on the translator's perception of their prominence.

# ESSE Doctoral Symposium 2018

Mon 27 Aug – Wed 29 Aug

## Cultural and Area Studies

Convenors:

Alan Riach, University of Glasgow, United Kingdom  
María José Coperías Aguilar, University of Valencia, Spain

Session 2B Tue 14:30–16:00

Lýdia Desiatniková, Pavol Jozef Šafárik University in Košice, Slovakia

### **Representation of Society in Media Discourse: Media Discourse on Teachers and their Role in Society in Selected British Periodicals**

The study will look at the media coverage afforded to teachers and educators and their (changing) role in society in selected British periodicals. It aims to explore the issue of teacher status, its importance and its impact as determining the attitudes of selected newspaper articles on the portrayal of teachers. It strives to inspect the language used to shape public perception and construction of beliefs and attitudes to teachers and their community role in the face of social changes. The goal is to investigate the media coverage afforded to the notions of educational issues concerning teachers in UK and their role in society in politically opposed newspapers in order to elucidate the ideological representation of the teacher's profession and to examine the approach which reflects the nature of the selected newspapers representing opposite ends of the political spectrum as well as different qualitative content. The research focuses on articles published between 2015 and 2018 when the Conservative Party secured a surprise victory and a majority single-party government was formed. In order to do the analysis, a collection of newspaper articles selected from the primary sources will be chosen to create a corpus. The research is aimed at two quality newspapers – *The Guardian* with its centre-left orientation and *The Daily Telegraph* with a pro-Conservative position. In terms of the popular newspapers the research looks at the left-oriented *Daily Mirror* and the right-oriented *Daily Mail*. A combination of an interpretative approach to newspaper discourse with a comparative cross-analysis method supported by the corpus-driven methods of Critical Discourse Analysis will be used to detect particular language patterns of collocations and concordance lines which enable the researcher to choose a key word and see patterns in representation as well as view the context that the word falls in. The use of the above-mentioned methods should prove the hypothesis that portrayals of teachers and teachers' issues are stereotyped and manifested with an explicit and implicit, predominantly negative connotation, regardless of the occurrence in quality or tabloid, liberal or conservative press. The exploration of the image of the teacher via the press could provide another source for the thematic study of media culture, school culture, pedagogy, stereotyping in media, human rights and power relations.

Orsolya Karácsony, University of Debrecen, Hungary

### **Nostalgia and Remembering in Contemporary US and Eastern European Suspense Thrillers**

My field of research belongs to the discipline of film studies. I analyze how contemporary (produced after 1991 and 1989) Hollywood and Eastern European suspense thrillers can help to process past events related to Socialism and the Cold War in the countries of the former Eastern bloc and in the United States of America. I am looking for the answer to the question to what extent this genre and its subgenres, including the police thriller, spy thriller, psychological thriller etc., are capable of influencing the viewers' reception, that is, what effect the methods of remembering applied in the films have on them, and how relevant the films can make the problems they represent for present-day audience. I argue that the thriller genre is suitable for portraying games of loyalty, brotherhood, betrayal, and survival because it relies heavily on suspense, which is probably the most powerful tool for evoking the feeling of a special kind of discomfort that can only be experienced while watching a cinematic piece of art. Since the thriller is a popular genre whose characteristics regarding form and narrative have always been defined by Hollywood (by Alfred Hitchcock and his followers), it is an important aspect in my research which qualities of style can function as a kind of frame for Eastern European film-makers who can complete it with local cultural particularities, thus being able to create artworks that can be enjoyed by national and international audiences alike. In order to define the particularities related to the genre, I use the monographs written by Charles Derry and Martin Rubin who consider the thriller as a major film genre which is especially open to hybridity, that is, to combination with other genres (e.g. drama, horror or even comedy) without losing its typical characteristics. In the analysis of remembering I apply Hayden White's theory according to which "history is a collection of narratives" as well as Jan Assman's works about cultural memory.

Antonios Karampouriotis, Aristotle University of Thessaloniki, Greece

### **A comparative study of "fear" through cinematic language**

Studying how the concept of fear through the social term of social construction is depicted in cinema, we start from the work of Gilles Deleuze about Cinema. In the first of his two works about cinema, *Cinema I: The movement-image*, the French philosopher points out Søren Kierkegaard as the philosopher who played an important part on changing the way of thinking during the 20th century, following the attempt of philosophy to renew its content in the second half of 19th century. According to Deleuze, in order to conquer new means and forms of expression, new thinkers such as the Danish existentialist, who feels himself to be one of the first representatives of a philosophy of the future, took a leading role and totally changed the way of thinking philosophically in the previous centuries. Kierkegaard managed to turn philosophical thought inward, showcasing the internal potential of personal transcendence, a kind of self-cognitive repetition which starts when one person confronts himself to face the fear and the dread occurring when he tries to make a decisive choice for his life. In this case arises the concept of fear, which is considered as a developing process that Kierkegaard talks about in many parts of his work. At this stage of my thesis, I have collected all the elements that showcase the importance of fear in Kierkegaard's thought and have started to do a comparative test to check their progression in contrast with the meaning of fear as it was before Kierkegaard's philosophical rise. In this paper I intend to present what I have found so far about the consideration of fear in philosophy and

then concisely introduce how I am planning to match to specific cinema scenes, investigating the aesthetic criteria in which this approach reflects the film-making logic. We consider the whole project as innovative because it is mainly an attempt to study the case of fear in a new perspective that is going to bring to the surface, through the distinctive nature of cinema, the active and – in some alternative way – regenerating role that fear plays in every kind of social relationship for every human being.

