

2022

AN

ESSE

29.08.–02.09.

<https://esse2022.uni-mainz.de>

PROGRAMME

JG | U Mainz

Scotland HUB

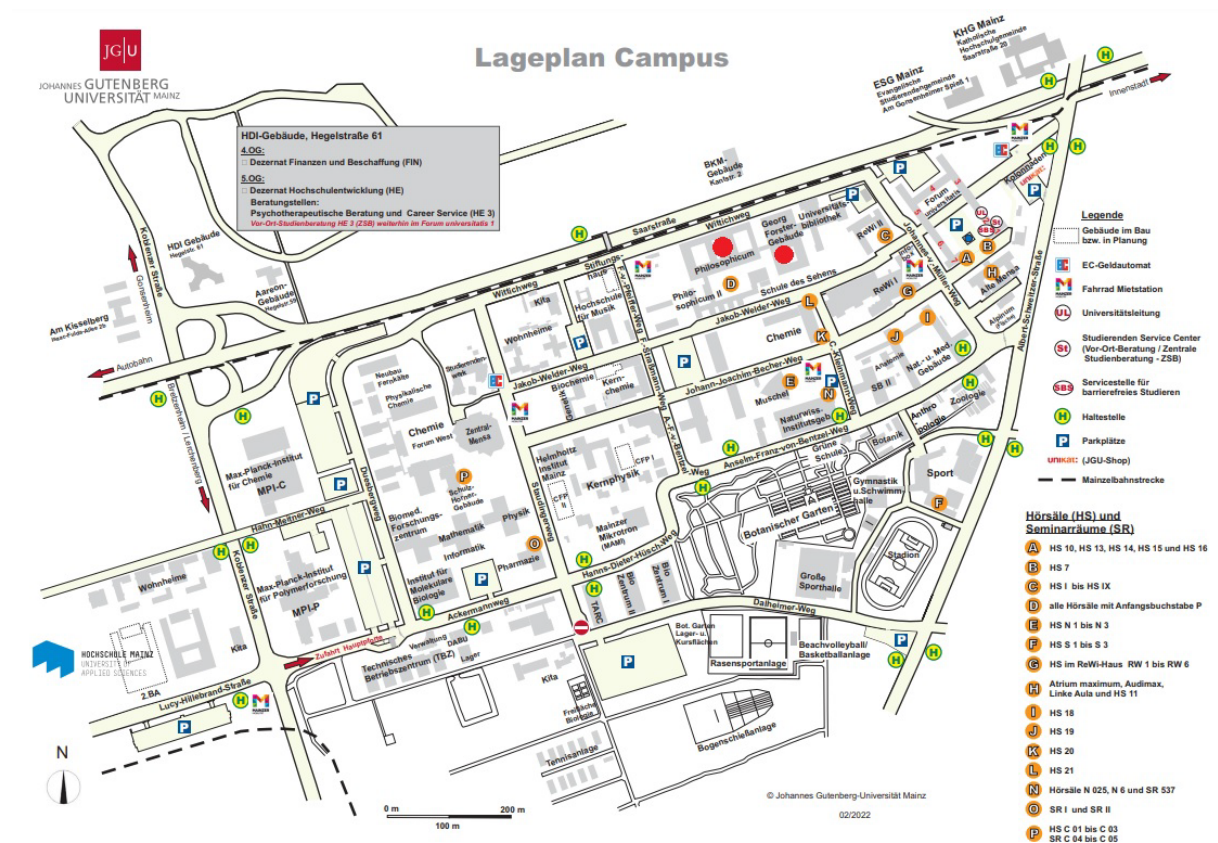


Deutscher
Anglistenverband



JOHANNES GUTENBERG
UNIVERSITÄT MAINZ

About the Venue



Conference Space

Conference office: The conference office can be found in the “Fakultätssaal” in the Philosophicum building, Jakob-Welder-Weg 18, room 01-185 (red dot on the map below). Please come by the conference office to register and get your conference bags. If you want to sign up for a city tour or wine tasting for Friday, 2 September, please enter your name to one of the lists laid out in the conference office.

Academic programme: The academic programme takes place in the Philosophicum building or the Georg-Forster building (green) next door.



Cultural programme: The cultural and social programme for Monday, Tuesday and Thursday will also take place in or around these two buildings. The conference dinner (Wednesday) will take place at Haus am Dom in the city centre.

Coffee breaks: Coffee breaks will take place in the lobby of the Philosophicum. This is also where you can find the stalls of publishers. The catering is provided by "Aktiv für Flüchtlinge". This organisation supports refugees in Bad Kreuznach. Find out more at <https://interkulturelle-gemeinde.de> in German and English.



Travel information

Getting to Campus

The campus of JGU is only a short distance from Mainz main station (20 minutes on foot or two stops by bus or tram). You can either get off at the stop "Universität" and enter campus via the main gate or get off at the stop "Friedrich-von-Pfeiffer-Weg" which is located behind the Philosophicum building. You can also download the app "Mainzer Mobilität" for bus and tram timetables.

The following bus or tram lines take you from Mainz main station to campus:

6 (in direction Münchfeld/Gonsenheim)	57 (in direction Bretzenheim)
9 (in direction Arena)	58 (in direction Finthen)
51 (in direction Lerchenberg)	59 (in direction Hochschule Mainz)
53 (in direction Lerchenberg)	64 (in direction Hartenberg)
54 (in direction Klein-Winternheim)	65 (in direction Hartenberg)
55 (in direction Nieder-Olm)	68 (in direction Budenheim)
56 (in direction Wackernheim)	75 (in direction Schwabenheim/Ingelheim)

The 9 Euro Ticket

The German Government has introduced a temporary ticket valid for one month that entitles you to travel on all local and regional bus, train, and tram lines all over Germany. It may be obtained from all ticket machines. If you arrive at Frankfurt Airport, we suggest you get one there. Ditto for Frankfurt or Mainz Central Station. The ticket will give you unlimited travel to and in Mainz (and even Frankfurt, Wiesbaden, or where your fancy takes you). Make sure you sign it; remember that it is valid until and including 31 August 2022 (afterwards you will need regular tickets) and not valid on fast trains (Intercity, Intercity Express, and Eurocity, i.e. IC, ICE, and EC).

Food and Drink

Canteens and Cafeterias

The closest currently open cafeteria to our venue is the Café ReWi, about two minutes down the road (Jakob-Welder-Weg 9).. The central canteen is only a 5-minute walk away in Staudingerweg 15.

University Dining Payment

There are two ways of paying at the university canteens and cafeterias:

- a) you can purchase a "**Gästekarte**" ("**guest card**") at some of the reloading machines and the cash registers of all canteen and cafeterias, you'll need to pay 5€ (refundable) for the card



and you can charge it at the reloading machines which you can find in all cafeterias. You can find such a machine at the Georg Foster Building cafeteria (see image above), it features an English-language option, too. Note that you'll need cash to feed the machines. There is an **ATM** near the main entrance when you enter campus coming from the city (see campus map).

- b) you can download their **payment app**. The free app works like a rechargeable meal card without the card. You can find the link and a description in English here: <https://www.studierendenwerk-mainz.de/en/info-point/pay-via-app>

Here is a quick guide:

Step 1: download the app from the app-store



Step 2: Once you open the app, it will ask you to confirm the privacy statement and whether it can use your camera which you should allow.

Step 3: Then, you will be asked to sign up, tap "Bitte melden Sie sich an." You will **not** have to enter your email address, simply tap "**Neues Konto erstellen.**" The app is now fully functioning and needs no further information on your part.

Step 4: in order to (re)charge the app, you need to find an app-enabled reloading machine (the closest to us are the ones in the Georg Forster Building Cafeteria and the one in the central library right next to it): you will need banknotes to feed to the machine

Step 5: in order to pay, open the app and scan the QR code ("Scannen") on the card readers on the cash register. You can check the payments you've made ("Umsatz") and the money you still have available ("Guthaben") under "Zahlungen."

Other Options for Food & Drink

On campus, you can also find an Arab diner ("Diwan"), a beer garden ("Baron"), an Indonesian bistro ("Bali Bistro") and a bakery. Other options for food and drink can be found in the immediate vicinity of campus. The map below contains details on opening hours and walking distance.



Covid Measures

Although measures have been relaxed in recent months, COVID is still with us and appears to be spreading still, although really serious cases seem to be rare. Please remember that medical masks (preferably FFP2 ones) are compulsory on public transport (trains, trams, and buses).

We recommend wearing them in closed spaces, e.g. seminar rooms, lecture theatres, and foyers. Speakers may take them off, provided there is a reasonable distance to the audience.

We have arranged all coffee and refreshment breaks as well as warmings and receptions to at least partly take place outdoors (with shelter in case of bad weather). The Conference Dinner will also take the form of a buffet with the possibility of taking food and drink outside rather than a sit-down meal.

Conference Organisers

Organisers

Univ.-Prof. Dr. Rainer Emig

Univ.-Prof. Dr. Anja Müller-Wood

Coordinators

Leonie Jungen (Head coordinator)

Sarah Wegener (Assistant coordinator)

Team

Natasha Anderson

Michael Claridge

Thorsten Delker

Dr. Jochen Ecke

Dr. Wolfgang Funk

Mirjam Haas

Johanna Marquardt

Gabriele Mohr

PD Dr. Habil. Sigrid Rieuwerts

Lea Steinebrey

Dominik Wallerius

Support Team

Pia Beckh

Annika Deuling

Jan Eckhard

Nicole Feist

Maren Fritsch

Nina Grund

Jan Heitkamp

Doudou Jin

Jospeh Jones

Lisa Korluß

Julia Manko

Steffen Müller

Elke Lambert

Nina Maria Parlow

Michaela Schneider-Wettstein

Taliesin Schüßler

Charlotte Stüber

Ann-Kathrin Thiele

Alexandra Werneburg

Technical Support

Technical support will be available throughout the conference. Please drop by the conference office if you need assistance.

Internet access

- Our university's WIFI network supports the eduroam standard. If your home institution is part of the eduroam network, you can log into the wifi using the same login (email address + password) that you would use at your home university. Just choose the "eduroam" WIFI network from the list.
- If you cannot access eduroam, we have guest logins for our regular university network available for you. You can pick one up from the conference office.

Projectors and connections available in each lecture room

- You will find a projector or a smartboard in each lecture room.
- Many of the projectors support both a VGA and an HDMI connection. A small number only support a VGA connection.
- The smartboards only support an HDMI connection.
- You will find an HDMI cord as well as a USB-C to VGA/HDMI adapter in each room (HDMI cord only in rooms where HDMI is available).
- You can find a table detailing the connections available in each room at the bottom of this section.
- **We strongly advise that the seminar convenors bring their own laptop.**
- Please make sure that your laptop has either a VGA and/or HDMI port OR a USB-C port to use the adapter we provide.
- We have a very limited number of laptops available in the conference office if you are unable to provide your own laptop.

How to use the projectors/smartboards

Rooms with a smartboard (P101/P103/P108/P205/P207):

- 1 – Locate the white box next to the smartboard
- 2 – Connect your laptop via HDMI or USB-C (cables/adapters should be available)
- 3 – Press Power button
- 4 – Device should auto-connect – if not choose HDMI or USB-C on the interface

To write on the smartboard, press the menu button on the left or right of the screen, choose “whiteboard” to write on a blank screen, or “annotate” to write on your current screen

To change the height of the smartboard, press the triangular buttons on the right of the device

Rooms with a projector (01-511/02-611/02-507/02-701/P110/P201/P208):

- 1 – Locate the large box next to the blackboard
- 2 – Press “Proj. ein” to turn on the projector
- 3 – Connect your Laptop to the VGA cable (adapters should be available)
- 4 – Plug in Aux-cable if sound is required
- 5 – Device should auto-connect to your laptop, if not press the “PC” button on the box

Blinds in the rooms may be controlled via a panel close to the windows

Special instructions for room P3

- 1 – Locate the small screen that controls the projector
- 2 – Press “einschalten” and “projektor ein” to turn on

3 – Connect to HDMI or VGA with cables provided, connect Aux cable if sound is required (only necessary with VGA connection, HDMI will provide sound as well as image)

4 – Choose HDMI or VGA respectively on the small screen

5 – If the microphone at the podium is not working, check if muted: Mikrofone > Tischmikrofon > stumm

Lights in the room are controlled by the panel on the wall left of the blackboard: “Tafel” turns on the lights at the front of the room, “Ein/Aus” turns on/off the main lights in the room. To dim the lights press “dimmerbel.” and turn the button

To move the blackboard up or down use arrow buttons to the left and right

All the rooms in the Georg Forster building (01-511/02-611/02-507/02-701) come with HDMI as well as VGA connections.

Projector/screen and connection types in each room

Room	Whiteboard	HDMI	VGA
01-511 (Georg Forster building)	X	Yes	Yes
02-611 (GF)	X	Yes	Yes
02-507 (GF)	X	Yes	Yes
02-701 (GF)	X	Yes	Yes
P101	Yes	Yes	X
P103	Yes	Yes	X
P108	Yes	Yes	X
P110	X	X	Yes

P201	X	X	Yes
P205	Yes	Yes	X
P207	Yes	Yes	X
P208	X	Yes	Yes
P3	X	Yes	Yes

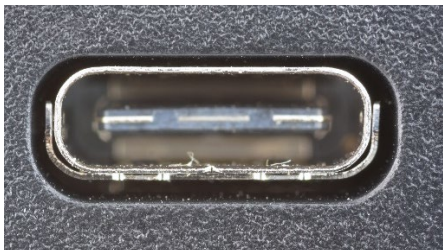
VGA port (not necessarily blue); picture only, no sound



HDMI port (not necessarily labelled); picture and sound



USB-C port (not necessarily labelled); picture and sound



University WIFI troubleshooting

If the university WIFI does not work for you, please follow these troubleshooting steps:

1. Make sure that your phone or laptop forgets any previous login attempts. Delete the networks from the list of networks you have previously accessed.
2. This is particularly important if you tried the WINULUM network. No login attempt into any other network will work if you are logged into the WINULUM network.
3. For iPhone users: once you have made sure that your iPhone has forgotten the UNI-MAINZ and WINULUM networks:
 - a. log into the UNI-MAINZ network with one of the passwords we provided.
 - b. You will be prompted to accept a security certificate. Please accept/trust the certificate.
 - c. You should now be able to use the WIFI.
4. For Android (e.g. Samsung, Motorola, Huawei, Xiaomi, Sony...) users: your phone needs to install a security certificate for the WIFI to work.
 - a. Turn on mobile data on your phone. You only need to do this briefly in case you turned mobile data/roaming data off so as not to be charged for it.
 - b. Go to this website: <https://telesec.de/de/root-programm/informationen-zu-ca-zertifikaten/root-zertifikate/>
 - c. Install the security certificate.
 - d. You can turn off mobile data now if you so desire.
 - e. Select the UNI-MAINZ WIFI network and enter one of the logins you received from us.
 - f. You should now be able to use the WIFI.

If none of the above works for you, do not hesitate to ask for help in the conference office.

Cultural & Social Programme ESSE 2022

Monday, 29 August: Conference Warming

When?	What?	Where?
18:30-21:00	Food, dinks & wine	Outside Georg-Forster Building

Tuesday, 30 August: A Cultural Evening

When?	What?	Where?
18:00-20:00	Foodtruck & wine	Philosophicum Front Yard
18:30-20:00	Exhibition opening "A Fearful Hope" with a talk by Prof. Graeme Morton	Schule des Sehens
20:00-20:30	Performance of <i>The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe</i> by Mainz Mechanicals	Philosophicum Front Yard
From 20:30	Readings with Iain Galbraith & Wayne Price	Philosophicum Courtyard 1
From 19:30	Pub quizzes in intervals	Philosophicum Courtyard 2

Wednesday, 31 August: Conference Dinner

When?	What?	Where?
20:00 – 23:00	Conference Dinner	Haus am Dom Liebfrauenplatz 8

Thursday, 1 September: Theatre Evening

When?	What?	Where?
19:00	<i>Forgotten</i> by Pat Kinevane Fishamble: The New Play Company (Ticket: 10,00 €)	Lecture Hall P1
	Followed by a drinks reception sponsored by the Irish Consulate General	Outside Philosophicum and Lecture Hall P1

Friday, 2 September: Excursions and Tours

Sign up for an excursion to explore Mainz or the region further, or create your own individual trip with our suggestions below. Sign up for one of the city tours or the wine tasting in the conference office (max. 25 participants per event).

When?	What?	Where?
14:30 – 16:30	City tour “Golden Mainz” (free of charge)	Starting point: At the market fountain by the cathedral
14:30 – 16:30	City tour “Roman Mainz” (free of charge)	Starting point: On the Rhine promenade in front of the Hyatt Hotel
14:30 – 16:30	City tour “Jewish Mainz” (free of charge)	Starting point: At the mainz STORE, Markt 17
14:30 – 16:00	Wine tasting (free of charge)	Vinothek Wangenrot Stefansplatz 1 55116 Mainz

Further Tips for Trips

A Hike through the Vineyards

Route: Rheinterrassenweg 10,1 km, 2,5-3 h

Starting point: Mainz Laubenheim train station (two stops with S6 from Mainz main station)

Tour info: From Laubenheim station, cross the village and follow the sign of Rheinterrassenweg (on the right) until you reach Erich Koch Höhenweg, then keep following the sign in direction of Bf. Römisches Theater. The tour will lead you through the vineyards with a view over Mainz and the Rhine with enough spots to rest and relax. The tour is easy and the terrain is even.

Destination: Mainz Römisches Theater



A Trip to Bad Münster am Stein

Bad Münster am Stein is a typical Rhineland-Palatinate town in midst impressive reddish rock formations, the Nahe river and vineyards with the fortress Ebernburg close by. Especially the spa gardens are worth a visit.

How to get there: Take regional trains RE3 or RE33 from Mainz main station (travel time approx. 40 mins.) Trains from and back to Mainz run regularly every 30 minutes.



A Trip to Bingen am Rhein

Located in the upper Rhine valley, Bingen is a town rich in sights and historical monuments, such as the Mäuseturm (on the right), the basilica St. Martin or the fortress Burg Klopp from where you can enjoy a view over the Rhine valley. From Bingen you can also take a ferry across the river to Rudesheim with its famous old town including Drosselgasse.



How to get there: Take regional train RE26 from Mainz main station (travel time approx. 30 mins.). Trains from and back to Mainz run regularly every 30 minutes.

Rhine Valley Cruises

Starting Point for all cruises Jetty in Bingen am Rhein

Take RE26 from Mainz main station to Bingen. Trains run regularly every 30 minutes in the rhythms 13:03, 13:32, 14:03 ...



Option 1: Castle Cruise

Name of ferry: Bingen-Rudesheimer
Departure of ship: 14:05 or 15:45
Duration: 1,5 h
Ticket cost: Round trip 13,50 €

Option 2: Bacchus Cruise **(CANCELLED)**

Name of ferry: Bingen-Rudesheimer
Departure of ship: 16:30
Duration: 2-3 h
Ticket cost: Round trip 17,00 €

Option 3: Loreley Cruise

Name of ferry: Bingen-Rudesheimer
Departure of ship: 13:15
Duration: 5 h
Ticket cost: Round trip 23,90 €

Option 4: Back to Mainz Cruise

Name of ferry: KD Köln-Düsseldorfer
Departure of ship: 16:00
Duration 2,5 h (arrival in Mainz at 18:30)
Ticket cost: 23,00 €

Rhine cruises may be up to 60 minutes delayed, due to low water levels

A Trip to Wiesbaden

Not far from Mainz, you can find Wiesbaden, the capital city of the federal state of Hessen. In Wiesbaden you can take a stroll through one of the many parks and spa gardens or visit the Neroberg, a hillside reachable by a historic water-powered funicular.

How to get there: Take S8 or RB75 from Mainz main station (travel time 10-15 mins).



Photo Credits

Bad Münster am Stein by Traveler100, CC BY-SA 3.0

Mäuseturm Bingen am Rhein by Uli, CC-BY-SA-1.0

Loreley und Sankt Goarshausen by Heribert Pohl, CC-BY-SA-2.0

Kurhaus Wiesbaden by Martin Kraft, CC BY-SA 3.0

Tuesday Evening: Talks, Readings & Performances

“A Fearful Hope: Imagining a Blueprint for a Sustainable Future”

A warm welcome to a drinks reception, sponsored by the Scottish Government, to mark the opening of our exhibition “A Fearful Hope: Imagining a Blueprint for a Sustainable Future”. The banners displayed in the exhibition have been created by students and staff of our 2021 and 2022 Global Outreach – Global Citizen (GO) projects. The focus of any GO project of the JGU Scotland HUB is education for global citizenship.

“A Fearful Hope” is the title of the collaborative, intercultural and interdisciplinary project that focussed on the 1815 volcanic eruption of Mount Tambora and the “Year without Summer”. After being exhibited in Glasgow and Edinburgh earlier this year, “A Fearful Hope” is now returning home to Mainz, being extended by presentations from our “2022 GO Ahrtal” project – a joint project with schools affected by the deadly floods in the north of Rhineland Palatinate in July 2021.

The exhibition will be opened by Priv.-Doz. Dr. Sigrid Rieuwerts with contributions from Dr. Wolfgang Funk, Leonie Jungen, Lea Steinebrey, Thorsten Delker as well as staff and students from JGU Mainz and our Scottish partner universities.

Prof. Graeme Morton from the University of Dundee will then deliver his keynote on *Leaving the Cold Country: Scottish emigration under cloudy skies*.

Prof. Graeme Morton

Leaving the Cold Country: Scottish emigration under cloudy skies

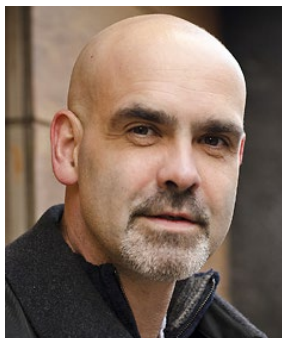


Prof Graeme Morton (University of Dundee) is an historian of Scottish nationalism, emigration and the nation's weather. He is the author or editor of twelve books, including *William Wallace: A National Tale*; *The Scottish Diaspora*; and *Weather, Migration and the Scottish Diaspora*.

Leaving the Cold Country: Scottish emigration under cloudy skies

The nineteenth century was a period consistently cooler than now, and Scotland remains the coldest of the British nations. Early meteorologists looked to environmental determinism to explain the persistence of agricultural shortage and to identify the atmospheric conditions that exacerbated the incidence of death and disease in the towns. What, then, was the climatic rationale for Scotland's high per capita rates of emigration?

A Poetry Reading with Wayne Price



Wayne Price was born and brought up in south Wales but has lived and worked in Scotland since 1987. He has published short stories and poetry in journals and anthologies in the UK, Ireland, Australia and America and has won major prizes in many international competitions. His first collection of stories, *Furnace*, was nominated for the Saltire Scottish First Book of the Year 2012 and his poetry pamphlet, *Fossil Record*, was chosen by Carol Ann Duffy as one of her inaugural ‘Laureate's Choice’ collections in 2015. He teaches literature and creative writing at the University of Aberdeen.

The reception on
30 August, 8 p.m. is kindly
sponsored by
the Scottish Government Germany



Scottish Government
Riaghaltas na h-Alba
gov.scot

A Reading with Iain Galbraith



Iain Galbraith's recent publications include a volume of poems, *The True Height of the Ear* (2018), as well as translations of Jan Wagner's *Self-portrait with a Swarm of Bees* (2015), Esther Kinsky's *River* (2018), Reinhard Jirgl's *The Unfinished* (2020), Esther Dischereit's *Flowers for Otello* (2022), and Ulrike Draesner's *this porous fabric* (2022). He has received several prizes for his work, including the Popescu Prize for European Poetry Translation, the Stephen Spender Prize and the Schlegel-Tieck Prize. He was born in the west of Scotland and lives in Germany. He will read from a book of short prose in progress, under the working title: *Vehicles of Absent Recall*.

The Mainz Mechanicals play Shakespeare's *Pyramus and Thisbe*

Our evening revels will be augmented by a performance of *Pyramus and Thisbe* from William Shakespeare's popular *Midsummer Night's Dream*, a show hastily assembled by a group of amateur would-be actors desperate to demonstrate their extremely limited abilities, in the best traditions of the popular Mechanicals from Shakespeare's play. We crave your pardon for the display that they have promised, suspecting and hoping that the heralded *tedious brief scene* and its *tragical mirth* will be more *brief* and *mirth*-ful than *tedious* and *tragical*...

The actors:

Bottom the weaver (Pyramus): Victoria Weil
Flute the bellows-mender (Thisbe): Viktor Schlösser
Quince the carpenter (Prologue): Alicia Mönnig
Snout the tinker (Wall): Anita Bar
Snug the joiner (Lion): Florian Fuhr
Starveling the tailor (Moonshine): Leona Girisch

The hecklers:

Anna Sunnus
Anna Michelle Sutter
Joseph Jones
Julia Leidig
Samantha Kwan Kwok

Music and costumes:

Hanna Lamothe
Sara Gardt
Sophie Sauer
Michael Claridge

Pub-Quiz



We are the 'Fachschaft Englisch' (Student Council) that consists of 14 members of BA, MA, and PhD students. We represent all students of the English Department and Obama Institute for Transnational American Studies. Our duties include committee participation, consulting, and events. This winter term we offer a freshman excursion, All Hallow's Eve readings and party, Speaking Club, Christmas Pub Quiz with ugly sweater party and karaoke, Burns Night, etc.

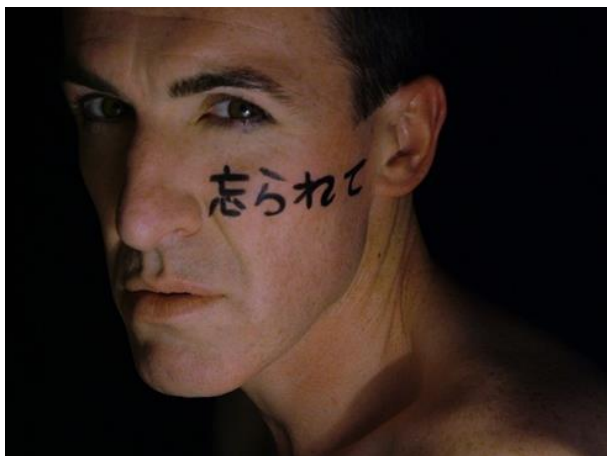


Cultúr Éireann
Culture Ireland

Thursday Evening: Theatre Performance

Fishamble: The New Play Company presents **FORGOTTEN**

A play by Pat Kinevane



'Drop everything. Book now...captivating, moving
and – yes – even unforgettable'

The Irish Times

'an incredibly moving piece of
theatre...unequivocally beautiful'

★★★★★

The Scotsman

A unique collage of Kabuki dance and Irish storytelling, *Forgotten* has been a huge international success for Fishamble during the past decade. It is a captivating portrayal of four elderly characters living in retirement homes around Ireland. Pat Kinevane's haunting performance brings to life these sometimes forgotten voices of society.