## English Language and Linguistics

Convenors:

Session 1B Tue 9:30–12:00, 3B Wed 9:30–12:00

Olga Dontcheva-Navrátilová, Masaryk University, Czech Republic

Ewa Domagała-Zyśk, John Paul II Catholic University of Lublin, Poland

Jessica Dheskali, TU Chemnitz, Germany

### **Metalanguage in Chinese Master and Doctoral Theses: Focus on Engagement Markers**

The term 'Engagement' can be used as a cover-all term for evaluative uses of language that include those instances by which writers negotiate their value positions towards other positions and voices and how they engage with potential or actual readers. During this dialogue with the reader, evaluations can be explicitly or implicitly conveyed and consequently influence the reader. This study investigates rhetorical and semantic features of Chinese student writings and aims at analyzing their engagement with the reader and other voices and in order to improve their metalanguage. The basis for this comparative corpus analysis is provided by a corpus of 304 Chinese master theses and a corpus of 112 Chinese doctoral theses, all written in English in the disciplines of Cultural Studies, Linguistics and Literature. With this project, I am expanding the research of my Master's thesis. While I chose a new linguistic topic, the corpus that I have started compiling during my internship in China has been augmented. The student writings are analyzed using Martin and White's (2005) Appraisal Theory, a framework within Systemic Functional Linguistics, with a focus on the system of ENGAGEMENT. First results indicate that both groups of Chinese L2 students generally underuse engagement markers. A closer look shows that Chinese Master's students rather expand (e.g. attribute, entertain) other studies and ideas, whereas doctoral students use engagement markers more to contract (e.g. disclaim, proclaim) them. As hypothesized, the Chinese students preferably use personal pronouns (*you, your*; inclusive *we, us, our*) to engage with the reader. What is striking, however, are the usages of *promote\** and *justify*, with both variables often being found in the Chinese doctoral corpus in collocation with *hypothesis, study, discussion, results* and *research*. Furthermore, the qualitative analysis of *claim\** and *argue\** has suggested the implementation of another subcategory next to Acknowledge and Distance (expand).

Gabriel Jay Rauhoff, University of Turku, Finland

### **Collocations in Diverse Written English: An Exploration of Phraseology in Second Language Writing**

My dissertation investigates the acquisition of collocations, i.e. frequently recurring two-to-three word syntagmatic units, in second language writing – specifically how task type (i.e. genres) of writing influences the collocations a writer uses. As second language research has found that a writer's understanding of task types influences the register, formality, and style they use for that task (Hyland 2013), I hypothesize that the collocations seen in, e.g. argumentative and creative writings will be different in terms of type, strength, and frequency. Historically, there have been two traditions of collocation research: frequency-based and phraseological, with each having different classifications of collocations, definitions, research methodologies, and interpretation of results. The dissertation attempts to utilize procedures of identifying collocations from both (see Henriksen, Schmitt, 2010). The data collected have been from participants in their first years at a secondary school, and the beginnings of a corpus for a larger external project, ACALEX. The data were compared against a native-speaking corpus, the Corpus of Contemporary American English, to obtain association measures of strength (e.g. mutual information, *t*-score). The results obtained so far are preliminary. Bigrams have been extracted from student compositions writing both expository essays and two sets of letters of self-reflections written at two different times. From these, statistically significant average means of high collocational strength were found for the students writing expository essays, and lower strengths for writing letters.

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Vincenzo Dheskali, TU Chemnitz, Germany

### **A corpus-based Comparison of Albanian and Italian Student Papers in L1 and L2: the Case of Hedges and Boosters**

Modality (and modalization) constitutes an area of uncertainty. It is at an intermediate point between positive polarity *it is* and negative polarity *it is not* with various degrees of indeterminacy (cf. Halliday and Matthiessen 2014). This indeterminacy includes probability and is expressed through items that Holmes (1990) and Hyland (1998) have termed hedges and boosters. Writers use these to achieve approval by finding the right balance between the investment of statements with the confidence of reliable knowledge and tentativeness to convey doubt and achieve adequate social interrelations (Hyland 1998). The aim of this comparative study is to investigate the usage of hedges and boosters in Italian and Albanian students' academic writings in L1 and L2. I analyze author-related and proposition-related hedges (e.g. *possibly, approximately*) and boosters (e.g. *show, completely*) as well as interrelated aspects such as their positioning, orientation, manifestation, and prosody of modalization. My paper will interweave a pragmatic categorization (cf. Prince et al. 1980), a semantic division (cf. Lafuente Millán 2008) and Systemic Functional Theory (cf. Halliday and Matthiessen 2014) in an innovative combination. I have compiled two corpora of Italian student writings (3 million words each) in Italian and English respectively and two corpora of Albanian students in Albanian (2.2 million words) and English (550.000 words). A similar number of males and females, academic level and number of words for each discipline are presented in all corpora with disciplines from soft and hard sciences. As Toska (2015) has stated, very little research has been conducted on academic writing in Albania. Thus, it is essential to initiate research in this field. Results show that Italians use hedges and boosters significantly more than Albanians. Additionally, the same hedge (*probably*) and booster



(*significantly*) appeared as author-related (shield) and proposition-related (approximator). I conclude that Italians showed more commitment more explicitly in their writings.