Fishamble is an Irish theatre company that is passionate about discovering, developing and producing new plays of national importance with a global reach, while championing the role of the playwright.

Written and performed by **Pat Kinevane**

Directed by **Jim Culleton**

Costume Stylist **Catherine Condell**

Dramaturg **Gavin Kostick**

Produced by **Eva Scanlan**

Production Information:

Venue: P 1, on campus

Start of performance: 19.00

Duration: 95 minutes, no interval

Age restriction: 14+, some strong language



Tickets: Tickets (10.00 €) can be purchased at the Conference Office from Monday, 29 August to Thursday, 01 September 2022 and at the box office on the night of the performance. You are kindly invited to enjoy a drink sponsored by the Consulate General of Ireland.

Fishamble is funded by the Arts Council, Dublin City Council, and Culture Ireland. For further information visit: www.fishamble.com

**The reception on
01 September is kindly
sponsored by
the Consulate General of
Ireland, Frankfurt.**



**Ard-Chonsalacht na hÉireann | Frankfurt am Main
Consulate General of Ireland | Frankfurt am Main
Generalkonsulat von Irland | Frankfurt am Main**

Academic Programme

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

Mon, 29 Aug 2022															
13:30-14:30	Conference Opening														
14:30-15:30	Plenary Lecture: Karen O'Brian														
15:30-16:00	Coffee Break														
16:00-18:00 (Session 1)	S27 1/2	S17 1/2	S7 1/2	S5 1/3	S14 1/3	S32 1/1	S20 1/1	S4 1/3	S47 1/3		RT3		DS CAS	DS LIT	
Tue, 30 Aug 2022															
9:30-10:30	Plenary Lecture: Christian Mair														
10:30-11:00	Coffee Break														
11:00-13:00 (Session 2)	S40 1/4	S31 1/2	S7 2/2	S5 2/3	S14 2/3	S21 1/4	S1 1/3	S4 2/3	S47 2/3	S19 1/2	RT2		DS CAS	DS LIT	
13:00-14:30	Lunch Break/Poster Session 1														
14:30-15:30	PL 1 (Arias)			PL2 (Brownlees)				PL 3 (Clasen)				PL 5 (Dontcheva-Navratilova)			
15:30-16:00	Coffee Break														
16:00-18:00 (Session 3)	S40 2/4	S31 2/2	S17 2/2	S5 3/3	S14 3/3	S21 2/4	S36 1/1	S4 3/3	S19 2/2	S47 3/3			DS ELL	DS LIT	
18:00-19:30	Opening Exhibition 'A Fearful Hope'														
Wed, 31 Aug 2022															
9:00-10:00	PL 4 (De Michelis)					PL 7 (Garcia Mayo)					PL 8 (Mar González-Arias)				
10:00-10:30	Coffee Break														
10:30-12:30 (Session 4)	S40 3/4	S27 2/2	S30 1/2	S3 1/2	S13 1/3	S44 1/2	S21 3/4	S1 2/3	S24 1/3	S6 1/2	S46 1/3	S28 1/3	DS ELL	DS LIT	
12:30-14:00	Lunch Break/Poster Session 2														
14:00-16:00 (Session 5)	S40 4/4	S33 1/1	S16 1/3	S30 2/2	S3 2/2	S13 2/3	S44 2/2	S21 4/4	S1 3/3	S24 2/3	S6 2/2	S46 2/3	S28 2/3	RT1	
16:00-16:30	Coffee Break														
16:30-17:30	ESSE General Assembly														
17:45-18:45	Plenary Lecture: Claire Connolly														
Thu, 1 Sep 2022															
9:00-10:00	PL 6 (Földváry)					PL 9 (Guardamagna)					PL 10 (Kostadinova)				
10:00-10:30	Coffee Break														
10:30-12:30 (Session 6)	S2 1/4	S10 1/2	S25 1/3	S16 2/3	S26 1/3	S15 1/2	S13 3/3	S29 1/2	S35 1/3	S45 1/1	S24 3/3	S46 3/3	S28 3/3	RT4	
12:30-14:00	Lunch Break														
14:00-16:00 (Session 7)	S2 2/4	S10 2/2	S25 2/3	S16 3/3	S26 2/3	S15 2/2	S39 1/3	S29 2/2	S35 2/3	S23 1/3	S37 1/3			RT5 S22	
16:00-16:30	Coffee Break														
16:30-18:30 (Session 8)	S2 3/4	S11 1/2	S25 3/3	S18 1/2	S26 3/3	S38 1/2	S39 2/3	S43 1/2	S35 3/3	S23 2/3	S41 1/2	S37 2/3			
Fri, 2 Sep 2022															
9:00-10:00	PL 11 (Penz)					PL 12 (Umuñç)					PL 13 (Vilceanu)				
10:00-10:30	Coffee Break														
10:30-12:30 (Session 9)	S2 4/4	S11 2/2	S18 2/2	S38 2/2	S39 3/3	S43 2/2	S9 1/1	S23 3/3	S41 2/2	S37 3/3					
12:30-13:00	Conference Closing														

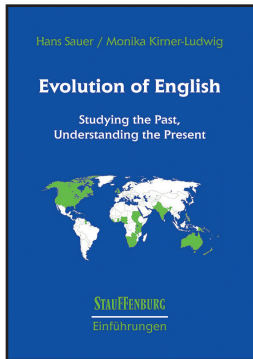
Titles, Sessions and Rooms (Seminars, Round Tables, Doctoral Symposium)

Nr	Title	Sessions	Room
S1	America's Pre-codes Movies: The Attraction of Forbidden Hollywood	2,4,5	P205
S2	Ancient Greeks and British Modernity	6,7,8,9	GFG-01-511
S3	Anglophone Children's and Young Adult Fiction and Its Reception in Continental European Countries	4,5	P103
S4	"Beyond the Iron Curtain": Shakespeare in (Central) European Theatres between 1989-2019	1,2,3	P207
S5	British and Irish Poetry after the Turn of the Millennium: Trends, Public/ Counterpublic, Institutions	1,2,3	P108
S6	Comic Women and Theories of Humour	4,5	P208
S7	Configurations of Friday	1,2	P103
S9	Courage and Cowardice in British Women's Writing of the Romantic Period	9	P201
S10	Creoles, Créolité, and Creolisation in Postcolonial Literature	6,7	GFG-02-611
S11	'Criminal Voice' in Literature	8,9	GFG-02-611
S13	Diachronic Narratology	4,5,6	P108
S14	Dickens in Colour	1,2,3	P110
S15	Eco-Narratives of Gender and Age: Intergenerational Eco-Imaginations in Literature, Film, and Other Media	6,7	P103
S16	English as a Foreign Language for Students with Special Educational Needs – Strategies and Challenges for Teacher Training and Research	5,6,7	GFG-02-701
S17	English in Liberia: Language and Literature	1,3	P101
S18	Gender in English Language Education: Current Trends and Future Perspectives	8,9	GFG-02-701
S19	Global Implications of News Discourse in English in the Social Media	2,3	P208
S20	Hideous Progeny? Reanimations of Mary Shelley's <i>Frankenstein</i>	1	P205
S21	Interlingual and Intersemiotic Translations of <i>Alice's Adventures in Wonderland</i>	2,3,4,5	P201
S22	Interpreting Online Headlines (merged with RT 5)	7	P207
S23	Language Mixing in Texts from Medieval England	7,8,9	P205
S24	Lockdown Literature: Past and Present Pandemic Paradigms	4,5,6	P207
S25	Material Agency: Early Modern Perspectives	6,7,8	GFG-02-507
S26	Modernism in Motion	6,7,8	P101
S27	Narratives of Ageing and Old Age in the Fantastic Mode	1,4	GFG-02-611
S28	Notre Père Walter Scott: Revisiting Scott at 250	4,6,9	0-101
S29	Over 100 Years Later: The Reception of Late 19th-century British and Irish Fiction in Europe	6,7	P110
S30	Persuasion in Scientific Discourse: Strategies and Linguistic Resources	4,5	P101
S31	Rebellious Marys: Women on Self-Development in Late 18th-and Early 19th-Century Fiction and Prose Writings	2,3	GFG-02-611
S32	Reconceptualizing Violence against Women	1	P201
S33	Research on English Language Learning and Teaching	5	GFG-02-611
S35	Shakespeare, Women and Cultural Contexts	6,7,8	P201

S36	Stay at Home: Re-Assessing Home Spaces during Covid-19 in Literary Representation and Cultural Consumer Practice	3	P205
S37	Suffering in Anglophone Literatures	7,8,9	P208
S38	Technology-Enhanced Approaches, Models and Processes in English/ESP/CLIL/Translation Teaching and Learning	8,9	P103
S39	The Agency of Invisibility in Contemporary Fiction and Theory	7,8,9	P108
S40	The Ethics of Attention in Contemporary Fiction	2,3,4,5	GFG-01-511
S41	The Persistence of Character	8,9	P207
S43	The Construction of Childhood in Victorian England	8,9	P110
S44	Translating and Analysing Charles Darwin and Darwinism in(to) European languages (1859-2022)	4,5	P110
S45	Travelling to and from the Indian Subcontinent in the long Nineteenth Century	6	P205
S46	Victorian and neo-Victorian Wasted Lives: Bodies that Do not Matter	4,5,6	P3
S47	Women's Writing and their Writings on Writing	1,2,3	P3
RT1	Gender Studies Network	5	GFG-02-507
RT2	1922: Beyond Modernism	2	P101
RT3	Literary Practices and Sustainability in Higher Education	1	P208
RT4	New Approaches to the Study of Scottish Historical Correspondence	6	P208
RT5/ S22	Interpreting Online Headlines	7	P207
DS LIT		1,2,3,4	GFG-02-507
DS CAS		1,2	GFG-02-701
DS ELL		3,4	GFG-02-701

Parallel Lectures

Nr.	Lecturer	Title	Time	Room
1	Rosario Arias, University of Málaga, Spain	Embodied Recognition and the Act of Reading: The Role of Literature in an Entangled World	Tu, 14.30- 15.30	P103
2	Nicholas Brownlees, University of Florence, Italy	Celebrating the 400th Anniversary of British Serialised News: News Analysis for Old Stories with Present-Day Resonance	Tu, 14.30- 15.30	P205
3	Mathias Clasen, Aarhus University, Denmark	Playing with Fear: Investigations into the Peculiar Phenomenon of Recreational Horror	Tu, 14.30- 15.30	P207
4	Lidia De Michelis, Università degli Studi di Milano, Italy	Cultural Studies as a "Gift of Doors": Conversations and Storytelling in an Age of Post-Truth	We, 9-10	P205
5	Olga Dontcheva- Navratilova, Masaryk University, Brno, Czech Republic	Writer-reader Interaction in Academic Discourse across Genres, Cultures and Modalities	Tu, 14.30- 15.30	P208
6	Kinga Földváy, Pázmány Péter Catholic University, Hungary	Serial Storytelling in a Networked Era	Th, 9-10	P205
7	María del Pilar García Mayo, Universidad del País Vasco, Spain	Children Learning English in a Foreign Language Setting: The Importance of Collaborative Interactive Tasks	We, 9-10	P207
8	Luz Mar González- Arias, University of Oviedo, Spain	Illness in the Age of Extinction: Is there a Way out of the War Metaphor?	We, 9-10	P208
9	Daniela Guardamagna, Università degli studi di Roma Tor Vergata, Italy	Cross-bred Texts: Middleton within Shakespeare	Th, 9-10	P207
10	Vitana Kostadinova, Paisii Hilendarski University of Plovdiv, Bulgaria	Monstrosity Translated: Frankenstein in Bulgaria	Th, 9-10	P208
11	Hermine Penz, University of Graz, Austria	"It's not too late to stem the tide": Representations of Time in Climate Crisis Discourse	Fr, 9-10	P205
12	Himmet Umunç, Başkent University, Ankara, Turkey	"Turning Others' Leaves"? The Politics of National Literary Identity in Renaissance England	Fr, 9-10	P207
13	Titela Vilceanu, University of Craiova, Romania	Enhancing the Role of Corpora in Bridging the Gap between Translation Theory and Practice	Fr, 9-10	P208



Hans Sauer / Monika Kirner-Ludwig

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and 400 million native speakers as well as about one billion speakers of English as a second or foreign language. It has become the lingua franca of science, economics, international relations, travel, etc.

William Shakespeare

King Lear / König Lear

Englisch-Deutsche Ausgabe

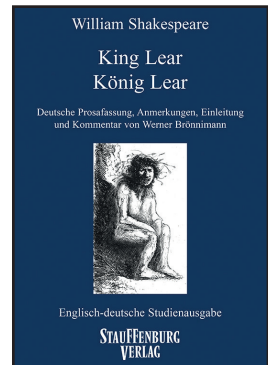
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[Englisch-deutsche Studienausgabe der Dramen Shakespeares]

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Shakespeares Tragödie um den alternden King Lear basiert auf der Figur des legendären britannischen Königs Leir aus vorrömischer Zeit. Die Geschichte des Königs, der sein Reich an zwei seiner Töchter übergibt und von ihnen verstoßen wird, ist vielschichtig: Ein Drama, in dem es nicht nur um den Verlust von Macht geht, sondern genauso um Generationenkonflikte und den Wandel gesellschaftlicher Normen. Die lange Aufführungsgeschichte zeigt entsprechend immer wieder neue Interpretationen.



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Claire Connolly (Cork)

Title: “Improving Ireland: Maria Edgeworth to Sally Rooney”

Wednesday, 31 August, 17.45-18.45, P1

Chair: Anja Müller-Wood (Mainz)



Abstract:

Recent accounts of Ireland’s social transformation have tended to connect progressive legislation in the areas of sexuality and reproductive rights to the flourishing of fiction by Irish women in the new millennium. In this lecture I consider the part played by Sally Rooney’s novels in this wider cultural reckoning and develop a longer history of the relationship between women’s fiction and ideas of improvement. Early nineteenth-century novels by Maria Edgeworth inscribe ideas of improvement in a colonial register, imagining women’s lives playing out against a recalcitrant landscape slow to give up its future. Unstable dramas of power add identity ensue along with narratives that, as with Rooney, carry the weight of ideas and debate in ways that some readers find unlikable. By tracking these connections between sexuality, modernity, power and narrative, the lecture makes a case for the value of a longer and more capacious literary history of our changing cultural present.

Claire Connolly is a Fellow of the Learned Society of Wales and a Member of the Royal Irish Academy. For 2022-2023 she also serves as a Vice President of the RIA. She currently leads the ERDF-funded project, Ports, Past and Present (2019-2023; portspastpresent.eu)

Formerly a professor at Cardiff University, Claire Connolly has been a visiting professor in Irish Studies at Boston College (2002-3) and Concordia University, Montreal (Fall 2011). For 2018-19 she was Parnell Fellow in Irish Studies at Magdalene College Cambridge.

From 2015 to 2018 she was Co-Principal Investigator of the interdisciplinary research project Deep Maps: West Cork Coastal Cultures (Irish Research Council New Horizons Award, 2015-2018) with Dr Rob McAllen (School of Biological, Earth and Environmental Sciences, UCC). With Marjorie Howes (Boston College) she was Co-General Editor of the six volume series Irish Literature in Transition, 1700-2020 (Cambridge University Press, 2020).

Christian Mair (University of Freiburg)

Title: “Global English: 21st century linguistic and cultural trends”

Tuesday, 30 August, 9:30-10:30, P1

Chair: Andreas Jucker (Zurich)



Abstract:

For the past five decades we have been witness to a historically new and unique situation: the linguistic integration of the world around English as the sole remaining global lingua franca. In the first part of my presentation I will show that this dominant position will not lead to an English linguistic monoculture on a global scale. English has become an internally very heterogeneous language, and for the vast majority of regular users (ESL, EFL, ELF) English is part of multilingual repertoires. English is and will remain a **pluricentric global language for a multilingual world**. In a second step, I will discuss changing hierarchies within the Global-English constellation of varieties. As for Standard English, corpus-based findings show a transition from a bi-polar constellation, with British and US standards functioning as globally relevant “super-varieties,” to a unipolar one focussed around North American norms. However, this trend towards homogenisation is more than offset by a growing public visibility of many non-standard varieties. Using illustrations from African American Vernacular English, Jamaican Creole and Nigerian Pidgin, I will show that varieties that are still highly stigmatised in their vernacular home-bases have become “hot commodities” in the changing *ethnoscapes* and *mediascapes* (Appadurai) of cultural globalisation. My conclusion is that the global spread of English provides manifold opportunities for

genuine human progress – but only if the power of English is “domesticated” by the development of intelligent multilingual practices and language planning measures.

Prof. Dr. Dr. h.c. Christian Mair is Chair of English Linguistic at the University of Freiburg (Germany).

Karen O'Brien (Durham)

Title: “Staying Global: New Challenges and Strategies in British Higher Education”

Monday, 29 August, 14:30-15:30, P1

Chair: Rainer Emig (Mainz)



Abstract:

Rather than presenting a paper on her area of expertise, the eighteenth century, Professor O'Brien will speak to the ESSE conference as current Vice-Chancellor and Warden of Durham University and former Professorial Fellow, Professor of English Literature and Head of Humanities Division, Oxford University.

Having attended and worked for a number of high and highest-ranking universities in the United Kingdom, Professor O'Brien will present thoughts on the current state and future outlook of British universities. Especially important will be the aspect of globalisation that has undergone significant changes and also strongly affects Britain's European partners – and competitors – i.e. all of us. The talk will be interactive with Professor Rainer Emig in the role of partner in a dialogue and chair for questions and ideas proposed by the audience.

For the last five years, Professor O'Brien has led the Humanities Division at the University of Oxford with great success. As a member of the University Council, she has been jointly responsible for the financial oversight, research strategy and equalities

and access priorities of the University. During the first phase of the Covid-19 pandemic, she successfully oversaw the University's preparations for operating safely during the ensuing academic year.

Prior to joining Oxford, she was Vice-Principal (Education) at King's College London. She has held a number of national and international leadership roles, including serving on the international jury of the Institut Universitaire de France and as chair of the Russell Group Pro-Vice-Chancellors for Teaching and Learning.

A Fellow of the Royal Society of Arts and Honorary Fellow of Peterhouse, University of Cambridge and of St Cross College, University of Oxford, she has published widely on the literature and intellectual history of the Enlightenment.

She is a regular contributor to BBC Radio 4, BBC World Service and other media networks. She is a Trustee of Chawton House, and was until recently a member of the editorial board of *The Conversation*.

During her time at Oxford, the Humanities Division increased its position at or near the top of the global and national league tables, enjoyed an unprecedented period of research grant success, and secured funding for major new interdisciplinary initiatives in areas such as digital scholarship and the ethics of Artificial Intelligence.

Professor O'Brien has a strong track record of promoting equity in staffing, and social inclusion at undergraduate and postgraduate levels. At the University of Oxford she worked to implement 'Opportunity Oxford' bridging programmes and secured external funding for a new programme of activities designed to inspire and support young people in their interest in academic subjects. She led the way in establishing Masters and doctoral scholarships for black and other ethnic minority students.

A committed internationalist, Professor O'Brien has played a key role in the University of Oxford's global partnerships, including with the CNRS, the Humboldt and Freie Universities of Berlin and universities of the global south. Earlier in her career she was a Harkness Fellow, spending time as a Visiting Fellow at the University of

Pennsylvania, USA. She has considerable experience of overseeing major capital projects in both London and Oxford.

Professor O'Brien has had huge success in fundraising and was the driving force behind the securing of a £150 million gift for a new Humanities building and cultural centre at the University of Oxford. During her time at Oxford, she worked to secure endowments for a number of academic posts and scholarships, including funding from the Dieter Schwarz Foundation to endow the Schwarz-Taylor Chair of German Language and Literature.

Round Tables

1. Gender Studies Network

Convenors:

Işıl Baş (Istanbul Kültür University) isil@boun.edu.tr

Florence Binard (Paris Diderot-Université de Paris) fbinard@eila.univ-parisdiderot.fr

Renate Haas (University of Kiel) haas@anglistik.uni-kiel.de

María Socorro Suárez Lafuente (University of Oviedo) lafuente@uniovi.es

The GSN meeting is meant as a get-together of all ESSE members interested in extending a gender perspective within and from our association. It will be the fifth in a row since Kosiče. First a brief account will be given of what has been done so far (e.g. Internet presence with a Directory of Members, Gender Studies Gallery, etc.). Special focus will be on the follow-up from Lyon. Then the floor will be open to all in order to articulate and discuss proposals for the near future. New ideas are most welcome and, if submitted in advance to one of the Convenors, can be circulated before the conference.

2. 1922: Beyond Modernism

Convenors:

Prof. Dr. Ingo Berensmeyer, LMU München ingo.berensmeyer@anglistik.uni-muenchen.de

Prof. Dr. Dorothee Birke, University of Innsbruck

In the centenary of the modernist annus mirabilis, we propose a conversation that offers a focus on the “unknown 1922”. The panellists will discuss a selection of that year’s publications in Britain to illustrate the range of residual and dominant genres and modes that form the ‘background’ to the literary avantgarde. Shifting the critical focus on this background, we will ask how modernism as a period has traditionally been defined against phenomena such as the middlebrow, lowbrow, genre fiction and nonfiction writing. In what

sense can these forms be included in a less hierarchical, vertically expanded understanding of modernism?

Participants:

Convenors

Prof. Yuri Cowan, Norwegian University of Science and Technology, Trondheim (confirmed)

Dr. Beci Carver (Exeter)

Prof. Dr. Monika Pietrzak-Franger, University of Vienna (confirmed)

3. Literary Practices and Sustainability in Higher Education

Convenor:

Monika Class, University of Mainz

This roundtable builds on theories and practices in the fields of English studies, medical humanities, and narrative medicine, in creative writing, and in the environmental humanities in order to ascertain the uses of literature with regard to sustainability in higher education. We invite a broad definition of sustainability for this panel that includes interpersonal connections and teaching styles, literary and critical materials used in and outside the English-studies seminar room, and longitudinal approaches to development and growth. We explore concepts such as ambiguity tolerance, close reading, close listening, writing prompts, ecological literacy, the relationship between ecology and aesthetics, and the relationship between cultural and natural ecosystems. How might David Orr's notion of 'people who live well in their places' relate to literary practice as well as the purpose and focus of literary studies? How can literary practice translate to complex situations outside the classroom, for example to make health care more sustainable for humans (e.g. patients, health-care professionals), for animals and their carers, and for the environment? How can it challenge dominant models of growth or standardization and encourage new connections or creative re-purposing of existing models?

Participants:

Monika Class (Mainz)

Barbara Barrow (Pittsburgh)

Will May (Southampton)

Anita Wohlmann (University of Southern Denmark)

Kaisa Kortekallio (Helsinki)

Andrew Blades (Bristol University)

Abstracts and authors

Nature as Protagonist: Sustainable Approaches to Literary Studies

Barbara Barrow (Pittsburgh)

In her essay “Kochinnenako in Academe,” published in *The Sacred Hoop* (1986), Paula Gunn Allen writes that many Western texts tend to minimize nature as a secondary element: “The earth herself, which is our most inclusive background, is dealt with summarily as a source of food, metals, water, and profit, while the fact that she is the fundamental agent of all planetary life is blithely ignored” (243). In this essay, Allen addresses an interpretive problem that has since become central to ecocriticism: how to stop discounting the nonhuman world. In order to do this, Amitav Ghosh writes, we must learn to read differently, to see that “the land...is demonstrably alive; that it does not exist solely, or even incidentally, as a stage for the enactment of human history; that it is [itself] a protagonist” (*The Great Derangement*, 6). Yet many of our traditional classroom practices tend to center studies of human characters as central to the work of literary criticism and analysis, emphasizing character conflict, character arcs, and social and biographical contexts. My paper will consider strategies for centering the nonhuman world as a protagonist to foster more sustainable literary and ethical ways of communal reading. Taking Emily Brontë’s *Wuthering Heights* (1847) as a test case, I will briefly consider questions like the following: How can we disentangle close reading from human-centered conflicts and the pathetic fallacy? How can writing prompts drawn from creative nonfiction deepen students’ engagement with the more-than-human life represented in the novel? And how might the recent “slow scholarship” movement help us attend more

thoughtfully to the material and ecological backgrounds of our own scholarly work? The paper will offer some starting points for considering how our pedagogical and writerly practices can support more sustainable ways of reading and thinking about literature in the Anthropocene.

Barbara Barrow is Associate Professor of English and director of the literature program at Point Park University in Pittsburgh. Her research interests include literature and science, ecocriticism, creative writing, and feminist and queer theory. She is currently at work on a book, *Coastal Pleasures: Literature, Queer Longing, and the Shore*, which investigates oceanic and ecological desire in Victorian and early Modernist writing. She is the author of a monograph *Science, Language, and Reform in Victorian Poetry: Political Dialects* (Routledge, 2019), a novel, *The Quelling* (Lanternfish, 2018), and of articles in *Nineteenth-Century Contexts*, *Victoriographies*, *Feminist Pedagogy* (as co-author), and elsewhere.

Re-reading as a literary practice

Monika Class (Mainz)

In April 2022, an open-question survey about reading habits among MA students in English studies (27 participants) brought to light that they regard re-reading as an important aspect of literary criticism. The students' observations are salient since they point out the often-unwritten norm that students and scholars in the humanities must read texts not only once but repeatedly. As one of the survey participants phrased it: "Literary critics may read texts over and over again, paying attention to every detail." This observation resonates, for instance, with narrative medicine, which – simply put – adapts literary practices for medical care to support clinicians' attentiveness to patients. Continuing the themes on close reading, the metaphor of recycling and the practice of mentoring in this ESSE panel, this paper ascertains the significance of re-reading as a literary practice at the intersection of two seemingly opposed fields in English studies, namely the social history of reading and nineteenth- and early twentieth-century literary criticism. Focusing on heterogeneous scholarship about so-called "common readers", the paper will compare, contrast, and combine the material conditions of re-reading (e.g. the material need of the romantic poet John Clare) and the values and functions that high criticism attached to it (e.g. *Fraser's*

Magazine to Essays in Criticism). Based on these tensions, the paper will make a preliminary assessment to what extent re-reading as a trope and practice warrants to be part of the claims made by ecocriticism that cultural and literary studies help raise awareness for ecological problems. In brief, the paper reevaluates the uses of re-reading in the nexus of common readers considering current trends in ecocriticism.