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Borbála Fűkőh, Budapest Business School, University of Applied Sciences, Hungary

#### Establishing the Context and Scoring Validity of an English for Academic Purposes test

**Main topic and issues:** The main topic of my dissertation is to establish the validity of two writing tasks in a C1 level English for Academic Purposes (EAP) test. When designing a new academic test, validity evidence is needed in order to see whether the construct reflects the skills required in higher education, and whether the results reflect reliable scores and unbiased marking. The aim of this research is to find evidence for the validity of the two proposed writing tasks (*formal transactional email* and *discussion essay*). The research covers (a) the development stage; (b) the completion of the specifications and the test items; (c) the piloting and pre-testing of test items; and it aims (d) to collect and analyse data to establish scoring validity. The research has relevant implications for the different stakeholders of the test: development teams of EAP tests, students pursuing university studies in English language higher education, and university admissions staff.

**Methodology:** The methodology of generating validity evidence follows Weir's (2005) proposed validation stages using a mixed-method approach. Literature review, expert judgement, student interviews and textual analysis are to be used for context validity. For scoring validity, apart from establishing validity for the rating procedure, a further objective is to design a checklist-based marking scheme for the writing tasks. The benefits of a checklist over a scale, and its suitability for level testing are present in the literature (Kim 2011; Struthers et al. 2013). The dissertation wishes to adapt the methods applied in Lukácsi (2018), and aims at developing two task specific writing checklists for the EAP exam.

**Results obtained so far:** As for context validity in the development stage, a small scale research was carried out in connection with the transactional writing task to complement expert judgement. The research through semi-structured student interviews revealed evidence for target language use and tried to map the different topics and the writing demands of English language correspondence in a university context.

Irina Stoica, University of Bucharest, Romania

#### The syntax and the semantics of Manner of Speaking verbs

The focus of my research is the syntax of Manner of Speaking verbs (henceforth MoS verbs), in English (*whisper, shout, mumble, grunt, etc.*). The questions that my thesis wishes to answer stem from a study put forth by Zwicky (1971), who identifies a series of syntactic properties these verbs have, which are argued to be correlated with their semantic representation. If such a proposal were valid, then we would expect to be find a unitary explanation for all these properties and, in addition, MoS verbs should behave similarly crosslinguistically. Analyzing MoS verbs in Romanian, I saw that, while their semantic properties are in line with those of their English counterpart, they differ from the point of view of their syntactic behaviour. More specifically, while MoS verbs in English are traditionally argued to ban extraction from the complement clause or the omission of the complementizer and to be incompatible with Double Object Constructions, in Romanian they do not function as islands and can appear in DOC. My proposal is that only in English, but not in Romanian, does the structure of MoS verbs contain a nominal component, responsible for this cluster of properties. However, a series of experiments on English MoS verbs shows that there are cases where extraction and complementizer omission are allowed and these verbs can appear in DOC. One possible solution to this problem would be to distinguish between “genuine MoS verbs”, which focus on manner and have a nominal component, and MoS verbs which behave similarly to verbs of communication, where the verbal component is emphasized. An alternative would be to follow Mufwene (1978), who states that what gives rise to these differences are elements of meaning which do not characterize exclusively these two classes of verbs, but are rather shared with other categories, verbs classes themselves being epiphenomenal. This is the problem my presentation will be focusing on.

Federica Modafferi, TU Chemnitz, Germany

#### Gender differences in Academic Italian English: A preliminary study

The concept of “projection” was introduced by Halliday in his *Systemic Functional Grammar* (2014). It consists of a logical-semantic relationship where the clause functions as a representation of a linguistic representation – i.e. a system for quoting and reporting direct speech or thought. Such grammatical system fits with the enterprise of English for Academic Purposes (EAP), which is constructed around the sharing of ideas by means of publication. The aim of this study is to examine, through a quantitative and qualitative analysis, the writing behavior of Italian scholars when they produce texts in English, and the differences between the writing style of Italian men and women. In order to achieve this purpose, the CIAO (Corpus of Italian Academic Organization) was compiled: it is a specialized corpus of published research articles (RAs) written by Italian academics in English. The corpus consists of 150 texts, each related to a field of the humanities and social sciences (e.g. linguistics, visual arts, anthropology), and published between 2008 and 2018. Such a decade was chosen for important political reasons in Italy – the Berlusconi era, which contributed to a mortifying vision of women within the country, came to an end, but left its legacy of cyberbullying, feminicides and abuse (both physical and verbal). In this study, the sexist vision of women in Italy is expanded to the academic context, where female scholars still suffer from paternalism and mansplaining by their male colleagues. Being this study at its very beginning, it will address some social and sociolinguistic issues in Italy, and

deal with the problems related to the corpus compilation. Some preliminary results of the research will be shown, mainly concerning verbs serving as Process in verbal and mental clauses (*believe, guess, judge, hypothesize, claim, imply*).

Maria Bochkova, Masaryk University, Brno, Czech Republic

### Gender Identity Construction in American and Czech YouTube Vlogs

My PhD thesis involves comparative research aimed at investigating the discursive means of gender identity construction in the context of asynchronous computer-mediated interaction and quasi-interaction, namely YouTube video blogs produced by American and Czech YouTube users, as well as exploring universal patterns and specific features in the discursive performance of a range of gender identities in the two linguacultures. The study is conducted in the framework of the social constructivist approach and Judith Butler's (1999) performativity theory, which presuppose that gender identity is not an inherent feature but is constructed in discursive practices in the context of social interaction. The strategies of constructing gender identities and their interrelation with the immediate context are explored in terms of positioning as developed by Davies and Harré (1990) in the context of social psychology and well established in research on identity in sociolinguistics. The corpus to be analysed is a collection of transcriptions of videos recorded and uploaded by YouTube users featuring (quasi-)interaction with the viewers and other participants in the video. The aims pursued by the users of the abovementioned social media website, namely popularity and channel promotion by means of gaining subscribers, views and "likes", are expected to have a direct impact on the way gender identities are performed, rendering them salient, exaggerated, highly stereotypical and easy to recognize, and making YouTube vlogs a unique source of exploring gender identity construction in the context of new social practices. Given the drastic differences between Czech and American political histories and current sociocultural environments, it is expected that, on the one hand, the patterns of gender identity construction as well as the range of gender identities performed should be divergent, whereas on the other, a similar tendency should be observed preconditioned by global trends dominant in today's social media (specifically, YouTube) and globalized popular culture in general.