Monika Class is Junior-Professor in English Literature and Culture at the University of Mainz ([ORCID](#)). She is Principal Investigator of the funded project “[The Visceral Novel Reader](#),” as part of which she co-organised the international workshops “[Conceptualising Trace](#)” and “[Moved by Movement](#)” together with Natasha Anderson. Dr Class authored articles in novel studies, narrative theory, life writing and the history and philosophy of science. She is the editor of the special issue “[Medical case histories as genre](#)” in *Literature and Medicine* (Johns Hopkins University Press, 2014) and the co-editor of [Home and Abroad: Transnational England 1780-1860](#) (with Terry F. Robinson Cambridge Scholars, 2009). Her monograph [Coleridge and Kantian Ideas in England, 1796-1817](#) (Bloomsbury Academic) appeared in 2012.

Sustainable Practices? Exploring Mentoring in UK Poetry

Will May (Southampton)

Recent decades have seen new mentoring initiatives for both UK poets and reviewers, an upsurge in commercial mentoring services, and a heightened focus by national arts funders on mentoring as a means to stimulate creative and economic development across the UK. The vitality and success of these projects suggests a creative culture eager for formal mentoring, in part to offset the exclusionary potential of edited magazines, creative writing programmes, established presses, or coteries formed around educational privilege. However, mentoring's long history and practice within the literary community is rarely acknowledged or explored, leaving a gap between practice, evaluation, and theory, and limiting the effectiveness of existing schemes.

How might a mentoring-centred account of literary practice help us thinking the pipeline and sustainability of our discipline? How can the recognition of the interconnection between writers and their wider environments prompt a wider reassessment of our literature's role in a wider ecology? In this contribution to the panel, I will explore how

mentoring in contemporary UK poetry can offer us a case study for rethinking creativity and literary scholarship as a sustainable practice.

Will May is a Professor in Modern and Contemporary Literature at the University of Southampton. He is editor of Stevie Smith's [Collected Poems and Drawings](#), and is currently researching mentoring practice in postwar and contemporary British poetry. He is also exploring the role that mentoring can have in the [cultural and economic recovery](#) of UK towns. His publications include an edited [book of essays](#) on the poet F.T. Prince, [Stevie Smith and Authorship](#) (Oxford University Press, 2010), which won the [CCUE 2011 book prize](#), and [Postwar Literature: 1950-1990](#) (Longman, 2010). He is on the executive of [University English](#) and is the UK representative for the [European Society for the Study of English](#).

Close Reading as Affective and Reflective Engagement with the World

Kaisa Kortekallio (Helsinki)

Close reading involves paying close attention to the narrative and poetic structures, patterns, and language of literary texts. It is an embodied practice that is embedded in the world and that also has consequences for the ways we see the world and others. It can also be understood as a form of performative action: when we read, we participate in complex, sometimes even disturbing patterns, habits, norms, and conventions, and these in turn shape us (Warhol 2003; Armstrong 2011; Kortekallio 2020, 41–59). Close reading thus becomes a model for affective and reflective engagement with the world. In narrative medicine, close reading has been used as an instrument that helps to detect silent experiences of pain and illness, the influence of social and material environments on health, damaging power relations, and structural inequalities in healthcare. In environmental humanities, it can help us to recognize the complexity of experiential, social and environmental structures, acknowledge the gaps in our knowledge and our tendency for anthropocentric and colonizing practices, and become more sensitive to hidden or invisible processes in ecological and other systems. In this way, close reading can cultivate what ethnographer Anna L. Tsing calls “arts of noticing” – careful attention to complex events, such as environmental degradation or extinctions, where multiple agencies are entangled. Understood as embodied engagement,

close reading comes to resemble certain arts-based methods used in environmental humanities and posthumanities, such as posthuman phenomenology (Neimanis 2019), or plant-thinking (Marder 2015). As a mode of engagement, close reading can help us stay present to ongoing environmental and cultural transformations, even when such presence involves experiences of pain and suffering.

Kaisa Kortekallio is a postdoctoral scholar in the JYU.Wisdom community at the University of Jyväskylä. She is currently designing online courses in multidisciplinary sustainability studies and working on the theory and methodology of “more-than-human reading.” She has published on contemporary ecological science fiction, Weird and experimental fiction, embodied and enactive engagement with literature, and posthumanist approaches to reading. She is a member of the research consortium Instrumental Narratives: The Limits of Storytelling and New Story-Critical Narrative Theory (Academy of Finland 2018–2022).

Uses of Literature in Health Care

Anita Wohlmann (University of Southern Denmark)

In the fields of Medical Humanities and Narrative Medicine, literary texts are used outside of the literary studies classroom for two primary purposes: First, they are implemented into the curricula of medical studies and health care training in order to increase tolerance for ambiguity and attention to detail. Facilitators and instructors in the field argue that literary texts and literary approaches have the potential to increase sustainable skills in health care professionals, who are chronically overworked and underpaid, overburdened and undervalued (in their individual needs). While these claims about the benefits of literary texts are often phrased in overly idealistic ways, for example via simplified arguments about the effects of reading on empathetic abilities, evaluations by participants report positive effects on their psyche, awareness and skills – at least short-term. How sustainable these effects are within a longer scope is not sufficiently researched. Secondly, literary texts are used as objects of research in the context of medical and health humanities where the disciplinary divide between ‘soft’ humanities and ‘hard’ natural sciences is challenged and the practice of medicine is considered a productive intersection of these opposed approaches. To illustrate

this second use of literature in health care, I will draw on my own research on illness metaphors. The strategies of reuse that I identified bear similarities with recycling: metaphors – though seemingly abundant – are precious resources that we can and need to work with rather than throw away. Practices of reuse illustrate sustainability by suggesting that we can extend a metaphor's longevity, we can repair it, or we can repurpose it (if need be) and thereby – in the spirit of upcycling – discover new value.

Anita Wohlmann is Associate Professor in Contemporary Anglophone Literature at the University of Southern Denmark, Odense, where she is a member of the Center for Uses of Literature. Her research focuses on narrative medicine and age studies with a particular interest in metaphor and illness writing. She is co-editor of the journal [Age, Culture, Humanities](#) and a founding member and coordinator of the [German Network for Narrative Medicine](#). Her newest monograph is [Metaphor in Illness Writing: Battle and Fight Reused](#) (2022).

4. New Approaches to the Study of Scottish Historical Correspondence

Convenors:

Marina Dossena (Bergamo)

Christine Elswailer (Munich)

Participants (in alphabetical order):

Marina Dossena (Bergamo) marina.dossena@unibg.it

Christine Elswailer (Munich) Christine.Elswailer@anglistik.uni-muenchen.de

Moragh S. Gordon (Leiden) ms.gordon@hum.leidenuniv.nl

Kirsten J. Lawson (Edinburgh and Bergamo), kirstenjane.lawson@guest.unibg.it

Sarah van Eyndhoven (Edinburgh) S.J.M.Van-Eyndhoven@sms.ed.ac.uk

This panel aims to discuss new tools in the study of correspondence as a valuable source of data in historical sociolinguistics, pragmatics, and dialectology. The choice of Scottish material depends on the fact that it is especially interesting for the analyses it can enable in a cross-varietal perspective, not only in relation to diachronic and diastatic changes, but also in relation to diatopic ones. After an overview of the most recent projects launched in

this domain, attention will be paid to what methodological approaches seem most suitable for a range of research questions and what digital tools are available or in preparation.

5. Interpreting Online Headlines [FURTHER UPDATE!]

Convenors:

Alexey Tymbay, PhD (Technical University of Liberec) alexey.tymbay@tul.cz

Anita Naciscione (Latvian Academy of Culture, Riga)

Elīna Veinberga (Latvian Academy of Culture, Riga)

Antonella Luporini, PhD (University of Bologna, Italy)

The discussion group hypothesizes that current news consumption may pose a serious difficulty for EFL students. Headlines can seriously distort the content of the original text and, unless clarified, form false implications about news events. The round table explores general manipulative strategies employed by news reporters, such as false generalizations, logical fallacies, and selective citation with special attention paid to the use of metaphors and metonymy, which may pose a special difficulty for the learners of English. The empirical material reveals that metaphor, as a powerful persuasive technique, is applicable in different types of media discourse. Realizing metaphors' significance is vital to teaching many language skills, namely perception, comprehension, and interpreting of the text. Metonymy is another manipulative means which is used to evoke emotional and/or dramatic associations. It is typically based on the associations of contiguity operating within one conceptual domain of experience. A number of headlines reveal the cases of metonymy, and by analysing them with students of English it is suggested to build up their stylistic awareness. This way the discussion will cover the whole trajectory of online news stories starting from attracting attention headlines (clickbait), finishing with the skills that EFL students have to acquire to understand the news content.

Poster Sessions

Posters with details of the following projects will be presented throughout the conference.

Poster Session 1: Tuesday, 30 August, 1 pm – 2.30 pm

Poster Session 2: Wednesday, 31 August, 12.30 – 2 pm

Orsolya Albert, Eötvös Loránd University, Budapest, Hungary: MA Project “Blest Contemplation’s Placid Friend’: The Moon as a Mighty Confidante in and Beyond the Works of Early Romantic Women Poets”

Alessia Battista, “Parthenope” University of Naples, Italy: PhD Project “Tasty and the popularity of ‘snack-sized videos’: A Multimodal Corpus-Based Discourse Analysis”

Tatyana Fedoulenkova, North (Arctic) Federal University, Arkhangelsk, Russian Federation: “Idioms are alive, are they not”

Gülten Silindir Keretli, Atilim University, Ankara, Turkey: PhD Project “Power-Space Relations in Harold Pinter’s Dramatic Output: *The Birthday Party*, *The Dumb Waiter* and *The Hothouse*, *One for the Road*, *The Mountain Language*, *Ashes to Ashes*”

Parallel Lectures

PL1 – Embodied Recognition and the Act of Reading: The Role of Literature in an Entangled World

Lecturer: Rosario **Arias**, University of Málaga, Spain

Chair: Susana Onega (Zaragoza)

Tuesday 30 August, 14:30-15:30 (Room P103)

Charlotte Brontë's *Jane Eyre* (1847) portrays one of the most powerful reading scenes in the history of the English Literature: ten-year-old Jane seeks shelter from a life, full of misery, through the act of reading books on a window-seat behind the curtains at Gateshead Hall, her aunt's house. Reading Bewick's *History of British Birds* nourishes her and provides her with solace, comfort and strength to face loneliness and rejection: "With Bewick on my knee, I was then happy: happy at least in my way" (41). The tactile encounter between book and body leads to a consideration of Jane's bodily engagement, not only with the book, but also with the act of reading. In addition, her detailed description of her hiding place capitalises on the close relationship between space and identity as "the red moreen curtain nearly close, [she] was in double retirement" (39). Therefore, in Jane's description of her act of reading, there is a process of embedded and embodied (self-)recognition, and as readers are engaged emotionally when reading that scene, a moment of recognition arises, and affective orientation occurs. Following Rita Felski's development of a phenomenology of reading, recognition stems from "an interplay between texts and the fluctuating beliefs, hopes, and fears of readers" (Felski 46).

This talk revolves around embedded and embodied acts of reading, like that of Jane's. Those scenes will demonstrate that reading is an embodied act, and that when acts of reading are featured in narrative, a process of embodied recognition takes place. Interestingly, during the covid-19 pandemic, it has been through reading, and through embodied recognition, that individuals have been able to cope with uncertainty, chaos and fear. Crucially, reading literature has helped us to both appreciate textual engagement when suffering from lockdown, stress or pandemic fatigue, and to understand that embodied acts of reading unlock sensorial responses and moments of recognition. Then, I will hope to demonstrate that those acts of reading (inside and outside the text) emphasise the relevant role of literature and creativity today, as well as to discuss the idea that embodied recognition leads us, human beings, to be more attentive to other beings, and non-beings, in an increasingly entangled world.

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PL2 – Celebrating the 400th Anniversary of British Serialised News: News Analysis for Old Stories with Present-Day Resonance

Lecturer: Nicholas **Brownlees**, University of Florence, Italy

Chair: Željka Babić (Banja Luka)

Tuesday 30 August, 14:30-15:30 (Room P205)

2022 marks an important anniversary in the history of the British press and British society. It was in 1622 that British serialised news began in the form of numbered and dated corantos. The first one to be published was in London on 15 October 1622 and was entitled "A relation of the late occurrents which have happened in Christendome, especially at *Rome, Venice, Spaine, France*, and the upper *Germanie*". The news syndicate involved in the publication of this serialised news recognised there was a market for regular print news. News had become an essential commodity of social relations, something that drew Ben Jonson's bitter satire and

contempt in *The Staple of News* (1631). However, for all Ben Jonson's derision serialised and then periodical news had come to stay. News, its production and reception, became essential features of British society. For many contemporaries news was not so much the first draft of history but rather made history.

The 400th anniversary of British serialised news provides a good opportunity for revisiting news stories and texts of the past in a present day light. In my paper I aim to examine topics that both then and now underpinned news contents and reception. In the analysis, and overview of the literature, I will be referring to the British and Irish press of the seventeenth and eighteenth centuries.

The first place to start is the newspaper's need to find and keep an audience. Bös (2017) has examined the contents and importance of metatextual comment in inaugural issues of newspapers. Such metatextual discourse was undoubtedly considered useful (as it was in the mid 20th century if we consider the significance of the tabloid *Sun*'s first editorial in November 1969) but once a newspaper had attracted the public's interest it could only keep it if the news appeared credible. Many of the rhetorical and linguistic features employed then have similarities with news authentication strategies nowadays (Brownlees 2014: 77-85). Of course, then as now, such rhetoric could also be used to mask fake news.

Translation played a very important part in the transmission of foreign news and comparing and contrasting news translation strategies then with now is rewarding. To what extent are the prevalently domesticating strategies identified by Bielsa and Bassnett (2009) for modern-day news relevant to early modern news translation? In answer to our question, we can also consider up and running research projects such as the EuroNews Project.

Alas, medical issues have recently dominated much print news, but that was often the case in historical news too. The language and discourse of medicine featured strongly in serialised scientific news publications such as *The Philosophical Transactions* (Taavitsainen, in print) but also in advertisements. Regarding the latter recent attention has been given to the linguistic self-representations of women medical practitioners in newspaper advertisements and how the language differs from male advertisers (Benedict 2018). On a more general note it is interesting to consider the extent to which news journals published by women, such as *Orphan Reviv'd; or, Powell's Weekly* (1719-1720), that was published by Elizabeth Powell, marked out a different kind of news contents or discourse.

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PL3 – Playing with Fear: Investigations into the Peculiar Phenomenon of Recreational Horror

Lecturer: Mathias Clasen, Aarhus University, Denmark

Chair: Dominic Rainsford (Aarhus)

Tuesday 30 August, 14:30-15:30 (Room P207)

The paradoxical phenomenon of recreational fear—the derivation of pleasure from fearful activities—finds a prominent expression in present-day entertainment media, such as horror movies and scary video games, but the phenomenon has deep historical roots in narrative traditions such as folktales, cautionary tales, and religious stories. Recently, humanists and social scientists have joined forces in an attempt to delineate the psychological underpinnings and effects of recreational fear, discovering through empirical studies that frightening entertainment may serve important psychological and social functions, e.g., as a tool for stress inoculation and social bonding. This talk introduces the emerging science of recreational fear, outlines some of the most exciting research being conducted in the field, and points the way to future research on scary entertainment.

PL4 – Cultural Studies as a “Gift of Doors”: Conversations and Storytelling in an Age of Post-Truth

Lecturer: Lidia De Michelis, Università degli Studi di Milano, Italy

Chair: Dominik Wallerius (Mainz)

Wednesday 31 August, 9-10 (Room P205)

Based on my research and teaching experience as an Italian academic specialized in contemporary British and Anglophone literatures and cultures, with a commitment to conjunctural cultural studies and postcolonial theory and a keen interest in critical discourse analysis and political communication, I would like to propose a series of reflections about what seems to me to be a convergence among the responses coming from these different fields of expertise and practice – and even more conspicuously from recent literary output in English – *vis-à-vis* momentous shifts in online environments and political discursive ecologies over the last decade or so. In accord with a long-established and rewarding practice of cultural studies, I shall focus on a cluster of selected keywords including, but not limited to, “post-truth”, “affect”, “storytelling”, “resistance” and “hope” in order to argue that much of the so-called ‘speculative’ fiction – or at least non-conventional ‘realist’ fiction embracing generic hybridity by blending limited elements of magical realism and a strong, comprehensive take on the (global) here and now – should be seen as being part of an effort to countermand the toxic polarization and devious narrativity of current political discourse and a largely dis-intermediated communication environment.

My interpretive approach to these issues, as well as to the works selected as case studies (mostly pivoting on mobility and bordering), will rely, mainly, on two epistemic and methodological categories mapped out (or elaborated on, as in the case of ‘conversation’) by Lawrence Grossberg. In his latest works, he has put a renewed emphasis on the need for Cultural Studies to provide “better stories” and rediscover the value and potential of “affect”. I owe him also the inspiring definition of Cultural Studies as a set of gifts, and, in particular, as a gift “of doors” (Grossberg 2018a: 2). My presentation shall be rounded off by a few considerations on the way such pedagogy and practice of conjunctural Cultural Studies has been translated into a commitment to “doing Cultural Studies” in the actual teaching of British and Anglophone literatures and cultures in the Milanese academic environment.

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PL5 – Writer-reader Interaction in Academic Discourse across Genres, Cultures and Modalities

Lecturer: Olga Dontcheva-Navratilova, Masaryk University, Brno, Czech Republic

Chair: Gasper Ilc (Ljubljana)

Tuesday 30 August, 14:30-15:30

Writer-reader interaction is a key aspect of the rhetorical dimension of academic discourse encompassing the strategies and language resources that researchers employ to engage with imaginary or real audiences. This interpersonal dimension of academic discourse involves the discursive construction of a plausible academic identity (Ivanič, 1998; Hyland, 2002) and interacting with the 'reader-in-the-text' (Thompson, 2001) via a skilful use of rhetorical and language resources resonating with the shared beliefs, expectations and conventions of a specific academic community (Sancho-Guinda & Hyland, 2012; Hyland & Jiang, 2019). Given the diversity of context-specific academic discourse conventions, the interpersonal resources that researchers use to interact with their audience tend to vary across genres, disciplines, cultures and modalities.

In this talk I will address writer-reader interaction drawing on the metadiscourse framework, which is now established as one of the most powerful analytical tools for the study of the interpersonal dimension of academic discourse. I adopt the interpersonal model of metadiscourse which considers the rhetorical and pragmatic devices that authors use to manage social interaction with readers by "tak[ing] up positions and align[ing] themselves with the readers in a particular context" (Hyland, 2005, p. 4) to discuss variation in writer-reader interaction across genres, disciplines, cultures, and modalities. The analytical approach combines corpus-based contrastive analysis, genre analysis and (multimodal) discourse analysis to investigate writer-reader interaction in English-medium academic texts in three different contexts: research articles in the area of soft sciences written by native speakers of English published in international journals, master's degree theses in the same fields written by non-native speakers, and video abstracts in the field of hard sciences by native and non-native speakers. The focus is on four prominent metadiscourse markers used to convey interpersonality in academic discourse, i.e. self-mentions, reader reference, hedges and boosters. The aim of the talk is to show how genre (and related degrees of expertise), culture and modality impact the rhetorical strategies and metadiscourse markers that researchers opt for when striving to enhance their credibility and persuade the audience to accept their views and claims. I will conclude by discussing the importance of adapting the resources employed for writer-reader interaction to the specific context in which academic communication takes

place and by considering the possibilities multimodal presentation of knowledge offers for varied meaning-making and writer-reader interaction.

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PL6 – Serial Storytelling in a Networked Era

Lecturer: Kinga Földváy, Pázmány Péter Catholic University, Hungary

Chair: Nóra Séllei (Debrecen)

Thursday 1 September, 9-10

Although serial narratives are neither a novelty, nor a unique feature of the contemporary era, it is evident that the past decades have witnessed a proliferation of serial narratives, both original and adapted, across a variety of media and forms. What we can observe is that the serial format is actively involved in and constantly responding to the phenomena of contemporary society, reflecting on our understanding of the concepts of authorship, artistic creation, as well as on the relationship and various levels of engagement between artist, work and recipient. At the same time, we are also experiencing what has been described as “the network turn” (Ahnert et al, 2020)¹, pointing out the central role of connectivity in all areas of contemporary existence, and this radical change has not only had a significant impact on our social lives and forms of communication, but has equally far-reaching consequences on the way we tell stories today. Looking at the ways the serial format creates, reworks and blurs the identity of its sources, opening up closed texts, we can observe the workings of a complex and amorphous network of narratives, characters, and associations which effectively define the ways we make sense of not only popular culture, but the world around us as a whole. Taking most of my examples from popular visual culture (among them ABC’s *Once Upon a Time*, HBO’s *Westworld*, young adult fiction series on Netflix, and the RTÉ/BBC3 adaptation of Sally Rooney’s *Normal People*), in my presentation I intend to explore the ways serial narratives display elements that point beyond their own world, and highlight features that show us the state of culture of the twenty-first century.

PL7 – Children Learning English in a Foreign Language Setting: The Importance of Collaborative Interactive Tasks

Lecturer: María del Pilar García Mayo, Universidad del País Vasco, Spain

Chair: Lyndon Higgs (Strasbourg)

Wednesday 31 August, 9-10

The early learning of English in school settings has grown exponentially in the past twenty years, with estimated figures of half a billion primary-aged children around the world (Enever,

¹ R. Ahnert, S. E. Ahnert, C. N. Coleman, S. B. Weingart: *The Network Turn: Changing Perspectives in the Humanities*, Cambridge Elements, CUP, 2020.

2018). Evidence coming from theoretically-informed research about these children's foreign language learning process is crucial to maximize their opportunities for learning in settings where access to input is restricted. Findings from research are also essential for policymakers to make decisions about adequate educational provision. In this lecture I will focus on current research with Spanish English as a foreign language (EFL) children (age range 8-12) while they perform several collaborative tasks (oral and oral+written) in both mainstream and Content and Language integrated learning (CLIL) contexts (García Mayo, 2018, 2021). On the basis of data analyzed from cognitive-interactionist (Long, 1996) and sociocultural (Vygotsky, 1978) perspectives, I will show how children are able to negotiate for meaning with age- and proficiency-matched peers and to focus on formal aspects of the language without the teacher's intervention. Issues related to the impact of task modality on language-related episodes and of task repetition on collaborative patterns and L1 use will also be considered, together with the importance of agency in pair formation. I will conclude by highlighting both ethical and methodological challenges in this type of research and by pointing to interesting topics for the future research agenda.

PL8 – Illness in the Age of Extinction: Is there a Way out of the War Metaphor?

Lecturer: Luz Mar **González-Arias**, University of Oviedo, Spain

Chair: Rainer Emig (Mainz)

Wednesday 31 August, 9-10

The era of the Anthropocene is characterised by the systematic degradation, disappearance even, of landscapes and seascapes due to human action. However, as Rachel Carson contended in her pioneering *Silent Spring* (1962), and as the Covid-19 pandemic has shown, human illnesses cannot be divorced from our accelerated life-styles and the damage we cause to our environment. In the face of the uncertainties and fears triggered by human and nonhuman illnesses, new maladies spread (Houser 2014) and we are faced with the challenges of creating new vocabulary, new metaphors, and new discourses to come to terms with their unmapped territories. In spite of the criticism raised against military imagery to refer to health-related issues—particularly in the case of cancer (Sontag 1978) and very evidently in the current global pandemic (Semino 2021)—war metaphors have been pervasive in representations of illness in the 20th and 21st centuries, a discursive practise that has been further fostered by the catastrophic messages around climate change and the age of extinction. This lecture focuses on the condition of being ill in our time and assesses the communication strategies at our disposal to talk about what has historically been rather unspeakable. Using cancer and Covid-19 as paradigmatic examples of life-threatening human diseases of our present, we will respond to one of the core questions behind the condition of illness in medical and cultural discourses alike: Is there a way out of the war metaphor? Should we do away with metaphoric thinking altogether or instead, as Stoddard Holmes suggests, should we reclaim metaphor and transform it to enable us to talk about hospital and medical situations? In order to offer some insightful answers, we will be looking at recent medical/scientific literature, cultural communication and artistic practise.

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PL9 – Cross-bred Texts: Middleton within Shakespeare

Lecturer: Daniela **Guardamagna**, Università degli studi di Roma Tor Vergata, Italy

Chair: Anja Müller-Wood (Mainz)

Thursday 1 September, 9-10

I will only devote few words to remind of or inform about the slow, profound revolution in Thomas Middleton's canon from the 1970s to 2007. These findings deeply changed the playwright's image in the specialists' perception, so much that his Collected Works (edited in 2007 by Gary Taylor, John Lavagnino, MacDonald P. Jackson, John Jowett, Valery Wayne and Adrian Weiss) were defined "Middleton's First Folio".

The bulk of my lecture will deal with the complex, fruitful connections of the younger playwright to Shakespeare: from the still unresolved but apparent relationship between *The Phoenix* and *Measure for Measure*, both dated 1603-04 (I will of course present my hypotheses), to the now established collaboration for *Timon of Athens*, to the possible one for *All's Well*, to the major interventions Middleton made on *Macbeth* in 1616 and the relatively minor ones for *Measure for Measure* in 1621.

Hopefully, this will shed some light on minor changes in Shakespeare's canon as well.

PL10 – Monstrosity Translated: Frankenstein in Bulgaria

Lecturer: Vitana **Kostadinova**, Paisii Hilendarski University of Plovdiv, Bulgaria

Chair: Seda Arikan (Firat)

Thursday 1 September, 9-10

An essential aspect of the *Frankenstein* novel is the representation and perception of the Creature as monstrous and d(a)emonic. The narrative structure gives the reader access to Walton's, Frankenstein's, and the Creature's evaluations, but does not allow for Mary Shelley's labels, so we need to extrapolate her opinions from her narrative decisions. The text references *Paradise Lost* and such labels as "fiend" and "devil" are directly reminiscent of Milton's Satan. "Daemon", on the other hand, offers a double perspective and accommodates both classical and Christian mythologies.

Such intertextual nuances of discourse are easily lost in translation. *Frankenstein* first appeared in Bulgarian in 1981, in Zhechka Georgieva's translation, within an overarching frame for monstrosity, seemingly objectified by the author's preface. Back then there was no cultural layer of *Paradise Lost* to fall back on: the first translation of Milton's epic was contemporaneous with that of *Frankenstein*. In 1981 Mary Shelley was not securely attached to the literary canon and did not carry academic weight. By contrast, the story thrived in popular culture featuring political monsters as well as monsters of human frailty. The umbilical cord between translation and context fed the attitudes of the preceding one hundred and sixty years or so into the Bulgarian text but it could not intercept the shadows of futurity as Mary Shelley's text was re-interpreted in the next three or four decades.

2012 saw a new translation of the novel into Bulgarian. In the meantime, the Bulgarian press had fully appropriated the Frankenstein metaphor and the variety of attitudes to the Creator—Creature dynamics. By then Anne Mellor had made Diane Hoeveler's phrase "the ethic of care" her own and had changed the way we read Mary Shelley. Did these developments play a part in Zhana Toteva's translation of 2012? This lecture elaborates on the Bulgarian after-lives of Frankensteinian monstrosity and demonization, both in terms of the two Bulgarian translations of the novel and the importation of the metaphor.

PL11 – “It’s not too late to stem the tide”: Representations of Time in Climate Crisis Discourse

Lecturer: Hermine Penz, University of Graz, Austria

Chair: Wolfgang Funk (Mainz)

Friday 2 September, 9-10

Despite being recognised as one of the most urgent issues of our time, the phenomenon of climate change is difficult to grasp for non-experts as it involves complex interactions of a number of meteorological and other factors as well as long term perspectives which defy direct human observation. Unlike other crises, the impacts of climate change do not usually immediately affect people in their everyday activities unless they are hit by extreme weather events, draughts or floods whose increase has been attributed to climate change.

Scientific consensus on the reality of climate change is extremely high (97 % of scientists agree), yet political action has not yet been adjusted to the severity of the issue. What is more, even if actions are taken, they will not show immediately but are rather geared towards preventing catastrophe in the future. At least, the urgency of the problem is reflected in attempts of changing the terminology from “climate change” to “climate crisis (Chadwick 2019). Interestingly, the term ‘crisis’ itself has a temporal dimension as it signals a decisive change, i.e. a point of time in a time dimension external to the events which are referred to (Chalozin-Dovrat 2013: 87-88). This change is potentially irreversible and may end in climate catastrophe or could be mitigated through sustainable development.

This paper investigates how temporal aspects of climate change, including different conceptions of time, are represented in the discourse on the climate crisis. These relate to the conceptions of the crisis and future scenarios connected to it as well as steps that need to be taken to overcome it. The responsibilities of the older generation towards the younger (intergenerational aspects connected to family time) as well as those of countries at different stages of development (historical responsibilities) will be included in the analysis. The paper adds a linguistic perspective to a topic that has recently been taken up by cultural studies (Kverndokk et al. 2019), yet treads fairly new ground in discourse analysis.

The data include official reports on the climate crisis (UN, NASA, etc.), recent US and UK media representations of the climate crisis as well as selected speeches by activists and politicians. The analysis is based on ecocritical discourse analysis, situated in the field of ecolinguistics which questions our current unsustainable lifestyle and studies the role of language in upholding or changing it (Stibbe 2015; Steffensen and Fill 2014).

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PL12 – “Turning Others’ Leaves”? The Politics of National Literary Identity in Renaissance England

Lecturer: Himmet **Umunç**, Başkent University, Ankara, Turkey

Chair: Isil Bas (Istanbul)

Friday 2 September, 9-10

The proposed lecture under the title given above is an analytical and argumentative attempt to demonstrate in what ways and by what perceptions the English literati in the sixteenth century turned from their imitation of Continental literary norms and Petrarchan populism to a deliberate and focused engagement in a theoretical and pragmatic politics for the creation of a national literature that was not only to be authentic and native in identity but also to match up the standards of Renaissance humanism and literary performance at large. Although the origins of a sense of a distinct English literary identity may be traced back to Chaucer in the fourteenth century, it was with the Elizabethan generation of the literati in Renaissance England that this sense became dominant and constituted the essence of their literary politics at the time. For this generation, creative originality and independence from foreign influence were to be prioritized and privileged over imitation and traditionality. In fact, at a time when political, ideological, cultural, economic, commercial, and colonialist nationalism was on the rise in Renaissance Europe, it would not be unusual for the Elizabethans to pursue radical policies of nationalism in every sphere, including most importantly the formation of a national literary identity. For an illustration and discussion of all this process, references will be made in the lecture to Sir Philip Sidney, Edmund Spenser, Marlowe, Shakespeare, and their contemporaries.

PL13 – Enhancing the Role of Corpora in Bridging the Gap between Translation Theory and Practice

Lecturer: Titela **Vilceanu**, University of Craiova, Romania

Chair: Jasmina Dordevic (Niš)

Friday 2 September, 9-10

The lecture is intended to discuss the increasing role of corpora, including learner corpora of translated texts, as well as bilingual/multilingual parallel corpora of source texts and the official version, in translator training and in translation quality assurance. The question of corpus design should be envisaged in conjunction with corpus usability, i.e. fitness for purpose. In this respect, it is important to build a formative environment for translation trainees with a view to developing their critical thinking and reflective approaches to translation as a process and product, on a par with growth-orientation. It is equally important to raise the professional translators' awareness of the potential of corpora although their use for real life purposes might seem time consuming, and in spite of the widespread practice of evaluating the translation product rather than the translation process.

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ESSE Mainz 2022, 29 August – 2 September 2022

Doctoral Symposium

Cultural and Area Studies

Convenors: Teresa Botelho; Lidia de Michelis

Two sessions

SESSION 1 (Monday, 29 August 2022, 16.00-18.00)

16.00-16.24: Ana-Maria Iftimie

16.24-16.48: María Piqueras Pérez

16.48-17.12: Sara Martínez Guillén

17.12-17.36: Rabeb Touihri

17.36-18.00: Deividas Zibalas

SESSION 2 (Tuesday, 30 August 2022, 11.00-13.30)

11.00-11.30: Corpus Navalón Guzmán

11.30-12.00: Sarah Fißmer

12.00-12.30: Ana Brígida Paiva

12.30-13.00: Zhu Xiaohan

SESSION 1

Fictionalising William Shakespeare's Life on Page and Screen

Ana-Maria Iftimie (University of Iași, Romania)

Given the numerous theories regarding Shakespeare's career and life, of which not much is known, writers and directors have seized the opportunity to re-create his Life

in various media, twisting the little information that survives and adding new theories and conspiracies to the already existing ones. Thus, one of the main questions is how has the rise of biography changed the way in which we perceive Shakespeare nowadays? Has his role as a national cultural icon changed?

Consequently, the main assumption of this thesis is that, for all his popularity, the Bard is becoming of less and less interest to the younger generations who seem to have lost their appetite for culture and, particularly, for literature. As a result of this loss of interest, biofiction and biopics have been gaining ground in attempts to represent Shakespeare and bring him closer to our times and closer to the public.

The main aim of this research is to discuss some of Shakespeare's representations in the written and filmic media and, consequently, the way in which our perception of him has changed, his status as cultural icon shifting, although his popularity has prevailed. Other aims are to contribute to the existent literature review on this topic by adding the analysis of new written and filmic texts, to attempt an identification of new traits of biofiction and the biopic and to attempt an analysis of the way in which the authors of the proposed sources fill in the gaps in Shakespeare's documented life in order to put forward various images of the Bard.

The research that I have done so far has revealed that, although there are still more reverential depictions of this cultural icon, others portray the Bard in a more humorous way, employing parody and irony.

Afro-British Audiovisual Culture from the Thatcher Era to the End of the Millennium: Memory, Identity, and Experimentation

María Piqueras Pérez (University of Murcia, Spain)

During the 1980s, several Afro-British film collectives emerged in the United Kingdom to challenge how they had been historically and stereotypically portrayed in British media and to try to give a response to the social unrest that the country was facing in that decade. The collectives in my research are the workshops Ceddo (1985-1992), the Black Audio Film Collective (BAFC, 1982-1998) and, Sankofa (1983-1997). They were collectives made up of filmmakers who articulated important reflections on post-colonial identities in contemporary Britain. These collectives developed their

productions following intellectual influences such as C.L.R James, Paul Gilroy, Stuart Hall, and Frantz Fanon as well as aesthetic ones such as New Latin American cinema, cinema vérité, or experimental cinema among others. Sankofa, BAFC, and Ceddo succeeded in showing what it means to be British and black from the perspective of the Afro-descendant communities themselves in an unprecedented exercise of self-definition since traditionally these communities were represented through the eyes of people from outside the community.

In my thesis, I use the productions of these collectives as a tool of analysis to explore how they deal with questions related to temporality, identity, memory, and space through their avant-garde practice. In fact, these themes and the theories related to them are to be taken as my intended methodology and the collective's productions my corpus under consideration. My results so far are, on the one hand, that these filmmakers produced a cinema that was challenging visually at the same time that accessible and community-oriented and, on the other hand, that they managed to open up the space for Black British cinema in a convoluted social, political and cultural period setting the record straight concerning previous representations of Black Britishness and the diaspora experience.

Comedic Explorations of Identity and the Brexit Movement in Film

Sara Martínez Guillén (University of València, Spain)

Nowadays representation has become an important aspect in cinema, leading to people in the industry fight for diversity. This could be seen in the different social movements (MeToo, BlackLivesMatter...) which have affected some members of industry who have tried to modify some aspects in their projects to bring more changes to society. The importance films have in our society is undeniable, but sometimes we overlook the influence they may have in important social events. When a film is not considered a serious one because it has comedy in it, we ignore how this story can affect us as a society. In the recent years, the UK has been experienced some important changes due to Brexit. The objective of this paper is to analyse how some comedy films have shaped an image of the UK which ultimately led to the Brexit vote. National movies have the power of creating an identity for the local audiences, but at

the same time this identity can exclude some members of society who have had no chance to create their own image of this nation. By means of analysing the humour from a theoretical point of view and a cultural one, this study focuses on analysing the power comedy and popular films have had in the outcome from the 2016 vote. Being released between 2001 and 2016, Bridget Jones' trilogy offers us an overview of rom-coms in two different decades, and as such as an example of what can be analysed in other feature films. The characters they represent, the locations chosen or the way comedy is used to create a picture of a country which could have led to the majority of British citizens vote for Leave.

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The Nexus between National Identity & American Film Industry in Post-9/11 Events: A Multi-Method Analysis

Rabeb Touihri (Eötvös Loránd University, Budapest)

American national identity has received much attention from multidisciplinary fields of research. This study aims to investigate the impact of the American film industry on American identity through an analysis of the American audience's process of identification with characters belonging to the same ethnic group during collective traumas scenarios. A comparison between attitudes and behaviors towards their national and ethnic identity is conducted. The research gap the paper intends to fill is to show the importance of the choice of the villain in different imaginary attack scenarios and its impact on American identity based on Michael C. Frank's concept of the Cultural Imaginary of Terrorism. The significance of this gap is that the discussion of the cultural imaginary of terrorism through movies and its impact on the attachment to the national group is understudied. The research's main theoretical consideration is based on Claude Levi-Strauss's binary opposition theory, Joseph Campbell's hero archetypes, Jeffrey Alexander's ideas of cultural traumas and collective identity, and Michael C. Frank's cultural imaginary of terrorism in the post-9/11 context. To achieve this aim, a deep analysis of the characters' symbolic meanings in relation to their historical context would articulate their role in rebuilding faith and trust in America's ability to fight its enemies and empower the national sentiments through Captain America. A qualitative research method is necessary to analyze the heroes and the villains' archetypes. The main results of this research suggest a link between the binary opposition of cinematic heroes and villains and their symbolic meaning in a post-9/11 context. The conclusion is a deeper understanding of the relationship between popular culture and American identity in the contemporary era.

Cinematic Cities, Narrative, and Intertextuality: European Cities in Contemporary Hollywood Films

Deividas Zibalas (University of Vilnius, Lithuania)

The dissertation is an interdisciplinary inquiry into the intricacies of the relationship between cinema and the city, its primary focus being the so-called *cinematic city*, or, simply, "the landscape of a city as reflected and portrayed in films" (Daković 2021, 49).

Specifically, it deals with the cinematic cityscapes of major European cities in contemporary Hollywood films of various genres, from romantic comedies, such as Woody Allen's *To Rome with Love* (2012), to action-thrillers, such as Jaume Collet-Serra's *Unknown* (2011).

The dissertation aims at exploring how major European cities are transformed into cinematic cities in contemporary Hollywood films. As discursive constructs, cinematic cities, even more than the real ones, do not have fixed meanings, and the thesis aims at exploring what meanings European cities are endowed with and how they are constructed in contemporary Hollywood films.

The dissertation makes use of an interdisciplinary methodological approach, relying on a variety of theoretical frameworks, the common denominator being the notion of the cinematic cityscape as a *palimpsest identity text* (Daković 2011). It serves as a kind of suture that weaves together various strands of scholarly discussion concerning (cinematic) cities. First, it allows to conceptualise cinematic cities in the light of Edward Soja's (1996) notion of cities as *real-and-imagined*. On the one hand, cinematic cities reflect actual cities (their architecture, monuments, and history) while, on the other hand, they make use of their imagined identities from previous cultural texts. Second, the notion of the city as a palimpsest is conducive to situating the dissertation within the larger discussion on cities, especially within the *Spatial Turn*, where cities have been conceptualised as *spatio-temporal* in nature (e.g., Soja 1989, 2009).

The preliminary interpretation of the selected films suggests that cinematic cityscapes in Hollywood films become complex *hypertexts* that have to be traced along various textual dimensions. Woody Allen's representation of Rome in *To Rome with Love*, for example, is ridden with clichés, but Allen also taps into the history of Hollywood as well as previous textualisations of the city in Italian cinema, such as Mauro Bolognini's *Guard, Elite Guard, Brigadier and Marshall* (1956).

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SESSION 2

“Not Just a Phase”: Queer Trauma of Early Lives in Contemporary Anglophone Literature and Film

Corpus Navalón Guzmán (University of Murcia, Spain)

Since the inception of the pluralistic model of trauma, an attempted rupture with the pathological realm for its exploration could be discerned. (Balaev 2012) Nonetheless, despite the constitution of concepts like Queer Trauma (Cvetkovich 2003), research to date still approaches the traumatic experiences of queer children from a psychoanalytic perspective. As a consequence, these explorations have been constituted under ‘pathologies’ that rendered socio-cultural issues invisible. Thus, the main aim of the present study is to articulate a non-medicalized perspective of trauma in queer childhood through the analysis of selected contemporary Anglophone literature and films.

Through a methodological approach that combines queer (Butler, Freeman, Halberstam) and trauma (Cvetkovich, Balaev, Forter) theory, this work seeks an additional threefold objective: (1) to examine texts and visual materials as sites of negotiation between materialized traumatic experiences and different cultural discourses on gender and sexual identity; (2) to delve into accounts of the traumatic aspects of queer development in search of patterns that avoid psychoanalytic representation; (3) to determine if these depictions reconfigure traumatic experience as a productive site that creates new value to queer children’s representation and cultural practices. Even though establishing results at this early phase is certainly restricted, it could be argued that a different pattern of representation when trauma is

not conveyed through symptoms may have been detected. Similarly, these depictions may also modify the distressful state of trauma into a productive place for its processing. Hence, results point in the direction of a foreseeable re-evaluation of trauma that gives new knowledge not pathology for the queer child.

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Framing Reconciliation on the Western Front: The Importance of Reconciliation for Current British Great War Remembrance

Sarah Fißmer (University of Bonn, Germany)

This dissertation focuses on current British remembrance of a war that still has a fixed place in many collective memories: on World War One, its commemoration at the numerous sites of memory on the Western Front, and their power to impact their many recent visitors. The current disastrous escalations in Ukraine have underscored that continuous peace and reconciliation are no guarantee, even within Europe. Understanding the strengthening of reconciliation as vital for continued peaceful European partnerships, this dissertation discusses in how far selected memorial sites in West Flanders and Northern France frame the Great War today in such a way that its commemoration promotes reconciliation and international understanding. In order to achieve this, a corpus consisting of comprehensive photo documentations of the chosen sites (including a detailed documentation of exhibition texts) was accumulated in 2018/19 and will be expanded in 2022. This corpus is subjected to an analysis of pre-determined visual and textual frames which focalise specific topics and themes or

implement strategies that are useful for a reconciliatory Great War commemoration – the analysis of their use and frequency thus serves to establish the role and importance reconciliation is ascribed at individual sites. Taken together the analysis emphasises that it is possible for lieux de mémoire to frame this war in a way that its commemoration strengthens reconciliation and highlights its significance – although different sites do this to varying degrees. Apart from frame analysis, the theoretical background of this dissertation is based on memory studies (esp. cultural memory, lieux de mémoire and questions of identity), material culture theories and the concept of reconciliation. An additional chapter will also evaluate the role that the Great War and its centenary play for British collective memories and further assess in how far a strengthening of reconciliation is necessary in our current political climate.

Representations of Macau and Hong Kong in Portuguese and British Children and Young Adult Literature from the Late 20th Century and Early 21st Century

Ana Brígida Paiva (Universidade Nova de Lisboa, Portugal)

The Special Administrative Regions (SAR) of Macau and Hong Kong have played a particular role in Sino-British and Sino-Portuguese relations throughout history, most notably for their unique, and long, decolonisation processes. Portugal and the Britain were the last two European nations to leave the territories they had previously occupied in East Asia, with political handovers preceded, and followed, by extensive transitional periods. Yet, though the handovers of Hong Kong (in 1997) and Macau (in 1999) brought the British and Portuguese empires to a definitive end, these territories neither became completely independent, nor were they fully re-assimilated into the People's Republic of China. Instead, they were given a SAR status, allowing for their in-between, transitional state to last for an additional fifty years.

Given the political, social, and historical importance of the transitional periods that preceded both handovers, these highly mediatic events also affected the children's and young adult publishing market – there were, in fact, several picture books, as well as middle grade and young adult fiction and non-fiction books, published in both Portugal and the UK in the late 1990s early 2000s which were set in

Macau and Hong Kong. Anchored by a comparative literature and postcolonial studies framework, this thesis will examine the ideological impact of Sino-Portuguese and Sino-British relations in these transitional periods on Portuguese and British children and young adult publications; additionally, it will demonstrate that while Portuguese narratives tend to emphasise the more harmonious and collaborative aspects of Portugal's political and historical relationship with Macau and China (and the future of Portugal's cultural and linguistic presence in East Asia), British narratives, on the other hand, lean towards more ambivalent representations of the colonial relationship with Hong Kong, being generally more concerned with the SAR's future and cultural identity post-1997.

English Translation Strategies for the Modal Particle 啊 (A) in Chinese Opera Texts

Zhu Xiaohan (University of Debrecen, Hungary)

In my presentation I will give an overview on the strategies of the English translation of the Modal Particle (MP) 啊 (A) in Chinese cultural texts, attempting to shed light on how the function of the Modal Particle in Chinese texts is reflected in the English translation. Chinese has a very rich system of MP-s that is frequently used in spoken language, in English, in contrast, a unique group of MP-s is not assumed by most linguists. Therefore, the translation of MP-s is a common problem in translations from Chinese to English.

In my presentation, a Chinese opera text and its English translation are used as the corpus. The reason for choosing a Chinese opera text as the corpus is because it contains a large number of MPs the translation of which has not been adequately studied yet. This study will first dwell on the cultural function of the MP 啊 (A) in the corpus, and then, by applying the comparative analysis method within the framework of Christiane Nord's Functionalist Approach, I will discuss some typical strategies which are used in the English translations of the MP 啊 (A).

Preliminary results show that several strategies such as omission, linguistic amplification, and explicitation are used in the English translation of the Chinese Modal Particle 啊 (A), and they tend to be used in different sentence types. The analysis of

the translation strategies also shed light how translators try to avoid possible losses of cultural bounded information in translation of Chinese opera texts.

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English Language and Linguistics

Convenors: Lieven Buysse; Olga Dontcheva-Navrátilová

Two sessions

SESSION 1 (Tuesday, 30 August 2022, 16.00-18.00)

16.00-16.24: Hasnaa Hasan Sultan Abdelreheem

16.24-16.48: Bouchra Kouraïchi

16.48-17.12: Temitayo Olatoye

17.12-17.36: Tereza Mytakou

17.36-18.00: Michelle Weckermann

SESSION 2 (Wednesday, 31 August 2022, 10.30-12.30)

10.30-10.54: Eponine Moreau

10.54-11.18: Federica Modafferi

11.18-11.42: Věra Sládková

11.42-12.06: Marie Lahodová Vališová

12.06-12.30: Patricia Guill García

SESSION 1

The Key English Pronunciation Difficulties for Egyptian EFL Learners: Teaching Materials and Implications for EFL Teachers

Hasnaa Hasan Sultan Abdelreheem (University of Szeged, Hungary)

My research project aims to investigate the key English pronunciation difficulties, both segmental and suprasegmental, of Egyptian learners of English, considering both production and reception, in a corpus of recordings of English conversation classes. The project will involve both contrastive analysis (of the phonological systems of English, Egyptian Arabic and Modern Standard Arabic) and error analysis to outline the phonological aspects that should be prioritised when teaching English to Egyptian EFL learners based on the Lingua Franca Core (LFC) Model by Jenkins (2009) and Patsko (2013) and, accordingly, the teaching implications would aid designing/choosing the most effective teaching materials and techniques that address the problematic aspects.

The study will employ both quantitative and qualitative approaches. Concerning the quantitative analysis, the recorded content will be analysed in terms of three main parameters: phonemic quality, accuracy of production and duration of the segments (Martin 2013: 267) via PRAAT software. Regarding intonation, it will be analysed based on Brazil's (1997) "discourse intonation" model where (de)selecting certain sets of intonation patterns are believed to convey a communicative significance. Moreover, the learners' views on their own performances, desired proficiency criteria, attitudes towards English and the specific items they are learning, and the influence of mother tongue are considered essential for this research to capture the complexity of the research problem and bridge the gap between the learners' needs and what they are provided. English teachers will also be involved to explore their views on some issues including the drawbacks of the courses provided for the learners and the difficulties they have while teaching English pronunciation. Additionally, feedback from both learners and teachers will be sought to gain insights to the extent to which they (dis)agree with what the research will have yielded. These objectives could be achieved through administering questionnaires and/or interviews with the participants.

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Enhancing Students' Motivation in the EFL Classroom Using the ARCS model: Tunisian Undergraduate Students

Bouchra Kouraïchi (University of Szeged, Hungary)

An abundance of research suggests that motivation is important for foreign language learning. However, few studies have focused on the effective use of motivational strategies by teachers. Keller's (2010) ARCS model addresses the gap between L2 motivation theories and classroom practice with a focus on four categories: attention, relevance, confidence, and satisfaction. The current research seeks to investigate Tunisian university teachers' use of motivational strategies (MS) (Dörnyei, 2001) and the extent to which their students find them effective. It also seeks to explore the relation between students' self-perception and their teacher's use of MS. In addition, it will highlight any correlation between students' English proficiency level and their perception of MS. The following instruments will be employed for data collection to answer the research questions: (a) the Instructional Materials Motivational Survey (IMMS) questionnaire to students and teachers (Keller, 2010), (b) the L2 Motivational Self System (L2MSS) questionnaire (Dörnyei, 2010), and (c) the Motivational Orientation of Language Teaching (MOLT) classroom observation scheme by (Guilloteaux and Dörnyei, 2008). Quantitative and qualitative methods will be used to process the data. The quantitative analysis will be carried out with SPSS 24.0. Factor analysis will be conducted, and the items with significant factor loadings will be labelled under the ARCS categories. The reliability with Cronbach's alpha for each factor should be checked for internal consistency. More statistical analyses will be carried

out to calculate descriptive statistics on the four categories of MS for both students and teachers. Then, an independent samples t-test will be done to identify any significant difference between students' and teachers' perception of MS. Repeated measures one-way ANOVA will be conducted within the teacher group and the student group to identify any differences among the four MS categories. One-way MANOVA will be also calculated to look for a correlation between learner's proficiency levels and their perception of MS. The observation results will be first analyzed qualitatively through the MOLT scheme. Then, z-scores will be computed to compare observation results with teachers' questionnaire results. To make this comparison possible, the MOLT items will be categorized according to the ARCS model. The present study is expected to make methodological and pedagogical contributions to the Tunisian educational context.

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The Americanization of Nigerian English: Corpus-based Studies and Interviews

Temitayo Olatoye (University of Eastern Finland)

My article-based dissertation is designed as a quantitative investigation which employs corpus linguistic methods complemented with qualitative interviews. Based on the variationist sociolinguistic tradition, I investigate the Americanization of Nigerian English (NigE) using quantitative data from the International Corpus of English (ICE) and Global Web-based English (GloWbE), and qualitative data from semi-structured cross-generational interviews. Using a comparative approach and probabilistic tools, I

examine the distributive patterns of American-influenced features in NigE lexis, spelling and morphosyntax. Corpus-based studies are typically limited in design as factors that influence frequency patterns such as language attitudes or speaker perceptions are inaccessible via corpora. Therefore, eliciting metalinguistic data from three generations of NigE users adolescents (14–18 years), adults in the workforce (33–48 years) and retirees (65–80 years) will provide rich data for subsequent qualitative analysis. The following research questions will be answered via four studies:

1. To what extent do American-influenced lexical items, spelling and grammatical features occur in the ICE and GloWbE-Nigeria corpora?
2. What are the beliefs and attitudes of Nigerians towards the use of these ‘Americanisms’?

In my study of morphological Americanisms, I examined verb regularization patterns in NigE, American English (AmE) and British English (BrE). Findings provide little support for a strong American influence, rather there is an indication that NigE portrays signs of ultra-conservatism, more so than its historical parent variety – BrE. Future studies on variation in spelling, lexis and syntax may however produce different results. It is expected that the overall results from the systematic investigation of American influence in contemporary NigE will be a vital contribution to the existing body of research on Nigerian English.

Feminist Pedagogy in Refugee Language Education in Greece

Tereza Mytakou (Trinity College Dublin, Ireland)

The current paper seeks to present the author’s doctoral research on the use of feminist pedagogy in English language education for students with refugee backgrounds in Greece. The starting point for this research is the premise that education for refugees should not only address their linguistic needs, but should also provide them with cultural competence, and the means to critically explore the concept of gender. The project is grounded theoretically in feminist pedagogy (hooks, 1994; Benesch, 1998; Shrewsbury, 1997; Crabtree et al., 2009) and critical pedagogy theory (Freire, 1970), as well as theories from critical applied linguistics (Pennycook, 2021).