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Zeenat Sumra, TU Chemnitz, Germany

### 'Boli, lugha and language, we use all these words': Code-Switching in Multilingual Speakers in Tanzania

My PhD project is in sociolinguistics, focusing on an unexplored linguistic demographic: the Gujarati Indian community in Tanzania. It investigates how a network of multilingual speakers in urban areas switch between English, Kutchi and Swahili in casual conversations, and how this language practice relays their social identities. The aims of this research are to establish that occurrences of English codeswitching are dependent on education levels, and how linguistic style contributes to their sociocultural identity. The codeswitching being examined in detail is categorized into two groups: single loanwords and longer utterances. Utterances can be further grouped into three categories: filler (connection) words which aim in driving the conversation onward, such as 'anyway' 'also' 'and' and phrases, which comprise grammatically complete sentences which serve as discourse functions in a speech act. Both intra- and inter-sentential occurrences are examined, which indicate the grammatical competency of the speakers. The following methodology is used: a research design was created with a network of participants, who were then categorized using the variables of age, generation and education levels (see Table 1 below.) Data collection was carried out in Tanzania using an ethnographic approach based on interviews and audio recordings of natural conversations. The data was transcribed and is being analyzed employing qualitative methods: conversation analysis and the markedness model (Myers-Scotton, 1993). The linguistic variables are the number of words in the conversation. Preliminary results indicate that common with many other second-gen immigrants, a clear link exists between participant's degree of English codeswitching and the independent variable of education (see Table 2 below.) Codeswitching overall establishes an integral part of the linguistic repertoire of a network of trilingual speakers. This examination leads to knowledge on the implications of codeswitching in lesser studied global multilingual communities.

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Table 1. Categorization of participants

| Age Range           | 20+ |     | 40+ |     | 60+ |     |
|---------------------|-----|-----|-----|-----|-----|-----|
| Generation          | 1st | 2nd | 1st | 2nd | 1st | 2nd |
| Education Levels    |     |     |     |     |     |     |
| Primary School      |     |     | 1   | 1   | 4   |     |
| High School         |     | 4   |     | 4   | 3   |     |
| University          |     | 5   |     |     | 1   | 1   |
| Total per Age Group | 9   |     | 5   |     | 9   |     |

Table 2. Occurrences of English loanwords and sentences in two conversations

| Conversation No. | Conversation length (in minutes) | Total no. of words | Participant | Occurrences of English loanwords | Occurrences of English sentences | Education level |
|------------------|----------------------------------|--------------------|-------------|----------------------------------|----------------------------------|-----------------|
| 4                | 12:00                            | 421                | 1           | 10                               | 8                                | University      |
|                  |                                  |                    | 7           | 9                                | 7                                | High School     |
|                  |                                  |                    | 8           | 11                               | 8                                | High School     |
| 17               | 15:00                            | 438                | 1           | 3                                | 2                                | University      |
|                  |                                  |                    | 2           | 5                                | 0                                | Primary School  |
|                  |                                  |                    | 11          | 6                                | 1                                | Primary School  |
|                  |                                  |                    | 17          | 12                               | 4                                | High School     |

Meriem Gueche, University of Paris 8 – Saint-Denis Vincennes, France

### Interference and Input Complexity Effects on L2 Acquisition

As a result of the global spread of English, learners of English find themselves today confronted with challenging situations where they have to communicate with speakers from various linguistic and cultural backgrounds. This study seeks to explain how both multilingualism and exposure to mixed input shape the acquisition of English as a foreign language. The first hypothesis is that the richness of a learner's vocabulary is affected by their multilingual competence since they already possess a well-established double or triple lexical competence in the languages they speak. The second hypothesis is that exposure to mixed input does not necessarily hinder the acquisition of a pragmatic competence. The aim here is to investigate how learners of English who have been exposed to mixed input (British and American English in this case) acquire a pragmatic competence in using English. Indeed, the learners would eventually develop their own strategies in order to achieve mutual understanding and overcome communication failure resulting from cultural differences between their L1s and these two English varieties. For the sake of this study, the data have been collected, so far, from two distinct sources: university students in a highly multicultural environment in the north suburbs of Paris, and students in a fairly homogeneous context in Poznań. Timed essay writing and questionnaires were used in the first, whereas three pragmatic tests (MDCT, WDCT and DSAT) and other questionnaires were administered in the second. The data are analyzed using univariate and multivariate statistics. The preliminary results regarding the first hypothesis reveal that there is a significant correlation between lexical richness and the number of early childhood languages. As to the second hypothesis, the subjects are expected to employ pragmatic strategies, such as rephrasing, meaning negotiation, repair and clarification.