Feminist pedagogy is proposed as a methodology of teaching students with refugee backgrounds, due to its links to critical pedagogy and its aim to empower and give voice to the “oppressed”. The main research question that is addressed is the following: *how can feminist pedagogy be implemented in the refugee classroom, in order to provide a more culturally and linguistically responsive education for refugees, which will also help build resilience?* The paper will present the author’s field research at a school for refugee-background students in Greece and the process of qualitative data collection, which took place in the following three ways: a) the keeping of a researcher diary and fieldnotes, b) conduction of archival research and student discussions, and c) conduction of semi-structured interviews with educators and managerial staff in refugee education. The methodological framework upon which the research is based is feminist research methodology (Hesse-Biber & Leavy, 2007) and feminist standpoint theory (Harding, 2004), and the proposed analytical approach of the data is thematic analysis (Clarke & Braun, 2006). To date, the formulation of the theoretical framework and the process of data collection have been completed. By the time of the conference, the analysis of the data will also have been completed.

“Sitting on a chair writing a paper on prepositions”: A Cognitive Semantic Study of the Polysemy of the Preposition *on*

Michelle Weckermann (University of Augsburg, Germany)

This paper examines the polysemy of the preposition *on*. Using a cognitive semantic approach, different senses of *on* are analysed and modelled with image schemas and semantic networks. While there is extensive research on the polysemy of prepositions (e.g. Hanazaki, 2005 for *by*; Tyler & Evans, 2003 for *over*), many studies based their analyses on fabricated examples (e.g. Tyler & Evans, 2003; Lakoff, 1987). Moreover, many studies have been criticised for relying solely on the researchers’ introspective judgments and are therefore lacking a methodology for determining and distinguishing senses of a preposition (Sandra & Rice, 1995).

The present study aims to improve on these two pieces of criticism by using natural data from corpora and by applying such methodological criteria. In relation to the first point, data for *on* was gathered from a range of corpora, including a legal

corpus (EuroParl) and four novels from different genres (thriller, romance/drama, dystopia/fantasy, and philosophical novels). This range of topic areas should mirror as many different senses associated with *on* as possible.

Concerning the second point, Tyler and Evans (2003) were the first to introduce two criteria for determining and distinguishing senses, stating that an established sense has to express a distinct nuance of meaning from the other, already existing senses, and has to do so independently of context. These two criteria are adopted in the present study yet specified with ideas from Cruse's (2000) account of how context can influence word meaning. It is, for instance, asserted that *on* does not express a sense denoting motion, as this dynamic meaning is not provided by the preposition itself but by the preposition in combination with a motion verb. Applying these slightly modified criteria to the corpus-based data set for *on* yielded a total of eight distinct senses of spatial, temporal and abstract nature.

SESSION 2

What the F* Didn't You Just Say?: The Subtitling Strategies Adopted to Render Swear Words in the French Versions of Netflix Original Series**

Eponine Moreau (University of Mons, Belgium)

Through the use of an ad hoc parallel corpus, aligned and edited manually, my PhD project consists of a quantitative and descriptive analysis of the translation strategies implemented by (professional) subtitlers to render swear words from the English original version into French subtitles in three Netflix original series: *Orange Is the New Black*, *Bloodline* and *House of Cards*.

In order to shed some light on the preferred strategies used to render the words *fuck* (and its derivatives), *shit* (and its derivatives), *ass* and *bitch*, I have applied the same theoretical framework as Díaz-Pérez (2020) and my methodology is primarily based on the Descriptive Translation Studies paradigm. I have first classified the

swear words under scrutiny and annotated the English subcorpus according to four textual parameters: the semantic field of the swear words, their grammatical category, the intratextual function of the swear words and their extratextual function. Similar analyses have been carried out on the French subcorpus.

Those parameters were then used to categorise the occurrences into different speech acts and to classify and then categorise the translation of the swear words into four main translation strategies: pragmatic correspondence, de-swearing, softening and omission. Preliminary analyses carried out on the first season of *Orange Is the New Black* have shown that the most frequent strategies used to render the four-letter words *fuck* and *shit* and their derivatives were pragmatic correspondence (109/335 occurrences) and omission (94/335 occurrences).

The corpus analyses crossed with data collected from interviews of subtitlers working for Netflix should enable me to formulate a (potential) norm regarding the subtitling of swear words from English into French in Netflix original series. to examine the available sources in three different languages (English, German and Italian) concerning this hoax and pinpoint the rhetorical strategies used by the authors of the articles and/or social media posts. The purpose of this research is to facilitate the recognition of hoaxes when it comes to Covid-19 and vaccines and to provide online users with the necessary tools to counteract the spread and the make-believe of fake news.

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When Covid Hoaxes Travel Faster: A Study on Dr Jendges' Suicide

Federica Modafferi (Technical University of Chemnitz, Germany)

One of the most problematic matters about the current Covid pandemic is the uncontrollable spread of fake news on the internet, which are used to manipulate the information and, as a consequence, the perception of society regarding major worldwide events. A controversial case occurred in 2021 in the city of Chemnitz, Germany, where the suicide of the head of its Clinic, Dr Thomas Jendges, was

distorted and misused to corroborate the political agenda of anti-vax ideologists by means of social media such as Facebook and Telegram. The aim of this study is to investigate eight articles published in blogs and online newspapers, written in two different languages (four in English and four in German), and study the way the authors attempt to fulfil their purpose. The methodology is the *news schemata* of Van Dijk, which is considered a fundamental approach to analysing news stories. On the basis of the data, the present work demonstrates how the structure of an article can predict whether the content is truthful or mendacious. Finally, it is the ultimate intent of the author to improve the reporting and the fact-checking of news, especially when these involve the Covid pandemic.

Typical Interlanguage Features of Czech Students Documented in the Written Part of School-leaving Exam in English

Věra Sládková (Masaryk University, Brno, Czech Republic)

This thesis focuses on the frequency and accuracy of seven types of grammatical collocations, i.e. G5 and G8D-G8I according to *BBI DICTIONARY CLASSIFICATION OF COLLOCATIONS* (Benson et al., 1986), and pragmatic formulae used in requests in CZEMATELC, an English language learner corpus (8,338 types; 211,503 tokens) consisting of 1,841 English essays from the written part of the Czech national school-leaving exams between 2015 and 2019. This random cluster sample represents 0.82 per cent of all essays collected within five years and contains clinically elicited data corresponding to a B1 CEFR level.

The analysis of the studied lexico-grammatical features (i.e. verb patterns, co-occurrence of verbs/adjectives and prepositions) was approached in the sense outlined by Halliday (1992) and Hunston and Francis (2000). The request strategies and their constituents were analysed by using an integrated analytical framework combining the *CCSARP CODING MANUAL* (Blum-Kulka, House, & Kasper, 1989) and *TPOLOGY OF MODIFIERS FOR THE SPEECH ACT OF REQUESTING* (Soler, Jordá, & Martínez-Flor, 2005). Frequency analysis (Ellis & Barkhuizen, 2005) realized by means of online corpus analytical tool AntConc 3.4.4w (Anthony, 2014) was chosen as the main research method and the manual frequency counts were accompanied by

detailed qualitative analysis of the context. This mixed research paradigm was interpreted in relation to *English Grammar Profile*, *English Vocabulary Profile*, *Brown Family* (C8 tags) and the *Czech National Corpus* (Křen et al., 2015).

The findings reveal prevalence of A1-A2 CEFR level colligations relying on a limited number of verb and adjective lemmas, a wide incorrect pattern variation and preference for patterns which are also the most frequent patterns of their Czech equivalents. The analysis of conventional formulaic sequences shows preference for politeness strategies typical of Czech and limited awareness of face-saving strategies expected by English native speakers.

Linguistic Politeness of Czech University Students in the English Language (L2)

Marie Lahodová Vališová (Masaryk University of Brno, Czech Republic)

Interlanguage pragmatics is the study of pragmatic competence of foreign language students, focusing on interaction and speech acts (Kasper & Dahl, 1991; Kasper & Rose, 2002; Leech, 1983; Schauer, 2006): it examines students' ability to use various linguistic means in the target language when interacting in various contexts, and studies students' ability to devise and appropriately use speech acts, such as requests, apologies and refusals.

Requests and apologies are among the most commonly studied speech acts, for two main reasons. First, they are regarded as face-threatening acts and tend to be examined not only in terms of pragmatic competence but also from a politeness theory viewpoint (Brown & Levinson, 1987). Secondly, even though some pragmatic norms are considered universal, requests and apologies are difficult to grasp for foreign language students, as they are cultural and language-specific expressions.

No comparative study of the speech acts of request and apology produced by Czech learners of English has yet been done. The aim of my dissertation is to fill this gap by exploring intercultural differences, and positive or negative transfer that influence the use of English by Czech native speakers.

The analytical method draws on Blum-Kulka and Olshtain's (1984) typology of requests and apologies and employs a written discourse completion task for data

collection. So far 10 requests and 10 apologies (social variable: equal-status and unequal-status) in Czech and in English were collected from 81 Czech university students. Data from native speakers of English has not yet been collected.

The preliminary results indicate that when expressing their requests in English Czech students opted for a *conventionally indirect strategy*, namely '*reference to preparatory conditions*'. This corroborates with the outcomes of previous studies. The social variable seemed not to affect strategy selection. The analysis of apologies indicates that the three most frequent apology strategies, namely *Statement of remorse*, *Account* and *Offer of repair*, remained the same across formal and informal settings.

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Negotiation of Meaning in Telecollaborative Exchanges: A Partnership between Japanese and Spanish University Students

Patricia Guill García (University of València, Spain)

This paper is focused on Negotiation of Meaning (NoM) episodes found in ten audiovisual telecollaborative interactions. The study is being conducted within the context of the VELCOME project, which carried out a telecollaborative partnership between Japanese and Spanish university students. The main aim is to identify the types of NoM employed and determine their relevance from a communicative point of view within these telecollaborative exchanges.

To do so, the corpus will be analyzed through a mixed methodology, since the quantitative results provide the basis for the subsequent qualitative analysis of the data. The NoM episodes will be analyzed based on Smith's (2003, 2005) expansion of the model of Negotiation of Meaning formulated by Varonis and Gass (1985). In addition, the triggers are going to be classified into attended and unattended, and, subsequently, into resolved and unresolved. A deeper insight into the nature of these interactions will be provided through the observation of the strategies employed by students, which will be based on Clavel-Arroitia's (2019) categorization of resolution strategies.

Three out of the ten interactions have been scrutinised so as to obtain some preliminary results. Hence, this analysis shows that NoM episodes represent a relevant portion of the interactions (50,46% of the whole corpus), emphasizing the significance of these breakdowns in communication. Furthermore, it was found that a high percentage of the triggers were attended (64,53%) and resolved (93,24%), although a substantial number of triggers of a purely linguistic nature were unattended, which implies that students perceive language as a functional tool in these interactions. In other words, if linguistic errors do not impede the flow of the conversation, they are generally ignored. Finally, the salient presence of strategies such as confirmations, clarification requests, comprehension checks, gestures, and changes of mode leads to fluid interactions and efficient task completion.

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Literatures in English

Convenors: Dominic Rainsford; Rosario Arias

Four sessions

SESSION 1 (Monday, 29 August 2022, 16.00-18.00)

16.00-16.20: Sali Said

16.20-16.40: Christian Feser

16.40-17.00: Zoran Varga

17.00-17.20: Jéssica Iolanda Costa Bispo

17.20-17.40: Andrea Talmann

17.40-18.00: Kristína Melišová

SESSION 2 (Tuesday, 30 August 2022, 11.00-13.30)

11.00-11.20: Shaimaa Alobaldi

11.20-11.40: Alice Carletto

11.40-12.00: Hogar Abdullah

12.00-12.20: Özgür Esen

12.20-12.40: Ana María Crespo Gómez

12.40-13.00: Georgia Mandelou

SESSION 3 (Tuesday, 30 August 2022, 16.00-18.00)

16.00-16.20: Irene Rodríguez Pintado

16.20-16.40: Aida Marrella

16.40-17.00: Carsten Kullmann

17.00-17.20: Georgia Ntola

17.20-17.40: Mariana Ripoll Fonollar

17.40-18.00: Chandni Rampersad

SESSION 4 (Wednesday, 31 August 2022, 10.30-12.30)

10.30-10.50: Frederika Pekarčíková

10.50-11.10: Viktória Osoliová

11.10-11.30: Armin Stefanović

11.30-11.50: Rui Mateus

11.50-12.10: Leila Michelle Vaziri

12.10-12.30: Marthe-Siobhán Hecke

SESSION 1

Individualism and Collectivism in Shakespeare

Sali Said (Eötvös Loránd University, Budapest)

Peter Holbrook celebrates Shakespeare as “an author for a liberal, individualistic culture”. In contrast, Kai Wiegandt emphasises the dramatist’s matchless power to depict the mass community. This paper examines Shakespeare’s approach to both individualism and collectivism to discern how the im/balance between them affects his characters’ mental health, interpersonal relationships, decisions, and courses of action, as well as our reception of them because of that im/balance.

Unlike many critical readings that classify the relationship between Antony and Cleopatra as either lust or love, I identify three main stages they pass through, from extreme individualism during peaceful times (feasting and debauchery), through collectivism during wartimes (comradeship, loyalty, and solidarity), to a compromise between them towards the end of the play (demonstrating love and stability). Additionally, Cleopatra who has been usually examined alongside Antony has yet to be properly explored in her relationship with her attendants which is an example of a balanced, successful, and long-term relationship for enjoying both positive collectivistic and individualistic values. That is, while the servants are loyal and act in solidarity with their mistress, the latter respects their individual rights of freedom of choice and expression.

This paper also challenges the popular reading of *Hamlet* that associates it with individualism in that it argues that the play does not celebrate the individualism of Hamlet, as Holbrook claims. Quite the opposite, it presents the negative side of individualism as a problem that outweighs the positive collectivism in Hamlet’s life.

This is demonstrated by the lack of female support that lowers Hamlet's sense of his own worth and commitment to vengeance, thus delaying his revenge on Claudius.

A Gentleman on an Elephant: Thomas Coryate and the Uses of Eccentricity in Early Modern Travel Writing

Christian Feser (University of Duisburg-Essen, Germany)

Thomas Coryate (1577?-1617), English courtier and raconteur, is best-known today for *Coryats Crudities* (1611). This travelogue of a tour of Western Europe proved a sensation among the literati and wits of his time. Soon, he set out on a more daring venture: a journey on foot from Constantinople to the court of the Grand Mughal Jahangir in Northern India. Coryate died before he could publish his second travelogue, so the accounts of this extraordinary voyage are fragmentary, but what writing has survived provides a unique perspective on pre-colonial India. Coryate's fame, however, was short-lived and firmly tied to derision for his eccentric behaviour. Astonishingly, only two (popular scientific) monographs about Coryate have been published so far.

At the ESSE PhD Colloquium in 2019, using close readings from *Coryats Crudities* and his letters from India, I discussed Coryate's literary output in terms of Bourdieuan forms of capital (feel free to approach me for the abstract/presentation). At the coming colloquium, nearing the end of my doctoral research, I would like to focus on my theoretical take on early modern eccentricity, a concept usually not used in literary studies for texts published before the 18th/19th century.

During my research, creating something of a "methodology of early modern eccentricity" has proven a more complex – and more controversial – topic than initially expected, and writing a fruitful "eccentricity study" on Coryate has been more challenging than expected. This is, in part, due to the fact that there is no critical edition of *Coryats Crudities* to work with, and due to Coryate's extremely baroque and ornate writing style, as well as his collage-like publication of his work, which contains letters, ekphrastic descriptions of architecture, Latin correspondence with scholars, and dozens of mocking poems written by his acquaintances.

Curse, Darkness, Death: Radical Poetics and Politics in the Late Work of P. B. Shelley

Zoran Varga (University of Zagreb, Croatia)

In his poetry, Shelley expressed the desire to embody the radical idea of freedom in every sense. However, on the margins of desired utopia, his poetry is dominated by motifs such as the curse, darkness and death as basic coordinates which show the path of poetical subjectivity from the optimistic revolutionary enthusiasm to the absolute disappointment when faced with death. The formal and content critical analysis of Shelley's poetry will try to show the radical potential of given motifs, which reflect the possibilities of Shelley's poetical radicalism. The hypothesis is that Shelley's political radicalism achieves its full potential within poetical works themselves where textual aesthetics and politics merge. The experience of reading Shelley's radical poetics leads the reader to the critical understanding of his political experience as well as the mutual transformation of reader's subjectivity and the subjectivity of literary text making us to imagine what literature is and could be. The methodological framework will be established upon contemporary tendencies of New Formalist Criticism, which aims to emphasize the formal analysis of text as the basis of literary criticism, and on the other side, it does not exclude historical perspective in literary text. In this sense, one of main fields of interest is the relationship between poetical and political experience of literary work, which creates its potentially radical meaning, which this doctoral thesis aims to show on critical reading of Shelley's late period. Starting from *Prometheus Unbound*, and including *The Witch of Atlas*, *Epipsychidion*, *Ode to the West Wind*, *Ode to Liberty*, *Adonais*, and ending with *The Triumph of Life*. At the moment, the reading of existing critical corpus on Shelley are in progress aiming to establish the definition of his radicalism.

Through Mirrors, Holes, and Screens: The Transgressive Child of Lewis Carroll and its Video Game Reinterpretations

Jéssica Iolanda Costa Bispo (Universidade Nova de Lisboa, Portugal)

This research aims to analyse *Alice's Adventures in Wonderland* (1865) and *Alice Through The Looking Glass* (1871) by Lewis Carroll and three video games inspired by these works – *American McGee's Alice* (2000), *Alice: Madness Returns* (2011) and *Fran Bow* (2015) – focusing on the idea that the child presented in these works is transgressive. Considering the existence of a theoretical gap in traditional definitions of the concept of transgression, this research adopts the term “space-border” to analyse the child’s journey in the video game. The methodological framework problematizes video game analysis from the perspective of Literary Studies without excluding breakthroughs in the recently established area of Computer Game Studies. Over the last two decades, studies within this academic field have produced an acute debate regarding the theoretical framework for the analysis of video games, opposing two distinct perspectives: Ludology and Narratology. Instead of focusing exclusively on one of these approaches, this research conciles both, taking into account two major conciliatory attempts in the field, made by Gonzalo Frasca and Michalis Kokonis. Therefore, not only the gameplay and hypertext (ludological approach) will be taken into account, but also the narrative structure of video games and their potential storywise (narratological approach). Through the application of this methodology, it becomes possible to analyse the concept of transgression in the literary works and video games in-depth, establishing comparisons, and understanding the spaces and borders crossed by the protagonist, as well as recurrent symbology, themes and dialogue. By rejecting radical and unnecessarily limiting approaches, a conciliatory framework will also enable responses to accusations of disciplinary colonization of Computer Game Studies by fields such as Literary and Cultural Studies, drawing attention to the importance of interdisciplinary debate. The project contributes to the development of Digital Humanities and promotes the study of the video game as a viable academic object of study.

Empathic Spaces in Modernist Narratives by Virginia Woolf and Henry James

Andrea Talmann (University of Stuttgart, Germany)

My project is rooted in the research field of cognitive literary studies and examines the relation between character movement, space, and empathy in modernist fiction. In the course of my analysis, I will introduce the concept of 'empathic space' to literary studies – a concept recently implemented in the field of architecture to do justice to occupants' sensorial experience of the built environment. I suggest that 'empathic spaces' in narratives are spaces created by different types of corporeal and mental movements which underlie characters' experience of empathy.

To conceptualize different types of 'empathic spaces', I draw on the roots of empathy in the concept of *Einfühlung* from psychological aesthetics and on early-twentieth century insights into empathy as a kinaesthetic mechanism. To emphasise the relational and dynamic character of 'empathic spaces', I further follow De Certeau's notion of "space as practiced place", while also considering recent insights into empathy theory from the cognitive- and neurosciences.

My corpus comprises short stories, novellas, and novels by Virginia Woolf and Henry James, which are especially fruitful for the analysis of 'empathic spaces' inasmuch as their publication coincides with the emergence of the English term empathy. Moreover, these narratives are informed by rapid advancements in technology and new practices in spatial design which resulted in new modes of movement and being moved, as well as in an altered perception and conception of space at the time.

Based on a first analysis of selected narratives, I have established a preliminary taxonomy of different types of 'empathic spaces' at play in these narratives. The results obtained so far point to a powerful interplay of active/passive bodily movement (in the sense of moving vs. being moved) and mental movement (such as imagining, oneiric movement, or mental time travel) for the creation of 'empathic spaces'. Both forms of motion include particular variables – such as velocity, orientation, or directedness – that may either foster or hamper the creation of 'empathic spaces'. Thus, the creation and negotiation of 'empathic space' opens up a new perspective to familiar texts, highlighting the significance of movement in different spatial structures for the development of empathy in narratives.

Examination of British Modernist Patronage

Kristína Melišová (Masaryk University of Brno, Czech Republic)

The aim of my dissertation is to provide the first systematic overview of patronage as a practice influencing and in some cases facilitating the creation of British modernist writing in the first three decades of the twentieth century. It follows Helleke van den Braber's model of post-romantic patronage, examining all of its elements—the patron, the artist, the art, and the public—and the way they interact with each other. Besides mapping this relatively unknown area, my contribution lies in extending this model by including another element—space. This is considered both in its literal meaning (including the various salons, gardens, and drawing rooms which were the place for meeting, creating, and conducting business), as well as its metaphorical sense studied along the lines of Howard Becker's art worlds. Essential for this thesis are also Pierre Bourdieu's concepts of the field of cultural production and various capitals at one's disposal since they allow for accounting of the complexity of exchanges that comprise patronage. Specific British modernist patrons, such as Ottoline Morrell, Ethel Sands and Sibyl Colefax and their relationships with the writers they supported, are used as examples to illustrate the elements discussed. A combination of archival, biographical, and qualitative sociological research is used to gain an understanding of the way all the parties included perceived the arrangements they were part of. Although interdisciplinary in its nature, the relevance of my research for the field of literary studies specifically lies in its contribution to understanding the conditions under which literary works are written, their value is influenced and notions of authorship and creative agency are problematised when a patron is involved.

SESSION 2

Manifestations of Alienation and Self-Identification in the “Postindian” World in Sherman Alexie's Prose and Poetry

Shaimaa Alobaldi (University of Debrecen, Hungary)

In Alexie's literature, American Indian protagonists manifest alienation as a result of the indigenous-settler relationship in the post-colonial United States. The alienated, in their individual circumstance, feel that their life story is manipulated by colonial and public narratives, and thus they have to pursue an authentic ethnic-based self-identification.

Cultural hybridity, post-coloniality, and existentialism are the theories under which my analyses are structured. Homi Bhabha's negotiating culture in a third space is a cornerstone of the study. Gerald Vizenor's post-colonial examination of American Indians as "postindian warriors" engaged in "survance" acts offers the main characteristics of the negotiators. Post-coloniality is a debatable issue for American Indians as colonialism still has a continuation of its imperialistic dominant ideology to be the main reason behind the American Indian feeling of nihilism and alienation. Representatives who get engaged in cultural enunciations are existentialists in their efforts to create purpose for their lives and their certainty to be alienation-survivors. The emphasis on individual works supports the theme of cultural survival and validate certain acts of rebellion against colonialism in its "post" presentation.

The method of analysis takes two directions. The first is to study texts in which the characters tolerate alienation such as Arnold in *The Absolutely True Diary of a Part-Time Indian*, Zits in *Flight*, and Marie Polatkin in *Indian Killer*. Furthermore, the study focuses on understanding the resurrection process of relationship dissolution that persuades the characters to change the despair phenomenon of their existence into something valuable and effective, what I identify as the know- and live- how method. The second part of the analysis focuses on a stylistic analysis of the alienated use of rhetorical devices. Humor, de-archiving history, breaking down stereotypes, authenticity of authorship, and the use of modern versions of storytellers and tricksters are important expressions of Alexie's post-reservation mindset and the declaration of his rhetorical sovereignty.

Mobility in the Garden. The American Road Narrative: An Ecocritical and Geocritical Approach

Alice Carletto (Universidade Nova de Lisboa, Portugal)

The purpose of this research is to discuss the relationship between man and the environment and to analyze how it is represented within a specific genre – the American road narrative. This will bring forth the question of whether a group of authors and their respective works show any kind of awareness of what has been happening to the environment.

This research focuses on trips on the road undertaken exclusively with the car. The American road is strongly linked to the idea of enacting an immersion and a (re)connection with the American environment. The road and the car seemed to allow this, but at what cost? Hence, close attention will be paid to natural landscapes and the negative effects the car and the road inflicted on them. The environment will be considered in its entirety, therefore it will be important to analyze urban spaces, cityscapes, human intervention on the environment, as well as the role of technology and progress on it, revealing also the great changes that the advent of the car and the construction of roads had on the American space, altering cities or turning small towns into ghost towns.

This research will focus on four non-fictional American road trips: John Steinbeck's *Travels with Charley*, William Least Heat-Moon's *Blue Highways*, Larry McMurtry's *Roads*, and Philip Caputo's *The Longest Road*. None of these show a clear purpose of engaging with environmental issues, stressing the originality of this research, which will provide a new interpretation of these works, expanding the studies on the American road narrative.

The methodology will be focused on the genre of the American road narrative and on environmental studies, specifically on ecocriticism and geocriticism. For the analysis of natural landscapes, I propose to use ecocriticism as the main theoretical framework, whereas, when focusing on other spaces, the geocritical approach is the most appropriate, since it has a more inclusive outlook on space.

Constructing African American Masculinities in Ann Petry's Oeuvre

Hogar Abdullah (University of Szeged, Hungary)

This dissertation delineates the representations of African American masculinities in a selection of novels and short stories by Ann Petry. Petry's black male characters are

caught in a process of being permanently constructed due to the intersecting power of race, gender, class and other categories. They face oppression, stereotypes and systemic barriers, hindering their way towards achieving a normative masculinity. The difference between the violent, criminal, sexually-driven and anxious African American males in “Like a Winding Sheet” (1945), *The Street* (1946) and “In Darkness and Confusion” (1947), in parallel to the complex and relatively more progressive depictions of them in “Solo on the Drums” (1947), *The Narrows* (1953) and “The New Mirror” (1965) is the focus of this study. Petry’s role in undermining the socially constructed and maintained negative stereotypes about African American masculinities, allowing them to transcend their stereotypical confinements and move towards more positive positions in the society remains underappreciated and an unresolved debate. There is an actual interplay between representing and subverting stereotypes in her novels and short stories which can be a part of an evolution of her oeuvre. Nevertheless, I argue that Petry represents nuanced examples of African American masculine identities which can go beyond the usual stereotypical depictions. Intersectionality is the method I plan to implement in studying the representations of African American masculinities whom can be perceived as an intersection of the traditional masculine norms and the systemic impediments stemming from racism. Analyses are carried out by following a three-step strategy of identifying categories, describing them and asking “the other question” (Matsuda, 1991) about their constitutive potential in shaping certain masculinities and to pursue the overlapping and dynamic nature of the categories. In order to avoid the pitfalls of the open-ended and exclusionary nature of categories’ intersectionality, race is to be regarded as the master-category in configuring African American masculinities in this research. This dissertation – adopting an intersectionality perspective – seeks to mark out the disparity between the negative stereotypical representations of black masculinities the mainstream American society holds and the changing quality added by Petry in her process of constructing African American masculinities.