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Eliana Garzón Duarte, University of Szeged, Hungary

### Identity construction of child refugees in Sweden from the perspective of language rights

My research proposal examines the identity construction of child refugees in Sweden in terms of their linguistic background and schooling process. Taking inspiration from Piller's (2016) theoretical concept of language rights, Wee's (2011) approach to Minority Language Rights, and Bucholtz and Hall's (2010) conceptualization of identity in/by language, I trace the integration process of new arrival kids from different linguistic and cultural backgrounds in the Swedish context. The two questions that lead this research are concerned with the role languages spoken by child refugees play in the formation of the kids' sense of identity and the negotiations of the potentially contradictory linguistic and other cultural needs these newly arrived students are faced with in their daily activities in school. My objective is (1) to explore the type of tensions and conflicts among languages and cultures of child refugees in contact within the broader Swedish context, (2) to understand how these children negotiate conflictual moments of communication in their schooling, (3) to examine the symbolic significance the various languages they speak index for their identities within the school, and (4) to explore the linguistic and cultural dimensions of their sense of identity. I aim to accomplish these goals through in-depth case studies in Sundsvall, Sweden, using life stories, semi-structured interviews with teachers, local officials and children (local and new arrivals), and observations. These observations will be done in the school context and in extracurricular activities and in local cultural gatherings. The results I am going to discuss in my presentation will be based on a preliminary fieldwork I carried out in Sundsvall in December 2017. I could initiate the contact with people at different levels of the educational system in this Swedish municipality who gave insights into the situation of child refugees from varying perspectives, helping me to establish the scope of the cultural and linguistic issues at stake for the host country.

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## Literatures in English

Convenors:

Session 1A Tue 9:30–11:30, 2A Tue 14:30–16:30, 3A Wed 9:30–12:00

Anne Fogarty, University College Dublin, Ireland

György Endre Szőnyi, University of Szeged, Hungary

Caroline Ann Kyzek, Pavol Jozef Šafárik University in Košice, Slovakia

### **Exploring Social Issues in the Works of Walpole and Hawthorne**

The main aim of this dissertation is to explore how class systems and blood relations are represented in two texts of the Gothic genre: Horace Walpole's *The Castle of Otranto* (1764) & Nathaniel Hawthorne's *The House of the Seven Gables* (1851). Thus far, it has been found that both novels deal with people who are cast out of their rightful family homes. Inheritance and property are significant, especially for the property to stay in the family. Class systems were shifting during Walpole's time as well as Hawthorne's, and both authors illustrate this in their texts. The Gothic genre was chosen because many writers used it as an outlet for representing anxieties, due to historical events and cultural situations which will be examined. Our two novels deal with the uncertainty regarding family and inheritance, as well as law and power, since in both cases we are dealing with families who have unlawfully taken away power from other families, or rightful heirs. These power relations are clearly seen in Gothic literature, as they relate to the fears of people, and family is included in this power struggle. Because the dissertation relies heavily on the cultural atmosphere and historical events, the literary theory of New Historicism is used. This theory suggests that various aspects of cultural life, whether they are religious, political, familial, etc., influence the way that we interpret a text. Therefore, Walpole and Hawthorne may be expressing their own attitudes towards class, but no matter how individualistic they may seem, they subconsciously have already had these attitudes rooted in their minds, because society has had an impact on them throughout their whole lives. Both authors were reacting to the cultural atmosphere in the time period in which they have lived.

Adriana Chakarova, University of Veliko Tarnovo, Bulgaria

### **Perspectives on Race and Gender in Post-Civil-War American Prose Fiction**

My aim is to explore representations of racial and gender roles in Post-Civil-War American prose fiction. Even after the abolition of slavery, generally accepted social codes and legal statutes disavowed intermarriage and there was no clear-cut answer to the question of HOW the identities of newly freed blacks and people of mixed racial heritage could be defined and codified. Racial stereotypes were rampant, especially with regard to colored women, and their real or imagined relations with white men. A lot of the fiction of the time embodied and influenced predominant perceptions of intermarriage as rebellious and unacceptable. Moreover, such fictional accounts included the implied expectations of the colored heroine to be immoral, uneducated and unmannered. The texts which I consider most relevant to my analysis are Lydia Maria Child's *A Romance of the Republic* (1867) and Charles Chesnut's *The House Behind the Cedars* (1900). I will also present a reading of William Wells Brown's *Clotel* (1853) which was published before the Civil War but sheds light on relations involving the related categories of gender and race. I intend to trace the intersection between the racial and gender roles ascribed to women of color by applying the methodology of Critical Race Theory. CRT scholars such as R. Delgado and A. Onwuachi-Willig attempt to understand how cultural perceptions of race affect individuals and how they themselves can respond to such perceptions. As CRT is closely connected to and builds on feminist methodologies, I should be able to explore the constructing, imposing, challenging and possibly subverting of racial and gender patterns with regard to colored women in the three novels under consideration.