Neocolonial Marginalization of the Middle Easterners in the Fiction of Nadeem Aslam and Mohsin Hamid

Özgür Esen (University of Pamukkale, Turkey)

Neocolonialism is a term used to define the ongoing political, cultural and economic exploitation of the decolonized countries, such as Kenya, Nigeria, Ghana or Algeria, by the imperialist powers. Some scholars, such as Robert Young, suggest that neocolonialism also covers the imperialist attitudes performed in the Middle East and some Asian countries that include physical military invasions at the turn of the twenty first century in addition to the indirect or hidden mechanisms applied in those decolonized African countries. However, there is an obvious lack of studies that analyse how the contemporary British fiction reflects that neocolonial condition in the Middle Eastern countries. Within this context, the purpose of this dissertation is to analyse the neocolonial condition of the Middle Eastern countries in the contemporary British fiction through Nadeem Aslam's *The Blind Man's Garden* and *The Wasted Vigil* and Mohsin Hamid's *Exit West* and *The Reluctant Fundamentalist*.

The dissertation will gather the consequences of neocolonialism and the concepts of 'territorialization', 'reterritorialization' and 'deterritorialization', suggested by Gilles Deleuze and Felix Guattari, together to examine the marginalization of the Middle Easterners in the abovementioned novels. Besides, the study will discuss that those neocolonial practices conducted after 9/11 in the Middle East create two alternatives for the Middle Easterners: One of them is migration. Neocolonial practices force growing number of the Middle Easterners to migrate to the West to make safer lives for themselves. Moreover, those practices affect the migrants arrived earlier considerably. However, since neocolonial practices marginalize them, both groups face identity problems triggered by neocolonialism. The other alternative is coercive abidance. The Middle Easterners preferring to stay in the homeland become marginalized in their homeland because of neocolonial prejudices imposed upon them and experience the same identity problems. Consequently, the results obtained so far have indicated that neocolonial practices deterritorialize the Middle Easterners both in their homeland and in the West.

Models of Femininity and Sexuality in Indian Diasporic Literature: Jhumpa Lahiri, Chitra Banerjee, and Bharati Mukherjee

Ana María Crespo Gómez (University of Almería, Spain)

The project gauges the portrayal of Indian women's sexuality and femininity in three novels written by diasporic Indian women in the USA (Bharati Mukherjee's *Darkness*, 1985; Chitra Divakaruni's *Arranged Marriage*, 1997 and Jhumpa Lahiri's *Unaccustomed Earth*, 2009). To represent these models, an approximation is made theoretically to understand social constraints concerning femininity and sexuality before the British Raj, enabling the comparison with further changes promoted by colonialism.

The methodology encapsulates a multidisciplinary approach aspiring to analyse the works under a critical literary scope without disregarding other disciplines, such as history or anthropology. Thus, it encompasses three variables: the analysis of the socio-cultural and historical context models of femininity and sexuality before, during and after the British Raj. The last stage comprises the assessment of literature contending with the previous models in three short story novels. The main research framework also explores cultural studies, especially the latest tendencies concerning gender, postcolonial, ethnicity or identity studies.

The aim is equally to update the literary criticism involving this issue. Albeit this project hinges primarily on works written by Indian women, it underpins the most valuable critical works on topics related to colonialism, gender, cultural studies or ethnicity. By introducing critics such as Gayatri Spivak, Lata Mani or Annia Lomba, the intertwining of colonialism and gender is considered, without neglecting other postcolonial critics of renowned. On equal terms, gender is approached by reputed critics such as Uma Chakravarti or Tanika Sarkar.

The results obtained so far aspire to verify the importance that femininity and sexuality have in Indian society, but not only that because, this last year, more work has been done regarding diaspora. In this, the feminisation of diaspora has been vital in understanding social constraints for women, which is eventually reflected in literature.

Topologies of Rule and the Citizen/Subject in the Contemporary African Novel

Georgia Mandelou (University of Athens, Greece)

The project examines the literary representations of the individual's migration from the urban core to rural, peripheral regions, as this is depicted in several anglophone novels produced either on the cusp of or after Independence in sub-Saharan African countries. Nadine Gordimer's *July's People* (1981) and *The Pickup* (2001), J. M. Coetzee's *Life & Times of Michael K.* (1983) and *Disgrace* (1999), Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006), Helon Habila's *Oil on Water* (2010), and Ngũgĩ wa Thiong'o's *Petals of Blood* (1977), although written under distinct historical and sociopolitical circumstances, all have in common the portrayal of protagonists that leave the metropolis behind and struggle to navigate the fragmented topologies of rural Africa. This displacement, voluntary or not, articulates the politics and poetics of underprivileged communities that exist outside the city center, albeit depend on it, while drawing attention to the disparity between citizens of direct rule and subjects of indirect rule. So far, the study has determined that the novels, by disclosing and commenting on the multiple incidents of deprivation and loss that occur outside the sphere of the 'civilized' by drawing on the perspective of city dwellers, generate a hybrid discourse that intertwines the urban and the rural to explore their unseen connection under the light of contemporary politics. More than that, they explore alternative ways of being in a post-Imperial and neoliberal milieu, bringing to the surface questions of indigeneity and belonging that resist new forms of dispossession and exploitation. The research is based on detailed textual analysis that takes under consideration discourse, aesthetic concepts, specific location and history. The key theoretical texts that construct its methodological framework are Achille Mbembe's body of work on postcolonialism, Mahmood Mamdani's work on the distinction between citizens and subjects in contemporary Africa, as well as Walter D. Mignolo's studies on decoloniality.

SESSION 3

The Construction of the Woman Writer in the American Postwar Era: Autonomy, Identity, and Creativity in Anaïs Nin, Sylvia Plath, Carson McCullers, and Judith Malina

Irene Rodríguez Pintado (University of Murcia, Spain)

The 1960s and 1970s gave rise to a second wave of feminist thought and the consequent birth of Feminist Literary Criticism as a means of retrieving female contribution to literary creation. Authors such as Sandra Gilbert, Susan Gubar, and Elaine Showalter have pondered about the existence of female literary culture and contributed to the creation of a literary criticism dealing with the links between gender and creation. However, the study of identity configuration as well as the connection between gender and literary creation in postwar authors previous to the second wave such as Sylvia Plath, Judith Malina, Anaïs Nin, and Carson McCullers remains scarce and is the main aim of this study.

A methodological approach combining Feminist Literary Criticism, North American Studies, and Cultural Studies aims at achieving: a) an understanding of the psychological and social experience of the female writer during the postwar period; b) an analysis of the development of the female literary identity as fragmented by the seemingly opposite configurations of femininity and creativity; and c) an accurate depiction and comprehension of a female literary counterculture during the 1940s and 1950s. These main objectives will also make reaching secondary aims possible.

Although establishing results at this early stage is a restricted endeavor, it could be argued that the female literary culture of the US postwar contains characteristics of a pre-feminist feminist thought in a period characterized by historians such as Barbara Ehrenreich and Elaine Tyler May as a moment of devolution in the rights of women. Furthermore, the study of female literary creation through texts of an autobiographical nature by the writers in question could be argued to be vital in analyzing and understanding both the configuration of the literary woman's identity and the construction of her social persona during this period.

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Women's Postcolonial Identities and Urban Space in Contemporary London Novel: Zadie Smith, Bernardine Evaristo, Monica Ali, Kamila Shamsie, and Diana Evans

Aida Marella (Sorbonne Nouvelle, France)

The thesis explores how the engagement of British female postcolonial identities with the urban space of London is portrayed in the work of five contemporary British writers. The analysed corpus includes six novels: *NW* and *Swing Time* by Zadie Smith; *Lara*, *The Emperor's Babe* and *GWO* by Bernardine Evaristo; *Home Fire* by Kamila Shamsie; and *26a* by Diana Evans.

My contention is that the selected texts portray "spatially affected" characters who at the same time "affect" the urban space they inhabit, in a dialectic interchange between identity and city space. The thesis analyses this interplay. The aim is to determine the influence of urban space on the characters' identity-related processes, sense of (un)belonging, on their agency and empowerment and, on the other hand, the footprint that these complex, multifaceted identities leave on the urban ground, the new shapes, functions, and configurations they attribute to the city spaces.

Through the prism of cultural, postcolonial, and diaspora studies (Hall, Gilroy, Williams, Bhabha, Said, Spivak, Ashcroft, Griffiths, Tiffin), I address the way the authors challenge the dominant discourse of British identity, reacting to the underrepresentation of alternative, "new identities" in British contemporary fiction and contributing to the deconstruction of essentialist and stereotyped visions of non-white British women.

Drawing on spatial theory (De Certeau, Foucault, Simmel, Lefebvre), gender, and feminist studies (Anzaldúa, Butler, Davis, Davies, Crenshaw, hooks), I address how the characters challenge the city's architecture of power in terms of gender, race, and class. Movements and acts performed in and through urban space are addressed

as modes of resistance, reappropriation, reinvention, dissent against patriarchal, imperial, and normative structures, as (attempted or accomplished) subversions of pre-ordered, oppressive systems.

The investigation of the characters' approach to different kinds of space (resistant spaces, subaltern spaces, space of transformation, space of conflict/disgregation; affiliative spaces, etc.), space-related concepts (boundary, frontier, barrier, distance, dislocation, etc.), and movements (crossing, trespassing, walking, etc) has so far illuminated the interesting research possibilities that result from the literary exploration of the intersection between space and identity.

Anxious Cities: Chaos and Order in Twenty-First-Century Urban Fantasies

Carsten Kullmann (University of Magdeburg, Germany)

The term urban fantasy emerged at the end of the 1980s and referred primarily to the works of writers such as Charles de Lint, in which the fantastic met with mundane reality. These works differed noticeably from fantasy in the Tolkenian tradition, which is set in closed-off secondary worlds. In the 1990s, the term was attached to literary and television series that revolved around tough female protagonists, who fought supernatural beings in urban environments, for instance Laura K. Hamilton's *Anita Blake* novels. In distinction to the feminist agenda of the 1990s texts, a male-dominated sub-strand of urban fantasy has appeared in the twenty-first century.

In my dissertation I analyse these twenty-first-century urban fantasies which centre on male detective protagonists investigating supernatural crimes, specifically literary series set in a fantastic version of contemporary London. The corpus includes, among others, Ben Aaronovitch's *Rivers of London* (2011–) and Benedict Jacka's *Alex Verus* series (2012–2021). My thesis strives to read the formal focus on masculinity alongside the texts' concerns at the level of content, which I hold to negotiate culturally specific, predominantly politically related, anxieties, such as Brexit nostalgia.

The method applied is a synthesis of literary studies and cultural studies. The analysis focuses on the question of how the texts construct and discuss cultural, political, and gendered anxieties that trouble the specific conditions of the time. In so

doing, I argue that the series principally explore male fantasies of power and control, and the anxiety of losing them.

In this paper, I discuss the generic elements that are amalgamated into the distinctive blend of twenty-first-century London fantasies and consider how anxieties relate to the textual structures typical for the genre.

Envisioning Feminist Solidarity in Neo-Victorian Fiction

Georgia Ntola (University of Thessaloniki, Greece)

My thesis examines the representation of feminist solidarity in four postmillennial neo-Victorian literary texts and a film, namely Michel Faber's *The Crimson Petal and the White* (2002), Sarah Waters's *Fingersmith* (2002) and its South Korean adaptation *Agassi/The Handmaiden* (2016), directed by Park Chan-wook, Kate Grenville's *Sarah Thornhill* (2012), and Emma Donoghue's *The Wonder* (2016). All five texts feature supportive female relationships between women who are differentially situated across the spectrums of social class, race, and ethnicity, and in this capacity they allow for a reading of these relationships as a metaphor for the feminist debate on difference and feminist solidarity. More specifically, I argue that the texts dramatise the process whereby women from different backgrounds actively and consciously choose to offer support, or work together in order to defy oppression and alleviate suffering while embracing and respecting difference, after acquainting themselves with the material circumstances of the other woman's reality. In this respect, I show that solidarity is thematically represented as a feminist practice which ensures survival through 'looking back,' and that it is ontologically affiliated with the neo-Victorian project. The thesis, hence, looks at the ways in which a revisionist genre such as neo-Victorianism engages with the issue of feminist solidarity, and reflects on what such representations suggest for past and present, as well as what they seem to advocate for the future. So far, it is hypothesized that, despite certain pitfalls, solidarity is largely presented as a highly desirable and ethically intelligible act for the women involved, as it ensures the characters' actual survival from life-threatening situations related to various practices of patriarchal culture. The research objectives are mainly pursued through a reliance

on such critical tools as neo-Victorian and Victorian criticism, feminist theories on solidarity and phenomenology, and New Historicism.

Wording Deeds: The Figure of the Suffragette in Contemporary British Fiction

Mariana Ripoll Fonollar (University of the Balearic Islands, Spain)

The aim of my PhD dissertation is to analyse the representation of the suffragette figure in contemporary Anglophone fiction paying attention to the re-emergence of this iconic symbol in a third-wave feminist context and its re-popularisation and deployment against the background of postfeminism (Gill 2007). After providing an overview of the history and literature of the British female suffrage movement, my thesis studies the revival and portrayal of this feminist emblem in selected works of historical romance and neo-historical fiction which employ suffragette heroines with different revisionist and marketing purposes. The different notions of postfeminism (Gill and Sharff 2011) are central to my study of such works, as are forms of commemoration and/or commodification (De Groot 2009) of the suffragette in novels which rescue, repair and pay tribute to the suffrage movement and its members, or, by contrast, recuperate this figure to reinvent and repurpose it following the demands and expectations of contemporary female readers. My corpus includes historical novels like Kate Muir *Suffragette City* (1999), Tracy Chevalier's *Falling Angels* (2001), and Lisa Evan's *Old Baggage* (2018); and historical romances like Margaret Dickinson's *Suffragette Girl* (2009), Katie MacAlister's *Suffragette in the City* (2011), and Courtney Milan's *The Suffragette Scandal* (2014). So far, my work has resulted in a number of conferences and seminar papers, as well as in a book chapter in which I discuss the above-mentioned historical romances as deploying the first wave of feminism and its quintessential figure as a pretext to transmit and foster hegemonic romantic values.

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Ladies in the *Gentleman's Magazine*

Chandni Rampersad (University of Duisburg-Essen, Germany)

Periodical studies has gained momentum in the last decade with scholars digging into archives that were long forgotten. However, I am working on a periodical that has been at the forefront of eighteenth-century studies, the *Gentleman's Magazine*. Given the abundance of information it has to offer, it has been perused under diverse lenses over the years. I picked up the magazine solely to look at the women; to see where they contributed, how they featured, how many times they were mentioned and how significant their presence was in a visibly male-dominated sphere. My aim in leafing through seventy-odd years of the magazine is not ground-breaking in itself but rather reinvigorates the scholarship. Scholars have previously spoken of the women in a disjointed way. My thesis attempts to generate a cohesive analysis of female presence in the magazine while highlighting their absence. The walk through the thesis involves the following mainly: the representation of women during the first three male editorships under Edward Cave, David Henry and John Nichols, poetical women in the *Poetical Essays*, women archived in the "vital records" section of the magazine and female readership and correspondence. My feminist theoretical discourse is conceived around the notion of visibility which aids in exploring the different ways in which female subjectivities were constructed. My archival research is dependent on digital libraries which present another highly germane dimension in terms of "female visibility" in periodicals, something that I wish to develop further down the line. I am capping the research at around late eighteenth century but I do not have a specific cut-off year yet. My research has yielded interesting narratives especially in the poetry section and the vital records section of my project as the oft-dismissed sub-populace, laywomen, as well as aspiring female authors resurface brilliantly.

SESSION 4

Postmillennial Sensibilities in Anglophone Literatures: Dialogism, Intertextuality, and Metamodern Sensibility in Ali Smith's *Seasonal Quartet*

Frederika Pekarčíková (Pavol Jozef Šafárik University of Košice, Slovakia)

The proposed dissertational thesis aims to explore and analyse the theme of art in Ali Smith's *Seasonal Quartet* from the perspective of Bakhtin's theory of dialogism, an approach which offers a useful framework for mapping various voices and views on art and the world that Smith presents in her novels. The dissertation also applies Gérard Genette's theory of transtextuality in the examination of the numerous transtextual references to artists and their work which play a crucial role in Smith's most recent works. The main aim of the research is to determine whether the four novels of the *Seasonal Quartet* can be considered as truly dialogic. The second aim of the research will be to explore the relationship between the dialogic character of each novel and the authorial intention that the individual works incorporate. The research will also attempt to ascertain whether Ali Smith's perception of art corresponds to that of metamodernism. It is expected that a sufficiently deep analysis will reveal the dialogic nature of Smith's *Seasonal Quartet* in which multiple and heterogeneous voices contribute to the development of the theme of art. Additionally, it is hypothesised that Smith's examination of the theme of art will reveal her participation in a new metamodern cultural sensibility. The methodology of close reading has been selected as the most suitable means of achieving the proposed research objectives. Narratology will be applied as a tool for developing an interpretive description of the texts which should lead to the revelation of hidden or deeper meanings within the analysed texts. The analysis is currently in its early stages and therefore no results have been obtained to date. If the paper is accepted, the first preliminary results of the research will be presented at the doctoral symposium.

Female Gothic, Corporeal Narratology, and Feminist Hauntology

Viktória Osoliová (University of Szeged, Hungary)

A story's setting is paramount in Gothic fiction. Together with the story time provides on the one hand a framework for the plot, on the other hand the space around which characters can move throughout the story. Literary spaces, however, not only function as mere places for actions and happenings but are functionalized in different ways. Setting the mood of the story is essential for Gothic fiction, however, one of the most important purpose of space is to capture the fears and cultural, social, political, psychological concerns of the respective era. Ever since the genre's inception, women have always occupied prominent place in Gothic narratives. This dissertation aims to investigate the intimate relationship between the female character and spaces/ places in Gothic novels from the 18th century to 21st century. This thesis seeks to adopt an interdisciplinary approach relying on Gothic literary studies, spatial studies, feminist literary and gender studies. Adopting an interdisciplinary approach opens a way of various approaches and theories in connection with spatial analyses such as Sigmund Freud's notion of the uncanny, Michel Foucault's heterotopias, Mikhail Bakhtin's chronotope, poetics of space by Gaston Bachelard, Maurice Merleau-Ponty's phenomenological interpretations, etc. Besides these approaches and theoretical tools, feminist theories by Elizabeth Grosz, Julia Kristeva, Doreen Massey etc, provide important lenses for examining the uses and meanings of gender and space embedded in the constructions of the female driven gothic narratives. Furthermore, this thesis endeavours to illustrate how the above mentioned socio-cultural and phenomenological approaches can be combined with feminist theories to form a unified feminist understanding of gendered spaces in Gothic fiction.

Allure of the Harry Potter: A Biocultural Perspective

Armin Stefanović (University of Szeged, Hungary)

In my PhD research, I investigate factors that led to the global popularity of Harry Potter transmedia stories. Some of my research questions are: (1) What makes stories about Harry Potter attractive for children and adults around the world? (2) Why are these books the most translated books after the Bible? (3) What are the reasons that people include elements of the Harry Potter universe into their everyday lives? I argue that Harry Potter hype started with Harry Potter movies and was spread around the

world by the popularity of American cinema. I hypothesize that Harry Potter stories develop a feeling of belonging to a community. This feeling is further developed by creating content for various audiences, depending on their interests and needs. I compare this to strategies that religious institutions develop in order to maintain a community. New materials are being published in order to renew this interest and reaffirm the feeling of belonging.

Assuming a biocultural perspective, I draw on theories from cultural, historical, and biological studies. From the point of evolutionary psychology, anthropology, cognitive studies, and ethology, all humans have a need for art, spirituality, and storytelling. However, this need has been shaped differently by various cultures humans have lived in so far. To support my hypothesis, I will do quantitative and qualitative research and big data analysis. I will focus on the international Harry Potter community, to collect a response from various cultural backgrounds, religions, age, gender, and race. In a narrow sense, the corpus under consideration is 7 Harry Potter books and 8 movies. In a wider sense, I will analyze other movies and comments written by J.K. Rowling, as well as some fan materials.

Imaginary Geographies: The Symbiosis of Space and Identity in Contemporary Fantasy Fiction

Rui Mateus (Universidade Nova de Lisboa, Portugal)

The objective of this research is to answer the question: how are the geographical organization of the world and the formation of multiple identities within it intrinsic to the process of creation of a secondary world of fantasy? This question entails a set of three objectives that will be accomplished with this thesis. First, I propose to analyze how fantasy authors employ narrative strategies that explore the symbiotic relation between the imagined natural realm and the various communities of beings that inhabit it. The second objective is to identify how this symbiosis extends to specific individuals who are placed beyond the values of the communities in which they reside and who stand out for their non-conformity with those principles. It will be seen how their geographic origin influences their beliefs, their actions, and their personal and interpersonal perceptions. The third goal is to examine the impact the symbiosis

between space and identity has on the genre and whether that can influence the way we read fantasy. This third objective will help establish a new mode of categorizing the field according to how each author emphasizes the role of space in the formation of identities.

This analysis will contemplate the theories of world-building and sub-creation developed by Mark J. P. Wolf and the notions of geocriticism and ethno-topographies which establish the nature in which space and identity relate in the fantasy genre.

The works that I propose to analyze in this research are: *The Wheel of Time*, by Robert Jordan, the *Bas-Lag* novels, by China Miéville, and *The Broken Earth* trilogy, by N. K. Jemisin.

So far, I've completed one chapter of the thesis, which consists of an overview of the fantasy genre over time, and I'm working on my second chapter, focusing on world-building, geocriticism and studies of identity.

The Theatre of Anxiety: Border Crossings in 21st-Century British Theatre

Leila Michelle Vaziri (University of Augsburg, Germany)

We are living in times when populism, Brexit, climate change and Covid-19 are all sources of anxiety and as such increasingly intermingled. Anxiety is a phenomenon that is not just reflected everywhere around us, on the streets, in political debates and the media but is also increasingly manifesting itself in contemporary drama. As demonstrated in plays by well-known playwrights such as Caryl Churchill and newcomers such as Thomas Eccleshare, anxiety is a pervasive factor in the background of many theatre productions throughout the UK, especially in the last five to ten years. Given this central role of anxiety, my aim is to outline the interplay of theatre and anxiety on both a thematic and aesthetic level.

Hence, I would like to argue that a strand of contemporary theatre that combines topics of social, political, technological and ecological importance with philosophical and aesthetic implications of anxiety has come to prominence. This strand in contemporary theatre can be characterised as a veritable *Theatre of Anxiety* – anxiety as defined by Sara Ahmed as a conglomeration of several objects of fear. In

addition to the contextual and political implications, my dissertation will thus also look at phenomenological notions of anxiety in relation to theatre. Moreover, I will analyse the aesthetic implications of the *Theatre of Anxiety* by looking at the language of the plays as well as their performative aspects. I would like to argue that the key to portraying fear and anxiety in contemporary plays, as means to comment on global crises and catastrophes, lies in the crossing of several borders in time and space and the destruction of language. Finally, the analysis of eight contemporary British plays will show that contemporary drama and performance both aesthetically and contextually reflect on and influence the precariousness of modern society as well as anxiety in general.

(Re-)Writing and (Re-)Constructing Scottish Identities: The Literary Heritage of Nan Shepherd

Marthe-Siobhán Hecke (University of Bonn, Germany)

Scottish modernist author Nan Shepherd (1893-1981) who now famously adorns the Scottish Five Pound Note is the topic of my PhD project. It will be argued that Nan Shepherd as a rediscovered member of the Scottish Literary Renaissance contributes to a creation of a national identity by incorporating landscape / nature writing, usage of Scots, and the focus on especially female identities that expand the Scots Renaissance. She draws on existing literary traditions (nature / landscape writing, contrasting city and the country, focussing on the weather, personal identities and struggles between family and adventure, living in close-knit rural communities or the city) in her three novels, but makes them distinctly Scottish. She shows a specific focus on the Cairngorms in one poetry collection and one piece of non-fiction.

The theoretical background is based in memory studies (identity, cultural artefacts and memory, nationalism), nature / landscape writing, feminism, and Scottish national identity (with a focus on Scots). In addition to the work with the texts (first part of the thesis) in the historical context of the Scots Renaissance and national identity, the second part of the thesis covers the influence the texts have today. Especially Shepherd's *The Living Mountain* has inspired people to see the Cairngorm Mountains in a different light by exploring them themselves on foot. It has also inspired music and

is now used as a (quite effective) marketing strategy (gin, other novels and especially landscape writing, tourism). I have also explored (and will further explore) the Cairngorms based on Shepherd's description of (somewhat extreme) hiking routes, while also talking to Deeside locals in order to end the thesis with this personal account as Shepherd strongly encourages to experience the mountains yourself in order to really know them.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 1 "America's Pre-code Movies: The Attraction of Forbidden Hollywood"

chaired by

Anne-Marie Paquet-Deyris (Nanterre) and Gilles Menegaldo (Poitiers)

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During the pre-Code era, roughly speaking from the birth of sound with Alan Crosland's 1927 *The Jazz Singer* to the July 1934 enforcement of the Motion Picture Production Code by William Hays, Hollywood studios produced openly suggestive and even lurid films, which directly tackled controversial and sometimes taboo subjects. Miscegenation, sex, drugs, or homosexuality were some of the issues explored by directors who addressed a sophisticated, adult audience fascinated by the often frontal treatment of issues that were soon to be banned from public consumption for several decades. Horror films were used by various studios (not only Universal) to depict various forms of transgression patterns of behaviour (moral, sexual, and social), often verging on the sadistic (through the motif of the mad scientist in particular). Women characters were particularly victimized by hubristic and/or paternalistic male protagonists, but they could also show resilience and even a form of empowerment as is illustrated in Rhona Berenstein's essay *Attack of the Leading Ladies* (1996). It is also interesting to focus on the vicious nature of the relationship between men and women in crime movies. Both horror and gangster movies were, however, particularly targeted by studio censorship, even before the reinforcement of the code in 1934.

In this seminar, we will explore this short-lived freedom of representation and the codes and conventions that pre-Code Hollywood main agents chose to recycle to attract viewers.

Among many others, some of the films addressed will be the following:

- *Night Nurse*, William A. Wellman, 1931

- *A Free Soul*, Clarence Brown, 1931
- *Blonde Crazy*, Roy Del Ruth, 1931
- *Dracula*, Tod Browning, 1931
- *Frankenstein*, James Whale, 1931
- *Red Dust*, Victor Fleming, 1932
- *Red-Headed Woman*, Jack Conway, 1932
- *Jewel Robbery*, William Dieterle, 1932
- *Dr Jekyll and Mr Hyde*, Rouben Mamoulian, 1932
- *The Murders in the Rue Morgue*, Robert Florey, 1932
- *The Island of Lost Souls*, Erle C. Kenton, 1932
- *Murders in the Zoo*, Edward Sutherland, 1933
- *Baby Face*, Alfred E. Green, 1933
- *Female*, Michael Curtiz, 1933
- *The Mind Reader*, Roy Del Ruth, 1933

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Three sessions

SESSION 1 (Slot 2: Tuesday, 30 August 2022, 11.00-13.00)

Anna Fahraeus (Halmstad): "To Be or Not to Be Lesbian in Thayer vs Winsloe &

Sagan: Or Pre-Code Films and The Trope of Suicide" anna.fahraeus@hh.se

Dennis Tredy (Paris): "Forbidden Books, Forbidden Hollywood: How Censorship of

Modernist Literature was an Integral Part of Pre-Code Censorship and how

Paramount Managed to Adapt Hemingway's *A Farewell to Arms* and

Faulkner's *Sanctuary*" dennis.tredy@sorbonne-nouvelle.fr

Christian Viviani (Paris): "Cleaning it up! *Waterloo Bridge*, from 1931 Universal to 1940 MGM" christianviviani4@gmail.com

SESSION 2 (Slot 4: Wednesday, 31 August 2022, 10.30-12.30)

Gilles Menegaldo (Poitiers): "Transgression and Sensationalism in Three Pre-Code Horror Films: *Dr Jekyll and Mr Hyde* (Mamoulian, 1932), *Island of Lost Souls* (Erle. C. Kenton, 1932,) *The Black Cat* (Edgar Ulmer, 1934)" g.menegaldo@gmail.com

Fran Pheasant-Kelly (Wolverhampton): "Cuts and Controversy in Pre-Code Hollywood Horror: The Case of James Whale's *Frankenstein*" f.e.pheasant-kelly@wlv.ac.uk

Sue Matheson (The Pas): "Pre-Code Cannibalism, Freedom of Representation, and Michael Curtiz's *Dr. X*" smatheson@ucn.ca

SESSION 3 (Slot 5: Wednesday, 31 August 2022, 14.00-16.00)

Grégoire Halbout (Tours): "Sex and Movie Comedy: Pre-Code Hollywood Knew Marriage was Based on Good Sex... and wasn't Afraid to Tell" gregoire.halbout@univ-tours.fr

İlyas Deniz Cinar (Istanbul): "How They do Things with Words in Pre-Hays Code Screwball Comedies: Performance in Ernst Lubitsch's *Trouble in Paradise*" ilyasdeniz.cinar@stu.khas.edu.tr

Anne-Marie Paquet-Deyris (Nanterre): "'Fallen' Women Fighting for Their Independence in a Corrupt Men's World in Forbidden Hollywood Pre-Code Era Films" Apaket-deyris@parisnanterre.fr

Claire Dutriaux (Paris): "Rudolph Valentino, Rape, and Miscegenation in the Pre-Code Era: *The Sheik* (1921) and *The Son of The Sheik* (1926)" Claire.Dutriaux@sorbonne-universite.fr

SESSION 1

To Be or Not to Be Lesbian in Thayer vs Winsloe & Sagan: Or Pre-Code Films and The Trope of Suicide

Anna Fahraeus (Halmstad)

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Tiffany Thayer was a best-selling American novelist during the 1930s and 1940s. Several of his novels were made into movies and, despite the general exploitative nature of his work, later adaptations of his novels conformed to requirements of the Hays Production Code. However, the 1932 film adaptations *Call Her Savage* (dir. John Francis Dillon) and *Thirteen Women* (dir. David O. Selznick) came out two years under the wire. Whereas *These Three* (1936, dir. William Wyler), a film adaptation of Lillian Hellman's 1934 drama *Children's Hour* erased the homosexual liaisons in her novel, *Call Her Savage* included one of the first gay scenes in an American movie when it hit the screen. Similarly, *Thirteen Women* included the portrait of a mentally unstable woman, who becomes a lesbian and starves herself to death when she is abandoned by her female lover. In this paper, I will explore the relationship of these two cinematic adaptations to their literary sources and to the foreign film *Mädchen In Uniform* (1931), a lesbian cult classic that was written and co-directed by Christa Winsloe and Leontine Sagan. There will be a particular emphasis on the composition of the production teams and narrative setting in relation to the trope of suicide as part of a wider debate on homosexuality and psychopathology. Similar to Hazel in *Thirteen Women*, Manuela attempts to take her life. However, Manuela is prevented by her classmates from jumping to her death in the German film.

Dr. **Anna Fahraeus** is Head of English at Halmstad University on the west coast of Sweden and is responsible for the university-wide Curriculum Core course Fiction, Empathy and Social Health. She runs the Empathy Lab with Jörgen Öjervall, and they have worked with the Halland County libraries and psychiatric health professionals in order to promote an increased understanding of the dynamics of empathy through the study and discussion of fiction. Her research interests are broad and include cognitive approaches to literature, cognition, and digital reading and, within English literature specifically, lesbian representation during the Modernist period in the United States. She has published articles on Lillian Hellman's play

Children's Hour (1934) and on the media traces of the lost documentary *Children of Loneliness* (dir. Richard C. Kahn), an exploitative film about lesbians and gays produced in 1933/34 by Jewell productions. The film toured across the States for three decades, that is throughout most of the Code era, before it disappeared in 1961.

Forbidden Books, Forbidden Hollywood: How Censorship of Modernist Literature was an Integral Part of Pre-Code Censorship and how Paramount Managed to Adapt Hemingway's *A Farewell to Arms* and Faulkner's *Sanctuary*

Dennis Tredy (Paris)

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It is important to remember that there is a direct correlation between the rise of scandalous, hard-hitting modernist novels throughout the 1920s and the early efforts of film censorship by Will H. Hays and the MPPDA, as a vast majority of Hollywood films were, or were at least assumed to be, adaptations of books—to such a point that the main requirement of Hays's 1924 set of restrictions, called “The Formula”, was for filmmakers to simply send the MPPDA “the book” that was being adapted in order to secure approval. The stated goal of this first effort by Hays was indeed “to prevent the prevalent type of book from becoming the prevalent type of picture”, and this fear would only be compounded with the arrival of talkies, which triggered Hays's second system, the List of ‘Don'ts and Be Carefuls’, and then the first Production Code in March of 1930, which occurred as modernist literature was hitting its scandalous peak. The goal of this talk will then be to stress the way pre-code censorship both integrated and upstaged book censorship at the time, but also to take a closer look at the efforts made by one studio, Paramount, to bring two of the most scandalous novels of the time to the screen—Ernest Hemingway's 1929 *A Farewell to Arms*, adapted in 1931, and William Faulkner's *Sanctuary*, adapted in 1933 as *The Story of Temple Drake*. What is perhaps most interesting about these two projects is how the budding studio not only weathered the hysteria around the very idea of adapting such controversial novels, but how they were among the few studios to work hand-in-hand with Hays and Quigley's first PCA, while most other studios were simply side-stepping their attempts

at censorship, and how these pre-Code interventions reshaped these film adaptations, in the end disappointing both fans of the novels and the pro-censorship voices who were appalled that the novels were adapted at all.

Dennis Tredy is an associate professor of American Literature at the Sorbonne Nouvelle in Paris and has been teaching literature and film adaptation at Sciences Po Paris since 2012. He is co-founder of the European Society of Jamesian Studies and has published three volumes on Henry James: *Reading Henry James in the Twenty-First Century* (2019), *Henry James and the Poetics of Duplicity* (2014), and *Henry James's Europe: Heritage and Transfer* (2011). In addition to his publications on James and on other American novelists, Dennis has published numerous studies on film and television adaptations of the works of British and American authors, including James, Poe, Forster, Austen, Orwell, Burgess, and Nabokov, among others. He has also published works on American TV series past and present, notably on the early sitcom and on the passage from radio to television, along with the representation of American culture, gender, diversity, and counterculture in the 1950s, 1960s, and 1970s.

Cleaning it up! *Waterloo Bridge*, from 1931 Universal to 1940 MGM

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Many films made during Hollywood's pre-Code era have been remade under the Production Code's strict control. *Waterloo Bridge* is an interesting case. The first version, directed by James Whale in 1931, is an impressive prestige production, a big budget daringly devoid of stars (Mae Clarke and Douglas Montgomery), depicting the fate of a prostitute in WW1 London. It has been overshadowed by Mervyn Leroy's star-studded 1940 version (Robert Taylor and Vivien Leigh) for MGM. This contribution means to study how a highly typical pre-Code film was remade into a typical and consensual Hollywood classic.

Christian Viviani: Born in Tunis (Tunisia). Associate professor in History of Film at Paris 1-Panthéon Sorbonne. Professor in Film Studies at Université de Caen. Professor emeritus since 2016. His interests cover mainly Hollywood movies, Italian cinema, and Indian cinema as well as Actors Studies. He's the author of a dozen publications; two of them (*Ernst Lubitsch*

co-authored with N. T. Binh in 1992 and *Le Magique et le vrai* (*The Magical and the True*) in 2015) have been awarded the Best Film Publication Prize by the French Association of Film Critics. He contributed to several publications in French, Italian, and English. Among them *Who Is Without Sin* on maternal Hollywood melodrama in the 1930s, which had a large section on pre-Code Hollywood, and *Home is Where the Heart Is*, edited by Christine Gledhill (BF1 1987, republished in 2003). He's co-edited the French film magazine *Positif* since 1995.

SESSION 2

Transgression and Sensationalism in Three Pre-code Horror Films: *Dr Jekyll and Mr Hyde* (Mamoulian, 1932), *Island of Lost Souls* (Erle C. Kenton, 1932,) *The Black Cat* (Edgar Ulmer, 1934)

Gilles Menegaldo (Poitiers)

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Following the box office success of *Dracula* and *Frankenstein*, horror cinema became, during the pre-Code era, one of the most popular genres in Hollywood. These films try and answer the spectators' expectations by staging transgressive desires, sexual fantasies, hubristic or deviant patterns of behavior, often implying the victimization (bordering on sadism) of female characters. A frequent motif is that of the mad scientist experimenting on the human or animal body as in *Island of Lost Souls*. This paper will focus on the narrative and formal devices used to provide the audience with extreme sensations (horror, terror, fascination with abjection) while trying to avoid censorship even before 1934 and the reinforcing of the Code. We shall see that these films are also a means of dealing with taboo topics such as miscegenation, homosexuality, or controversial issues like Darwinism, while they also may be a reminder of the true horror and traumas of the First World War as in *The Black Cat*.

Gilles Menegaldo is an emeritus professor of American literature and film studies at the University of Poitiers. Founder and former head of the Film Studies Department, he has published many articles on gothic literature and cinema, horror films, film noir, and other film

genres. Latest books as editor or co-editor: *King Vidor, odyssée des inconnus*, (with J-M Lecomte), CinémAction, 2014, *Le western et les mythes de l'Ouest* (with L. Guillaud), UP Rennes, 2015, *Sherlock Holmes, un limier pour le XXIème siècle* (with H. Machinal et J-P Naugrette), UP Rennes, 2016, *Lovecraft au prisme de l'image* (with C. Gelly), le Visage vert, 2017, *Tim Burton, a Cinema of Transformations* (PULM Montpellier, 2018), *Spectres de Poe* (with J. Dupont), le Visage vert, 2020, *Le Goût du noir* (with M. Petit), Rennes University Press, 202, *Dark Recesses in the House of Hammer* (with M. Boissonneau and A-M Paquet-Deyris), Peter Lang, January 2022.

Cuts and Controversy in Pre-Code Hollywood Horror: The Case of James Whale's *Frankenstein*

Fran Pheasant-Kelly (Wolverhampton)

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Prior to the sound era, and unlike other related genres such as the crime film, horror films had not attracted much controversy concerning their content. However, in the period between the introduction of sound through to the implementation of the Hays Code, the instigation of startling sound effects began to promote concern about the genre. Even as the Hays Code tended to focus on issues such as criminality, miscegenation, sexual licentiousness, and violence, enabling filmmakers to exploit the lack of attention to horror, the censor's attention did eventually turn towards the horror film. As a result, James Whale's *Frankenstein* (1931) was cut even before the enforcement of the Hays Code and then censored thereafter. Nonetheless, the film was a critical and commercial success, and Whale's representation of Frankenstein's monster has since attained iconic status. Referring to Thomas Doherty's (1999) study of pre-code Hollywood, this paper examines the cuts and controversies related to Whale's *Frankenstein* in the context of its adaptation from Mary Shelley's novel. It further considers audience response and contemporaneous critical reception through archival research of newspapers and film publications of the time, including the *New York Times*, the *Times*, and *Variety*, and as well as indicators of its current acclaim.

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Fran Pheasant-Kelly is a Reader in Film and Screen at Wolverhampton University, UK. Her research interests centre on abject spaces, fantasy, and the medical humanities. She has written over seventy publications including two monographs, *Abject Spaces in American Cinema* (2013) and *Fantasy Film Post 9/11* (2013) and is the co-editor of *Spaces of the Cinematic Home: Behind the Screen Door* (2015) and *Tim Burton's Bodies* (2021). She is currently working on several monographs including *A History of HIV/AIDS in Film, Television and the Media* (2022) and *The Revenant: Towards a Sensory Cinema* (2022).

Pre-Code Cannibalism, Freedom of Representation, and Michael

Curtiz's *Dr. X*

Sue Matheson (The Pas)

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In "Cannibalism and Other Transgressions of the Human in *The Road*", Andrew Este points out that anthropophagy is the ultimate and original transgression and, in many ways, its suppression is the point of departure for any sort of social contract, for any sort of society. As Aristotle says in his *Politics*, those who eat human flesh are without virtue—separated from law and justice, cannibals exhibit behavior of "the worst of animals". The first feature-length cannibal film, a crime-horror-science fiction mashup, was released when pre-Code Hollywood studios produced openly suggestive and even lurid films that tackled controversial subjects. An early Technicolor experiment directed by Michael Curtiz, *Doctor X* (1932) was a box office success, grossing

\$594,000 domestically. Well-received by critics and audiences, its adventures of a wise-cracking, hardboiled New York reporter and a research scientist offer an entertaining and enlightening blend of the carnivalesque and early screwball comedy. Robert Stam would agree that the cannibal serial killer in *Dr. X* is the ultimate marker of difference in “a coded opposition of light/dark, rational/irrational, civilized/ savage”. However, as the film’s paternalistic protagonists lean towards sadism in the name of science, rational behavior becomes Other. Mamie (Leila Bennett), the maid, experiences a nervous breakdown when asked to participate in Dr Xavier’s (Lionel Atwill) strange experiment. Joanne Xavier (Fay Wray), the scientist’s daughter, is particularly victimized as she demonstrates resilience throughout and empowerment at the film’s end. *Dr. X* also depicts other moral, sexual, and social transgressions, among them prostitution and rape. This paper investigates the freedom of representation in Curtiz’s popular pre-Code movie as what should remain hidden (in polite society) is revealed. Curtiz’s flouting of early silent studios’ codes in *Dr. X* and his tongue-in-cheek recycling of horror tropes from Robert Wiene’s *The Cabinet of Dr. Caligari* (1920), Paul Wegener and Carl Boese’s *The Golem* (1920), F.W. Murnau’s *Nosferatu* (1922), and James Whale’s *Frankenstein* (1931) for a sophisticated adult audience will be explored. Two earlier cannibal shorts, David Smith’s *The Enchanted Kiss* (1917), adapted from O. Henry’s story, and George Dewhurst’s *Sweeney Todd* (1926), the first film adaptation of George Dibdin-Pitt’s play, will also be considered.

Sue Matheson is Associate Professor of English at the University College of the North in Manitoba, Canada. Her research centers on the subject of cultural failure in American film and popular culture. The author of over sixty articles, she specializes in the Western, Horror, and Children’s Films. She is also the editor of *Love and Western Film and Television* (Palgrave, 2013) and *A Fistful of Icons* (McFarland, 2017). She is the author of *The Westerns and War Films of John Ford* (Rowman & Littlefield 2016) and two volumes, as the author of *The John Ford Encyclopedia* (Rowman & Littlefield, November 2019) and as the editor of a collected volume *Women in Westerns* (University of Edinburgh, July 2020). She’s the current president of the American Popular Culture Association (PCA) and the Book Review editor of *The Journal of Popular Film and Television*.

SESSION 3

Sex and Movie Comedy: Pre-Code Hollywood Knew Marriage was Based on Good Sex... and wasn't Afraid to Tell

Grégoire Halbout (Tours)

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It is no exaggeration that pre-Code “tough movies” and especially “sex movies” helped save the Hollywood studios from bankruptcy during the economic crisis of the early 1930s. To bring the public back to theaters, producers opportunistically experimented with the potential of talking pictures and daring stories (violence and obscenity) in a context where the box-office became the arbiter of success.

And it is no accident that Mae West's comedy movie *She Done Him Wrong* (Sherman, Paramount, 1933) was the straw on the camel's back that sparked the general movie boycott launched by the religious institutions. The movie was an astounding financial success and epitomized what was then considered indecent based on its characterization, situation, dialogue, and music. The box-office success of *She Done Him Wrong* and other “blockbusters,” such as *Sanctuary*, *Red Headed Woman*, *Nana* or *Ann Vickers*, and *Baby Face*, demonstrated the appeal of pre-Code sex films and confirmed that sex had become a lucrative topic at the movies.

So what do the “forbidden and forgotten Hollywood” comedies have to tell us?

Based mainly on pre-Code proto-remarriage silent comedies directed by DeMille (*Don't Change Your Husband*, *Why Change Your Wife?*, *Forbidden Fruit*, 1919, 20, 21) and the beginning of the talking era (*Private Lives*, Franklin, 1931), this conference paper will aim to show how the outrageous remarriage theme (Cavell, LaRocca, Musser) contributed to defining and structuring the romantic comedy for subsequent decades. At a time when Hollywood genres were being established, it is interesting to analyze the rise of a modern and oppositional discourse on sex and, more specifically, a reflection on marital bliss as necessarily based on good sex. This short period of free and extravagant expression allowed the explicit introduction of fundamental and scandalous issues such as love outside of marriage, adultery, the benefits of divorce, and, above all, reciprocal sexual satisfaction in marriage into comedy plots. This scandalous attempt at equalization through a modern

representation of intimacy allowed the studios to test both the response of the public (extremely favorable) and the tolerance of conservative ideologues and movements (extremely unfavorable), despite the frequent moral endings of these films. This analysis of the hyper-explicit will allow us to conclude with a quick comparison of post-Code comedies -- sophisticated and screwball. The treatment of remarriage is then adjusted to produce clean entertainment based on adroit indirection to comply with the principles of the Hays Code. Already at that time, these films employed a “remake strategy” to recycle the explicit audacities of the original versions in a way that perhaps gave them more freedom of expression and more impact (*My Favorite Wife*, Kanin, 1940).

Grégoire Halbout is an Associate Professor of English, Communication, and Film studies. Halbout writes in French and English about Hollywood comedy as well as gender and sexuality in contemporary film and television. His research also deals with cultural industries and TV fictions. He has also held senior management positions at Disney, Nickelodeon, & *Marie Claire*. His book *Hollywood Screwball Comedy 1934-1945. Sex, Love, and Democratic Ideals* was published by Bloomsbury Academic in February 2022.

How They do Things with Words in Pre-Hays Code Screwball

Comedies: Performance in Ernst Lubitsch's *Trouble in Paradise*

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How does language perform in pre-Hays Code Hollywood screwball comedies? In what way does the performative and ironic hermeneutics of the screwball subgenre allow for societal satire? How does the speaking body produce sexuality in pre-Hays Code cinema? My paper explores these questions by focusing on Ernst Lubitsch's 1932 film *Trouble in Paradise*. Directed by the émigré director Ernst Lubitsch and based on a 1931 performance text itself called *The Honest Finder* by the Hungarian playwright László Aladár, *Trouble in Paradise* is a witty satire that depicts a gentlemen conman and a lady thief who band together to swindle a wealthy heiress. Being the film that popularized the term “Lubitsch touch”, the film is considered by many to be one of the most influential comedies of all time. In this paper, I will theorize *lexical*

performativity as a critical terrain to inspect the communicative politics of pre-Hays Code Hollywood comedies. Considering *Trouble in Paradise* within a post-Great Depression sociopolitical context, I will investigate the film through the analytical lens of performance theory to explore how interactions, intercommunication or sexually charged, are performed in the film without the confines of the Hays Code. Focusing on *Trouble in Paradise*'s central plot driven by *performatic* identities, I will analyze and critique the politics of sexuality and economics in the film by analyzing the film's narrative and cinematographic choices. Finally, I will speculate on whether the introduction of the Hays Code was an epoch for the screwball comedy genre from a performance management angle.

İlyas Deniz inar (he/him) is a graduate student of Communication Studies at Kadir Has University, Istanbul. Deniz's primary area of research is Turkish Westerns of the 1960s and 1970s. His work on collaborative research practices in theatre and performance research was published in the *Journal of Dramatic Theory and Criticism*. His critical study of Jewish-Turkish theatre history and historiography is forthcoming in the journal *Theatre and Performance Notes and Counternotes*.

“Fallen” Women Fighting for Their Independence in a Corrupt Men’s World in Forbidden Hollywood Pre-Code Era Films

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In pre-Code Hollywood, looser censorship restrictions allowed filmmakers to focus more openly on adult themes of sexuality and violence. This era gave birth to what could be called proto-feminist movies, which mostly transgressed the Production Code rules relating to gender and sexuality and, more specifically, female sexuality, as they mainly targeted “the representation of female sexuality and sensuality” (Alexander McGregor, *The Catholic Church and Hollywood*, 104). Staging often sexually active and relatively independent women, these films explored their fights for control over their lives in an environment defined by bourgeois morality and the Catholic Church's prescriptions at work even before the 1930 Hays Code and its enforcement in 1934. This paper will examine how directors like C. Brown in *A Free Soul* (1931), J. Conway

in *Red-Headed Woman* (1932), M. Curtiz in *Female* (1933), and A. Green in *Baby Face* (1933) explore the way women choose to reappropriate men's standards and fashion others to blaze their own paths into society. Their various strategies include salacious, corrupt, and at times violent tactics and provide fascinating insights into core issues of the American society at the end of the 1920s and in the early 1930s.

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Anne-Marie Paquet-Deyris is a Professor of Film and TV Series Studies and (African) American Literature at University Paris Nanterre, France. She wrote over 80 articles and 21 books. Among the latest, she co-edited the collections of essays *Dark Recesses in the House of Hammer* (Peter Lang, 2022) with G. Menegaldo & M. Boissonneau; *Vérités et mensonges dans le cinéma hollywoodien (Truths and Lies in Hollywood Film)* with D. Sipièrre (Paris Nanterre Press, 2021); *Histoire, légende, imaginaire : Nouvelles études sur le Western* (Editions Rue d'Ulm, Paris, 2018) on the history of the American West in the western; *When the West Meets the South on Screen* (on-line journal *LISA*, Vol. XVI-n°1, 2018, <https://journals.openedition.org/lisa/9180>); and *Combining Aesthetic and Psychological Approaches to TV Series Addiction* (Cambridge Scholars Publishing, 2018).

Rudolph Valentino, Rape, and Miscegenation in the Pre-Code Era: *The Sheik* (1921) and *The Son of The Sheik* (1926)

Claire Dutriaux (Paris)

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The Pre-Code era is known for an abundance of movies that would never have passed censors' scissors at the time of the Don'ts and Be Carefuls and then during the Production Code. Yet local censors existed before the implementation of the Code and had influence on what studios could produce. *The Sheik* and *The Son of the Sheik*,

both starring Rudolph Valentino at the peak of his career, showcase this ambiguity or tension between an industry which liked to offer scandalous material to draw crowds in and its willingness to tone down some of the most scandalous themes, also to draw in as large an audience as possible and find distributors. *The Sheik* and its sequel *The Son of the Sheik* are ripe with threats of rape and miscegenation, yet both could have gone further, especially as in the original British novel *The Sheik* (Edith Maude Hull, 1919), Ahmed Ben Hassan did rape Lady Diana Mayo, which wasn't represented in the film adaptation. This paper will examine the fine line that film directors and studios walked between raunchiness and respectability – the main question being, what was the effect of this fine line on the material itself, aesthetically and politically?