Irene Stoukou, Aristotle University of Thessaloniki, Greece

### **Lost in Adaptation: Re-Imagining the Bodies of Alice and Peter**

My research looks into the fantastic worlds of Wonderland and Neverland, as these are represented in the original works of Lewis Carroll and J. M. Barrie, with reference to the most popular visual adaptations of the figures of Alice and Peter Pan, in order to probe into the issue of gender and the body in children's literature. *Alice's Adventures in Wonderland* and *Alice Through the Looking Glass* by C. L. Dodgson (Lewis Carroll), and *Peter Pan in Kensington Gardens* and *Peter and Wendy* by J. M. Barrie have been adapted and appropriated in a variety of media, the analysis of which will be conducive to our discussion. In most adaptations of the works related to the two characters the subject matter is that of growing up, as well as the journey – or odyssey – from childhood to adolescence, along with the undertaking of the expected social role that the latter involves. However, the characters' gender partakes in the construction of that role, in many instances imposing physical or mental burdens on them. While most would agree that Alice, Peter, and the rest of the characters in their stories must have undergone a significant empowerment and exoneration from nineteenth- and twentieth-century hackneyed conceptions of gender and sexuality, I hypothesise that the utopic bodies of Alice and Peter, in their plasticity and puerility, have metamorphosed and adapted to new contexts in order to question and/or add to contemporary notions of gender, desire, and the (a)sexual body of the child. In testing my hypothesis, I will compare and contrast the selected novels, and films analysing each for the implications of adaptation in the notions of desire, sexuality and gender. Focusing on Disney franchises, I will map the theoretical shifts in the aforementioned fields, and I will include historical and critical sources in order to shed light on the social determinants of the adaptations and re-imaginings that have been produced. I will support my findings with a significant number of secondary sources drawing on gender studies, body theory, utopian studies, adaptation, film and new media studies.

Sara Villamarín Freire, University of A Coruña, Spain

### **The Father, the Other. Representations of fatherhood in contemporary American fiction**

My dissertation deals with the representation of father figures in contemporary American literature. It focuses on the portrayal of fatherhood in the United States in late modernity, paying special attention to the construction of father-child bonds and the role enacted by fathers within the community. Likewise, it foregrounds the transformation of the notions of "father" and "fatherhood", and how these are characterized in the collective imagery. I intend to prove that father figures manifest an unprecedented ethical dimension that has turned them into mediators between individual and collective identities, thus offering an alternative to the totalizing discourses of the global era. Regarding methodology, I draw from Lacanian psychoanalysis, especially from Recalcati's revision of Lacan and his conception of father figures as intermediate nodes between the individual and the group. I've related Recalcati's standpoints to notions such as Paul Ricoeur's narrative identity, Emmanuel Levinas' notions of ethics and

otherness, and Mikhail Bakhtin's dialogism. The literary analyses conducted so far confirm the predominant representation of identities as dynamic constructions, shaped through the interaction with different possible affiliations. If the father-child relation has an ethical basis, father figures may become reference models for personal experience, thereby influencing (yet not forcing) the individual's ultimate confirmation or disavowal of those affiliations. Some of the questions left open include the way fatherhood is affected by globalization. The flux of events in the United States challenges the prevalent model of national identity, while the increasing presence of transnational elements also suggests that a newly emerging paradigm might neutralize the contentious micro-nationalisms derived from an increasing sense of fragmentation. The study of father figures provides a model for ethical community development, an alternative to the progressive loss of group identity at a small scale, but also an antidote to chauvinist conceptions of national affiliation.

Efrosyni Manda, National and Capodistrian University of Athens, Greece

### **Emily Dickinson: The Unorthodox Epistolary Writer**

My dissertation investigates the ways in which Emily Dickinson eluded the normative framework of 19th century epistolarity and developed her unique letter writing, a new genre, poetic epistolarity. Letters were the means of safeguarding the prevalence of moral – or even moralistic – values and perpetuating the existing hierarchies. While Dickinson initially moved within the frame of epistolary etiquette, she gradually transformed the letter into her arena of toying with conventions, and particularly into a Trojan horse through which she undermined tradition. Confronted with the epistolary conventions, she seized them, appropriated them till she ultimately turned them against themselves and deconstructed them. I suggest that while she took advantage of letter writing, which afforded her with the opportunity to map her own world and people it with the addressees that corresponded to her manifold personality, she did not comply with the epistolary rules. I argue that over the years she ceased to cling to the letter of letter-writing and, although she tended to her epistles to the letter, she converted them not only into spirit but into Letters. I am studying and analyzing Dickinson's corpus of letters in contrast with epistolary conventions. Information on letter writing manuals, books on Social etiquette as well as the woman's position in the 19th century serve as the background against which Dickinson employed transverse tactics to exploit conventions so as to avoid performativity. In my dissertation, I trace the structural, pragmatic and semantic divergences which led to Dickinson's idiosyncratic letter writing, from the first years of her epistolary practice, the ensuing pressure exerted on her by interpellators of performative heteronormativity, to her disentanglement of the epistolary rules and the development of her unique style. The study will offer a different perspective on Dickinson's letters since it focuses on the ways she employed the letter, a means of interpellation, to dodge interpellation as well as on the techniques she used to set a time and place specific document free from its spatiotemporal boundaries.

Noémi Albert, University of Pécs, Hungary

### **Memory in Space – Space in the Memory: A New Perspective through four Contemporary English Novels**

The work centres on two concepts that are gaining substantial focus in contemporary literature and culture, namely space and memory. For the past two decades a burgeoning interest could be captured between the humanities and social sciences, focusing on a joint analysis of two concepts: memory and geography (the analysis of the human space). The two concepts and their investigation are not new phenomena. My purpose lies in the mapping of contemporary thinking about these issues, in the devising of a new terminology reflecting the contemporaneity of the aforementioned fields, and in the delineation of the different meeting points involved in the joint discussion of the terms. The selected four novels are the following: Emma Donoghue's *Room*, Tom McCarthy's *Remainder*, Evie Wyld's *After the Fire, a Still Small Voice*, and David Mitchell's *Cloud Atlas*. After a short historical overview of the different stages of memory studies and space studies separately and jointly, I am proposing a thorough investigation of these aforementioned literary pieces together with diverse disciplines relevant to the issues approached by the novels. The work entails the further analysis of such issues as trauma, nostalgia, spacetime, perception, embodiment, etc. Similarly to the "spatial turn" that Barney Warf and others identify and place approximately at the turn of the millennium, there is a visible shift around this time on the level of memory as well, largely characterized by a greater fluidity. My work so far led me to recognize a more accentuated transit perceptible in the previous dichotomies of place/space, private/public memory, and also between the two main categories of my work, namely memory and space themselves.

María Jennifer Estévez Yanes, University of La Laguna, Spain

### **A Literary Approach to Migrant Vulnerabilities in Canada and the United States**

How can vulnerability, commonly associated to injurability, be considered in a positive light? Is it possible to deny other ways of life once we realise our responsibility to others affect our own subjectivity? In a world where mobility questions the limits of policies, geographies, social norms and constructs that identify with practices of belonging, otherness is interrogated as it opens to the dialogue of who comes first, when the interests of the other and the self meet at a crossroads. Using the gap between vulnerability, as relationality, and precarity, as the capacity of being harmed, the aim of this project is to analyse the case of migrant subjects, who represent an element that breaks with the established patterns of identity between human and citizen (Agamben 20-21) and power relations that fix fluctuating realities. I will do so through a corpus of North American novels in which reinventing oneself is synonymous to movement, empathy and transformation, in a state of being nor fully here nor there, "a way of being for another or by virtue of another" (Butler, *Precarious* 24). To cover the different aspects by which vulnerability can be understood as relationality, first, I explore the double morality and interplay between security and danger that lies behind practices of hospitality (Manzanas-Calvo and Benito-Sánchez 2017; Clap and Ridge 2016). Also, I will look at cosmopolitanism and transnationalism which reconceptualise spatial practices of belonging and being in the world (Nanda 2015; Appiah 2007). Accordingly, and to finish with the theoretical framework I describe the different dimensions of vulnerability considering its connections to creative responses offered through resilience, agency and power (Butler 2016). The characters in the novels delve into other versions of the self through a dialogue from (an)other place, (an)other perspective from beyond, taking change as it comes and exercising responsiveness.

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#### **The Home and the World: Calcutta in contemporary Indian English Literature**

This research project analyses the representation of Calcutta in Indian literature in English. In particular, it deals with the works of three authors – Amitav Ghosh, Amit Chaudhuri, and Neel Mukherjee – who have placed the city at the centre of their fiction. For these authors, Calcutta is the place in which they are aesthetically and culturally rooted, and, at the same time, the place from which they look at the global world. Although it has less economic and political relevance compared to Bombay or Delhi, Calcutta is still extremely significant in defining Indian modernity, especially from a cultural point of view. Indeed, Bengali culture has a long modernist tradition, which has tried to come to terms with modernity and modernisation in several ways, and which all the three authors refer back to extensively. As well as interrogating modernity, I contend that the novels under consideration present Calcutta as a city traversed by borders, which are continuously crossed in the attempt to build relations between places and people. In order to analyse this conjunction, my research moves from two theoretical standpoints. On the one hand, I use the critical tools provided by Bertrand Westphal's geocriticism and by thematic criticism. On the other hand, I consider space from the point of view of space dialectics, following the works of Henri Lefebvre, Gilles Deleuze and Felix Guattari, and Edward Soja among others. From this theoretical reflection, the postcolonial city emerges as a conjunctural (Varma 2011) or in-between space in which various cultural, social and political processes contribute, in turn, to draw borders and build relations. The conjunctural space of Calcutta is then investigated from three spatial and thematic viewpoints: the home (as in the relation between private and public space), the streets (the space of the flâneur, the space of politics), the world (Calcutta in the context of Indian migration).

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#### **Supernaturalism and the Word-Image Relationship in British Romanticism**

Romantic literature and painting embodied an attack on the established bounds of logic at a time when the march of science championed by Newton had pioneered the demystification of the universe. Developing upon the themes of the supernatural and the uncanny in their works, British Romantics experimented at the margins of the nebulous and the indeterminable: the 'inbetweenness'. By exploring the 'in-betweenness', this project aims to problematize the dynamics of the interaction between textual and pictorial representations of the Romantic body and mind. It focuses on the tension between human and non-human forms, notably metamorphoses and hybrid beings, as well as ambivalent states of mind, such as dreams and mental illnesses. Drawing upon theories of embodiment and enactivism (Varela, Thompson, Rosch), this project proposes an account of the concept of subjectivity in the work of William Blake and Henry Fuseli, by examining the bodily implications of illuminated books and the 'mind-telling' power of paintings, respectively. The goal of this study is to explore the structure of the experiences afforded by Romantic poetry and painting, in order to establish the dynamics of interpretation and engagement with the characters in these works and the presence of embedded interconnections between *pictura* and *poesis*. Thus far, the research shows that illuminated books, which bring together words and images, offer a negotiation of media through embedded triggers for meaning-making, and that paintings are also powerful forms of storytelling which may share strategies and techniques employed in poetry and narrative, such as metaphors and free indirect discourse. Moving beyond the acts of reading literature or observing paintings, images and words mutually contribute to the reader's enactment of Blakean and Fuselian artefacts. Investigating this enacting process can bring greater understanding to the portrayal of mutant and deviant beings, as well as between pictorial and verbal forms of communication, in the Romantic era.

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#### **The Influence of Friedrich Nietzsche on Virginia Woolf's Oeuvre**

The project for the dissertation "The Influence of Friedrich Nietzsche on Virginia Woolf's Oeuvre" resulted from 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 analyzed in relation to its fragmentary form and the elusive portrait of Jacob. As a result, the novel has been accompanied by literary criticism addressing the notion of the impenetrability of modern character, which consequently concealed the possibility of a linear approach of the novel. 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 which provide nuanced contrasts to the main conflict between the centripetal search for truth and centrifugal ways of art. Because the development of the metaphors in the novel is consistent and intentional, the main value of the dissertation is an author-centric study of an influence of Nietzsche's critical epistemology on Woolf. The methodology employed so far has consisted of both comparative analysis and biographical research. If the findings from the archives are put into relation to Woolf's first reference to Nietzsche as well as her



interests in the period up to her marriage, Woolf's initial occupation with Nietzsche corresponds with the rise of his impact on the intellectual circles in England during the late Edwardian period. Indeed, Woolf refers to Nietzsche in one of the manuscript versions of *Melymbrosia*, which she was working on between 1908 and 1913 (the novel was published in 1915 as *The Voyage Out*) according to S.P. Rosenbaum. If the archival sources are verified, the results will enable me to conclude about Woolf's "poetic misprision" of Nietzsche, which will provide rationale for the aesthetical understanding of her major novels.

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### **Consonant but Dissonant to the (S)Core: The Neo-Victorian "Afterings" of Sherlock Holmes' Violin**

By drawing on neo-Victorian criticism, musicology, and gender studies, the present project focuses on the neo-Victorian re-presentations of Sherlock Holmes' violin across media, examining the way in which the instrument's transformations influenced the portrayal of the detective as a model of maleness. My approach is interdisciplinary and intersemiotic. Indeed, while as a prop the violin's symbolism invites a psychoanalytical investigation into music's gender codes, as a musical instrument for cinema and television soundtracks it draws attention to the role of the composer in the process of adaptation from page to screen. It is argued that the impact of music is particularly strong in Guy Ritchie's Sherlock Holmes films (2009-11) since the transformation of the violin into a Gypsy fiddle redefines the detective's masculinity in relation to ethnicity, questioning aspects of genre. Similarly, the violin plays a leading role in the BBC television drama *Sherlock* by Mark Gatiss and Steven Moffat (2010-17), where it helps the detective cope with hidden emotions, traumatic experiences, and threatening models of femininity and patriarchy. Even when absent, the iconic prop is implicitly evoked, such as in the novel *A Slight Trick of the Mind* by Mitch Cullin (2005), where a senile Holmes is haunted by an unresolved case concerning a glass harmonica. The unusual instrument is believed to have supernatural powers and is used to reinforce female homosocial bonds, summoning those very Gothic tropes and sinister connotations traditionally associated with the figure of the violinist. It is eventually claimed that, as a male signifier and non-verbal means of communication, the violin materializes unresolved conflicts, highlighting the clash between the Victorian construction of gender roles and postmodern plural identities.

Talal Victor Hawshar, Masaryk University, Brno, Czech Republic; Lorraine University, France

### **The Counterculture, Social Fear, and the Rationale for a Theory of Narrative Movements**

My project is a study of the counterculture movement and deals specifically with the issue of social fear conditioning during post-War America. I distinguish between three types of counterculture narratives (fiction, non-fiction, and literary journalism) and suggest a key role for these narratives in responding to the production of artificial cultural stimuli. I recognize the American society of the post-War period as a network society, whose mass-communication of propaganda played a major role in social fear conditioning through the fabrication of selective associations to fear-related ancestral conditions. Then I analyze the reception of the counterculture ideology from a cognitive-evolutionary perspective, taking into consideration the psychological and ecological factors underlying the success of the counterculture as a set of (potentially) evolved cultural variants. I will use the findings to analyze the possible ways by which the different texts under study contributed collectively in the mitigation of the susceptibility to American propaganda and build on this case study to suggest a universal function for "narrative" as a prime mover behind the formation of social movements. I propose to call Narrative Movement the set of "networked" narratives which has the capacity to stir dissidence and revolt by manipulating the cognitive infrastructure of information-transmission.

Péter Tamás, Eötvös Loránd University, Budapest, Hungary

### **Ethical concepts in Vladimir Nabokov's *Lolita***

**Thesis:** Even though Nabokov has denied that his novels had any moral purpose, his works (especially *Lolita*) exhibit an authorial effort to negotiate various values and moral concepts.

**Methodology:** To better understand what kind of ethical concepts Nabokov examines in *Lolita*, we have to compare the narrator's value judgments with philosophical treatments of relevant ethical concepts. Stanley Cavell's analysis of the creation of "the ordinary" as an ethical concept is especially illuminating. Nabokov's extra-literary writings (such as his personal correspondence and interviews) serve as additional context. Some of his statements found there seem somewhat contradictory and, consequently, they point to the notions the writer found problematic. Finally, the novel will be compared with the screenplay version Nabokov prepared for Stanley Kubrick's film adaptation.

**Results obtained so far:** The narrator praises the extraordinary and mocks the ordinary in a way that is reminiscent of Cavell's explanation of how Western philosophy has falsified the notion of the ordinary. The narrator's story can be seen as the failure of what Cavell calls the "acknowledgment" of the Other. Nabokov's extra-literary writings and screenplay adaptation also demonstrate the implied author Nabokov's distance from the narrator. The screenplay, in particular, demonstrates an effort to give voice to Lolita, the "Other" of the story.

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## Abbreviations:

PLEN – Plenary Lecture  
 PL – Parallel Lecture  
 RT – Round Table  
 S – Seminar  
 PP – Poster Presentation  
 DS – Doctoral Symposium

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