Claire Dutriaux is Assistant Professor in American history and culture at Sorbonne Université. Her research interests include American cinema from the beginnings of the Hollywood industry to the contemporary era, focusing more specifically on issues of race and class in the movies, as well as local and national film censorship. She has published articles and co-organized conferences on various subjects, ranging from Southern films to westerns, and co-edited an issue of *LISA (Revue LISA/LISA e-journal)*, vol. XVI-n°1 | 2018) on Westerns and Southern, as well as an issue of *InMedia* on the links between visual culture and consumer culture (*InMedia*, [7.1. | 2018](#)). Her latest article, which was accepted for publication in *Miranda* in 2022, examines the evolving concept of whiteness in Civil Rights films about the US South.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 2: “Ancient Greeks and British Modernity”

chaired by

Tamás Bényei (Debrecen) and Tatjana Jukić (Zagreb)

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four sessions

SESSION 1

Tatjana Jukić (Zagreb): “Dickens’s Gorgon and Two Cities” tjukic@m.ffzg.hr

Jeremy Parrott (independent scholar): “The Dionysian Mystery of David Copperfield”
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Cian Duffy (Lund): “‘A brighter Hellas’: Percy Bysshe Shelley’s Myths of Greece”
cian.duffy@englund.lu.se

Emilia Di Rocco (Rome): “Looking at Tiresias: Tennyson, Swinburne and the Poet as Prophet in Victorian England” edirocco66@gmail.com

SESSION 2

Leslie Howard (Toulouse): “Greek Myth in the Poetry of Alfred Tennyson and Paintings of Evelyn De Morgan: An Intermedial Reading”
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Nataliya Polosina (Novikova) (Moscow): “Poetic Prophecies of Victorian Tiresias”
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James Dowthwaite (Jena): “Walter Pater’s Dialogue with Plato: Necessity, Freedom, Ethics, and the Aesthetic” james.dowthwaite@uni-jena.de

Tim Gupwell (Montpellier/ Perpignan): “D.H. Lawrence and the Cambridge Ritualists”
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Demet Karabulut Dede (Munzur University): “British Hellenism and Constantinople in Virginia Woolf’s Works” demetkarabulut62@hotmail.com

SESSION 3

Tamás Béneyi (Debrecen): “‘The Laurel Hedge Was Nothing But Itself’: Daphne in British Women’s Poetry” tamasbenyei@yahoo.com

Julia Boll (Hamburg): “Reassessing Agency and Relationality in Contemporary Female Translations and Rewritings of Homer” julia.boll@uni-hamburg.de

Rachael Sumner (Mainz): “War, Slavery and Toxic Masculinity: Writing back to the Epic in Pat Barker’s *The Silence of the Girls*” rsumner@uni-mainz.de

Lena Linne (Bochum): “Between Homage and Exposure: How Twenty-First-Century Women’s Fiction Revisits the Myth of the Trojan War” lena.linne@ruhr-uni-bochum.de

SESSION 4

Alessandra Ruggiero (Teramo): “Antigone Anew: Country and Family in Kamila Shamsie’s *Home Fire*” aruggiero@unite.it

Svitlana Pereplotchykova (Kyiv): “Yorgos Lanthimos’s Sacred Deer of Greekness on the Altar of Britishness” fotyny79@gmail.com

Federico Prina (Milano): “Herodotean Echoes in Michael Ondaatje’s *The English Patient*” federico.prina@unimi.it

Laurence Petit (Montpellier): “A Matisse Story: A.S. Byatt’s “A Lamia in the Cévennes” and the Religion of Happiness” Laurence.petit@univ-montpr3.fr

SESSION 1

Dickens’s Gorgon and Two Cities

Tatjana Jukić (Zagreb)

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In *A Tale of Two Cities* (1859), Charles Dickens describes the ultimate undoing of the Ancien Régime as the work of a Gorgon; this suggests that, for Dickens, the Gorgon describes both the French Revolution and his novel, insofar as the French Revolution is its privileged subject. With a focus on the Gorgons' chthonic properties and the impact of these properties on the ideation of the Greek polis, especially of democratic Athens, I propose to analyze how Dickens's two cities entail a similar political negotiation, to which the novel is instrumental as tragedy was instrumental to fifth-century Athens. The novel, I argue, responds to this negotiation with a story that curiously reenacts the Oedipus-Antigone narrative, not least its chthonic aspect, with Paris pointing to Thebes and London to Athens.

Tatjana Jukić is Professor and Chair of English Literature in the Department of English at the Faculty of Humanities and Social Sciences, University of Zagreb, where she teaches Victorian literature and arts, and film studies. She also teaches on the doctoral programs of Comparative Literature and of Croatian Language and Literature, and has been invited to lecture on literary history and theory by universities and research institutes in Europe and the United States. Author of two books. Her work has been published in *The Henry James Review*, *Orbis Litterarum*, *Neue Rundschau* and *European Journal of English Studies*.

The Dionysian Mystery of David Copperfield

Jeremy Parrott (independent scholar)

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Charles Dickens was anything but a trained classical scholar and, in his public pronouncements at least, he was sceptical about the value of a classical education. This did not, however, preclude him from taking great pride in his son's and namesake's acceptance at Eton College, and in Charley's proficiency at translating Herodotus. In *David Copperfield* the only overt mentions of Ancient Greek seem deliberately intended to discourage symbol-hunters: Traddles is punished at Salem House with a caning and six chapters of Greek testament; and David himself, in his 'innocence and ignorance', initially thought that Dr Strong's research into Greek roots concerned botany rather than etymology. Since David later distinguished himself as a scholar and even became Dr Strong's amanuensis, helping him to compile parts of the

great dictionary, we should not be gulled into believing that Ancient Greek was all Greek to either David or Dickens...

The present paper, part of a much larger work on the genesis and structure of *David Copperfield*, focuses on Chapter 24: 'My first dissipation', in which David hosts a house-warming party for Steerforth and two of his friends, at his chambers in the Adelphi. That precise location is a highly charged signifier and serves as the master-key to unravelling the Dionysian mystery which is played out in the apparently prosaic setting of London in the early 1830s.

Jeremy Parrott is an independent scholar, currently engaged in full-time research on the life and works of Charles Dickens. In 2015 he announced the discovery of the only known marked set of *All the Year Round*, enabling the authorship of several thousand pieces that appeared anonymously in Dickens's weekly journal to be established for the first time. In 2020 he published *The Collected Dickens: A Bibliography of the Lifetime U.K. Editions of Charles Dickens's Works* and in the same year launched his popular YouTube channel: Dickens & Co. He is an Honorary Research Fellow at the University of Buckingham and Associate Editor of the Charles Dickens Letters Project.

'A brighter Hellas': Percy Bysshe Shelley's Myths of Greece

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Percy Bysshe Shelley's encomium to the profound and enduring legacy of classical Greek civilization, in his preface to *Hellas* (1822), has long been recognised as a central statement of Romantic-period Hellenism: 'We are all Greeks', he affirms. Shelley's status as one of the finest early-nineteenth-century English translators of classical Greek literature is also well-established, with an output stretching from Homeric hymns through fragments from Aeschylus and Moschus, to parts of Plato's *Symposium* (Shelley's being arguably the earliest attempt to produce a faithful, unexpurgated English edition of that text). Shelley's political investment in classical Greek culture, too, most-familiar from his infamous Greek inscriptions in visitors books at Chamonix, is well-known.

Rather less familiar, however, is the role in Shelley's private imaginary of Greece itself, a country which he (unlike Byron) never actually visited but which often functions in his more personal poetry and correspondence as a paradisaical and even *pre-cultural* space, exemplified by the 'far Eden of the purple East' in *Epipsychidion* (1821). This paper explores the relationship between Shelley's personal myths of Greece, visible in works like *Epipsychidion*, and his political appeals to classical Greek culture in well-known poems like *Hellas* and *Prometheus Unbound* and in lesser-known fragments like 'Could Arethusa to her fountain run'. More specifically, the paper shows that many of the tensions which mark the ostensibly confident Hellenism of Shelley's political engagements with Greek culture have their analogues in his more personal myths of Greece. In so doing, the paper explores not just the complex position of Greece in British Romantic-period Hellenism, but also the Gordian relationship between the personal and the political, the mythic and the historical, in Shelley's Grecian writings.

Cian Duffy is professor and chair of English literature at Lund University, Sweden. He has published on various aspects of the intellectual life and cultural history of Britain and Europe during the so-called Romantic period. Particular focal points have been the work of the Shelley circle; the sublime; and romanticisms in the Nordic countries. His latest monograph, *British Romanticism and Denmark*, is forthcoming with Edinburgh University Press. He is currently editing *The Cambridge Companion to the Romantic Sublime*.

Looking at Tiresias: Tennyson, Swinburne and the Poet as Prophet in Victorian England

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In the 19th century the myth of Tiresias, the Theban prophet and hero of Greek tragedy, offers the opportunity to address issues related to art, to the relationship between the artist and the divine as well political themes such as liberty. Tennyson's and Swinburne's rewritings of this myth offer an interesting standpoint to approach the relationship between Victorian literature and ancient Greece. By going back to the version handed down by Callimachus in the Fifth Hymn, both poets draw attention to the "call of poetry" and reframe the story of the Greek prophet within the wider context

of contemporary history. In this paper, I will read Tennyson's and Swinburne *Tiresias* as a metaphor of the poet's vocation and of the poet's condition in the modern world. On the one hand, Tennyson merges the Callimachean version of the myth with Euripides' *Phoenician Women* to explore topics such as man's desire for knowledge, sacrifice, fame and the image of the poet as prophet. On the other hand, Swinburne uses Callimachus' version in conjunction with Sophocles' *Antigone* and reframes it within the context of the Italian "Risorgimento" to tackle political issues such as liberty and political action as well as that of the poet as a philosopher-prophet linked to the ideas of fame and immortality. The aim is to show that in these two poems the myth becomes a conduit to explain the place of the poet as a politically engaged figure in modern society.

Emilia Di Rocco is Associate Professor of Comparative Literature at the Department of European, American and Interdisciplinary Studies, at Sapienza Università di Roma. In 2019 she was awarded the Fulbright Distinguished Chair Lectureship at Northwestern University, Department of Italian and French (spring term 2021). She has published many articles and books in Italy and abroad. Her latest book is *Raccontare il ritorno. Temi e trame della letteratura* (2017). Together with I. Montori she edited *Il romanzo della misericordia. La parabola del figliol prodigo nella letteratura* (2020). Her current research interests include literature and theology and the rewritings of ancient myth in medieval and modern literature.

SESSION 2

Greek Myth in the Poetry of Alfred Tennyson and Paintings of Evelyn De Morgan: An Intermedial Reading

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Greek mythology shaped late-Victorian culture through the dissemination of the writings of Walter Pater, the poetry of Charles Algernon Swinburne and the paintings of late-Romantic Aesthetic artists such as Dante Gabriel Rossetti, Edward Burne-Jones and Frederick Leighton. However, little attention has yet been given to how Greek myth equally inspired female painters associated with Aestheticism. Evelyn De Morgan (1855-1919), who exhibited alongside these male artists as early as 1877 and throughout her career, is a case in point. This paper proposes to explore the links between two of her paintings, *Hero Holding the Beacon for Leander* (1885) and *Demeter Mourning for Persephone* (1906), and Alfred Tennyson's Greek poems "Hero to Leander" (n.d.) and "Demeter and Persephone" (1889). Some of Walter Pater's essays, in particular his essay on Demeter and Persephone, will also serve as points of reference. The main themes that will be explored include the symbolic narratives of separation, regeneration, and identity as evoked by Tennyson and illustrated by De Morgan. Building on the critical work of Liliane Louvel and Elizabeth Prettejohn, this comparative intermedial study will first look at compositional, narrative and stylistic choices. Then, it will examine the relevance of Greek tales for Victorian artists' reconsideration of gender and affect at the *fin de siècle* together with Evelyn De Morgan's specific treatment of Greek myth.

Leslie Howard is a PhD candidate at the University of Toulouse Jean Jaurès within the research center "Cultures Anglo-Saxonnes." Under the supervision of Catherine Delyfer, her research focuses on the paintings of Evelyn De Morgan, Victorian visual art, Aestheticism, Greek mythology, gender, and the Renaissance. Leslie holds a dual BA in the History of Art and Political Science from the University of Florida and a master's degree from the University of Toulouse Jean Jaurès in Anglo-Saxon Studies. She is currently a graduate teaching assistant (ATER) at the University of Lorraine Nancy.

Poetic Prophecies of Victorian Tiresias

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Though a number of famous literary interpretations of the myth of Tiresias belong to the age of Modernism (G. Appolinaire's "The Breasts of Tiresias", T.S. Elliot's "The

Waste Land”), Victorian contributions also deserve critical attention. On a very general level the myth develops several elements: controversial relations between Tiresias’ transgression and punishment, his superhuman cognitive power seen both as a gift and a curse, his moving beyond established gender roles. All this alongside with involvement into a number of ethical and historical conflicts opened many opportunities for Victorian poets to rewrite the myth of Tiresias in different ways. The paper focuses on three eponymous narrative poems by A.C. Swinburne (1867), A. Tennyson (1885) and T. Woolner (1886). Each of them follows its own genre pattern. The core of Swinburne’s two-part monologue written in sestets using iambic pentameter is to pass the prophetic initiative from Tiresias to himself in order to prophecy about contemporary Italy. Tennyson unravels the story of Tiresias using his tools of subtle subversion of the speaking subject, but combines the blank iambic pentameter familiar from his earlier dramatic monologues with elegiac quatrains for Hallam. Woolner elaborates the most formally complex structure of a long dramatized dialogue between Tiresias and his mother that culminates in a hymn to imagination as a privileged mode of cognition. Tiresias’ blindness and, by contrast, his extraordinary hearing justify the use of a rich variety of metres.

Nataliya Polosina is a senior teaching assistant at the Department of Foreign Literature at the Philological Faculty of Lomonosov Moscow State University (since 2013), having received her M.A. (2010) and Ph.D. (2013) from the same institution. Her research interests include European and American literature of the 19th century with a focus on English, Spanish and French cultural connections within a major framework of Romantic and Post-Romantic subjectivity. The focus of the recent research is Victorian poetry. I am a regular participant of ESSE conferences, the meetings of the 19th century Hispanism International Network and other conferences.

Walter Pater’s Dialogue with Plato: Necessity, Freedom, Ethics, and the Aesthetic

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One does not immediately associate aestheticism with ethics and metaphysics. This association is, however, the focus of Walter Pater's late work *Plato and Platonism* (1892). In this paper, I propose a careful reading of this work which will demonstrate understudied aspects of aestheticist thought. Pater's interest in Plato is really in providing a testing ground for his own theories. In my paper I will focus on two aspects of Pater's thought in this relation. The first is the relationship between necessity and possibility (or determinism and autonomy), as revealed by the historical nature of Plato's thought. Pater sees Plato as at once embodying and resisting the conditions around him – this creates a sense of ambiguity with regard to personal freedom, one which I argue is at the heart of Pater's thought. The second is the relationship between aesthetics and ethics. Pater cleverly turns Plato's relationship between the state and the arts around: he suggests that far from imposing an ethical ideal on the aesthetic (by demanding austerity and discipline in poetry and music), Plato in fact imposes an aesthetic, artistic ideal on the city. Plato, Pater argues, covertly recognises the immense, autonomous power of art, incidentally at the centre of aesthetic thought. What is here revealed is the relationship between aestheticism and morality: it is not that there is no morality in Pater's thought – his thought is often deeply concerned with ethical questions – but it is that the aesthetic sense always envelops the moral.

James Douthwaite teaches English literature at the Friedrich Schiller University Jena, where he is currently working on a project on the relationship between nineteenth century aestheticism and the concept of fate. His first monograph, *Ezra Pound and 20th Century Theories of Language: Faith with the Word* came out with Routledge in 2019. He has also published on the relationship between modernism and linguistic anthropology, modern poetry, and the thought of Arthur Schopenhauer. He is also an associate editor at the *New American Studies Journal*.

D.H. Lawrence and the Cambridge Ritualists

Tim Gupwell (Montpellier / Perpignan)

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D.H. Lawrence is best known as a modernist novelist, but he also wrote a great deal of non-fiction. Here I will be examining the influence of the classical and

anthropological on Lawrence's non-fiction, notably regarding *the Cambridge ritualists*. A keen student of ancient drama, art and philosophy, as well as anthropological developments, Lawrence would surely have agreed with his close friend Gilbert Murray when he wrote that 'religion essentially deals with the uncharted region of human experience'. Indeed, this is a theme that runs through much of Lawrence's non-fiction. Martha Carpentier's *Ritual, Myth and the Modernist Text* (1998) examines the impact Jane Harrison had on Joyce, Eliot and Woolf — without examining her influence on Lawrence (despite briefly noting that Harrison's trademark image of leaping is to be found in Lawrence too (66)). Yet, in 1913 Lawrence clearly acknowledged his debt to Harrison when he wrote: 'you have no idea how much I got out of that *Ritual and Art* book — it is a good idea.' Indeed, Harrison and Lawrence had much in common, with both deriving much of their thought from Nietzsche (especially *The Birth of Tragedy*), as well as the vitalist philosophy of Bergson and Schopenhauer. Despite reading Frazer's *The Golden Bough*, Lawrence was rather dismissive of him. Like Harrison, Lawrence found Frazer too rationalistic. For Frazer, 'religion was rational and elevated because it resulted from abstract thought' (49), whereas for Lawrence, the exact opposite is true. The longevity of Harrison's impact on Lawrence's thought is particularly apparent, as I will demonstrate, in one of his later works, *Mornings in Mexico*. 'To Harrison,' writes Charpentier, 'ritual, especially dancing and chanting was the essence of religion since religion can only be experienced, not known.' (Charpentier, 32). Lawrence would have agreed.

Tim Gupwell is a *professeur agrégé*, ATER at Perpignan University and PhD student at Paul Valéry Montpellier, a member of EMMA (*Etudes Montpelliéraines du Monde Anglophone*) who, under the supervision of Christine Reynier, is carrying out research on the philosophy of D. H. Lawrence, and on Lawrence's interactions with the major intellectual currents of the period. Tim's research interests include the links between literature and philosophy, the enduring influence of Spinoza, and periods of crisis and social unrest.

British Hellenism and Constantinople in Virginia Woolf's Works

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In her lifetime Virginia Woolf visited Constantinople, the meeting place of East and West, twice: one in 1906 and the other in 1910. These two visits afforded Woolf to experience Ottoman and Byzantine cultures in Constantinople, 'city of cities', which represented a truly radical otherness for her. Woolf's first impressions on Constantinople mostly focused on St. Sophia which was 'the fruit of a great garden of flowers'. St. Sophia represents the closeness yet unknowableness of Greek culture, and its existence in the Ottoman Empire is one of the layers of veil between her and this ancient culture. Constantinople and St. Sophia, thus, embody a paradox in themselves. Woolf's admiration for the skill and artistry of St. Sophia lasted beyond the duration of the visit and later in her novels when she wanted to suggest paradoxical quality of a place, idea, or a person, she invoked the image of the dome of St. Sophia. In this paper, therefore, I intend to discuss how Byzantine culture worked its way into Woolf's works, through the image of Constantinople and the figure of St. Sophia. I will relate the paradoxical and complementary relationship of the ancient Byzantine culture in Constantinople to the representations of paradoxical qualities of a space, person or idea invoked by the image of this city in Woolf's works. By referring to Bloomsbury members, other writers and Woolf's diary entries, I aim to explore Woolf's take on British Hellenism.

SESSION 3

“The Laurel Hedge Was Nothing But Itself”: Daphne in British Women's Poetry

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Ovid's narrative of Apollo and Daphne is a story about the transformation of a woman into an allegorical image. This means that all representations of Daphne are meta-representations concerned with the creation of images. This is particularly true in the case of poetic recyclings of the story: given the pulverisation of Daphne in Petrarch's

Canzoniere, to write a Daphne poem is, for a female poet, inevitably entails a rethinking of this heavily gendered tradition of image making and poetry making. My paper will be concerned with the various strategies deployed by British and Irish women poets who have taken up the challenge. The paper will look at poems by authors Edith Sitwell, Eavan Boland, Fiona Benson, Alicia E. Stallings and Sylvia Plath.

Tamás Bényei is Professor of English Literature at the Department of British Studies, University of Debrecen. His research fields are 20th-century British fiction, crime fiction, (post)colonial fiction and the theme of metamorphosis. He is the author of seven books in Hungarian and one in English and of articles and chapters on writers like Ovid, Poe, Kipling, Agatha Christie, Iris Murdoch, Angela Carter, J. G. Ballard, Winterson, Martin Amis and Vonnegut. He is currently editor-in-chief of the seven-volume history of English literature in Hungarian.

Reassessing Agency and Relationality in Contemporary Female Translations and Rewritings of Homer

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Although both *The Iliad* and *The Odyssey* have been translated many times, the first Anglophone translation of *The Odyssey* by a female translator is surprisingly recent. Emily Wilson's 2018 translation employs a clear, modern diction, inviting readers to experience the poem as an approachable oral narrative. Wilson refuses to downplay female agency in the text or to render slavery and abuse of power invisible by use of euphemisms and an overly heroic tone. This paper sets the contemporary political and social interventions of Wilson's translation into dialogue with Alice Oswald's poetic adaptations of the Homeric epics, *Memorial* (2012) and *Nobody* (2019), and Pat Barker's novelistic retelling of the *Iliad*, *The Silence of the Girls* (2018). Oswald's elegiac *Memorial* excavates the dead of the *Iliad* to explore the timelessness of mourning and loss, while the haunting *Nobody* teases out the voices and narratives of minor figures in the *Odyssey* to create an empathic relationship with the sea. The protagonist of Barker's novel is the enslaved Briseis, gifted to Achilles and then lost to Agamemnon, who tells the story of the Trojan War from the perspective of its silenced

victims. Coming from Svetlana Boym's observation that 'considering the future makes us take responsibility for our nostalgic tales' (2001), this paper evaluates how the three contemporary texts and Wilson's translation address our changing perceptions of identity and relationality by focussing on conventionally neglected characters and reassessing tropes and modes – the heroic, the nostalgic – that, in literary tradition, have often been romanticised.

Julia Boll holds a PhD in drama from the University of Edinburgh. She is currently Associate Professor (*Vertretungsprofessorin*) for British Studies at the University of Hamburg. Before, she held a research position at the University of Konstanz, where she investigated the diachronic representation of bare life on stage. She has spoken and written on representations of war, violence, grief and pornography; ethics in literature on science; neoliberalism in European playwriting; theatre, transnationalism and utopia; the relationship between Early English culture and nostalgic nationalism; the performance of knowledge; and figurations of bare life. Her monograph *The New War Plays* was published in 2013.

War, Slavery and Toxic Masculinity: Writing back to the epic in Pat Barker's *The Silence of the Girls*

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Pat Barker's 2018 novel *The Silence of the Girls* seeks to challenge the erasure of female voices within *The Iliad*. Familiar tropes of women as the passive trophies of male conflict have leaked, unquestioned, into the western imagination via texts such as Homer's epic poem; privileged through its status as foundational myth. Barker seeks to redress this imbalance through narrating her version from the perspective of Briseis, a woman whose fate is determined by the egocentric quarrel between Achilles and Agamemnon. Effectively, Briseis becomes the living token by which they prove their masculinity. As well known for her *Regeneration* trilogy as for her adaptation of Greek epic, Barker succeeds in making her Greek warriors sound remarkably similar to First World War British Tommies, thereby conflating associations of warfare with masculinity in two disparate historical/mythical contexts. Moreover, she demonstrates the devastating effects of what we now term toxic masculinity. Her soldiers are if anything

as enslaved as the women they seize as trophies: ensnared in an endless cycle of violence and conflict which results in an unbearable level of psychological pressure. War, Barker seems to suggest, is the net result of restrictive models of gender, leading to a cycle of violence which stretches across the three millennia since *The Iliad* was first composed. Her novel effectively challenges that dynamic, and the underlying assumptions about gender which inform it.

Rachael Sumner comes from Derbyshire, England. In 2003 she moved to Poland in order to teach English as a foreign language and subsequently began lecturing in British and American culture at the University of Applied Sciences in Racibórz, Silesia. In 2020 she moved to Germany and currently works as a lecturer in English at the Johannes Gutenberg University, Mainz. She studied literature at the Universities of Essex and York and received her doctorate from the University of Opole, Poland in 2013. She has published volumes and articles on Irish and British literature and postcolonial theory. Rachael is particularly interested in exploring the relationship between myth and fiction in the work of contemporary British novelists.

Between Homage and Exposure: How Twenty-First-Century Women's Fiction Revisits the Myth of the Trojan War

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In recent years, an astonishing number of fiction writers have revisited Greek mythology, in particular the Trojan War myth, primarily known from Homer's epics. Rewritings range from humorous retellings (Fry's *Troy* [2020]) over postmodern games (Mason's *The Lost Books of the Odyssey* [2007]) and serious transpositions of the *Iliad* to 1990s Ireland (Hughes's *Country* [2018]) to a feminist 'writing back'. The latter group includes, among others, Barker's *The Silence of the Girls* (2018) and *The Women of Troy* (2021), Miller's *Circe* (2018), Hauser's *For the Most Beautiful* (2016) and Haynes's *A Thousand Ships* (2019). In my paper, I will focus on women's rewritings of the Trojan War myth. Drawing upon the novels, on interviews with their authors and on additional materials, I will show that women's rewritings of the Homeric epics are informed by contradictory impulses: On the one hand, they expose the shortcomings of the original myths and criticize their patriarchal structures, e.g. by giving a voice to a particular

marginalized character of Homer's epics (Barker turns Briseis into an autodiegetic narrator) or by enumerating the fates of the many female characters affected by the war in Troy (Haynes narrates the stories of its 'thousands' of women). On the other hand, the novels pay homage to ancient Greek mythology and literature (they imitate stylistic features of the original epics, e.g. the epithets and similes). Considering that many of the authors have degrees in Classics (e.g. Miller, Hauser and Haynes), it may not be surprising that their novels also display a contagious enthusiasm for the classics. I will thus argue that ancient Greek mythology speaks to 21st-century Britain precisely because of this inherent contradiction.

Lena Linne is a postdoctoral researcher and lecturer at the English Department of Ruhr University Bochum (Germany). In her Ph.D. thesis, which was published in book form in 2019, she discussed the motif of the "unlived life" in English literature from the nineteenth century to the present, in fiction by Henry James, Virginia Woolf, Alice Munro and others. She has a background in Classics and is currently embarking on a second book project, which examines twenty-first-century rewritings of Homer. Her research interests include classical reception, intertextuality, narrative theory and 20th- and 21st-century fiction.

SESSION 4

Antigone Anew: Country and Family in Kamila Shamsie's *Home Fire*

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Since its inception on the stage in Classical Greece, Antigone has been a key figure whenever the role – and rules – of patriarchal states have been questioned, and the controversial late twentieth-century interpretations of Sophocles' drama by theorists such as Lacan, Irigaray, Žižek, and Butler have lately investigated the ethical and political issues raised by the tragedy. These issues, which are still pivotal in

contemporary cultural discourse, have been explored in the manifold rewritings and adaptations of the play which have been written in the twentieth century and after. This paper aims at discussing Kamila Shamsie's novel *Home Fire* (2017), which adapts the Sophoclean contrast between natural laws and human laws to explore the clash between society, family and religion in twenty-first century Britain. The novel, which focuses on two British Muslim families living in contemporary London, highlights how difficult it is to define national identity when minorities are concerned and therefore how necessary it is to find a new idea of Britishness in times of crisis.

Alessandra Ruggiero is Senior Lecturer in English Literature and Cultural Studies at the University of Teramo. Her research interests encompass English and Irish drama, with a particular focus on the work of Brian Friel, performance poetry and postcolonial literature. Performance and performativity in current cultural studies and literature has been the subject of her recent research, as well as the relationship between technological transformations, mainly digital ones, and subject representations in contemporary cultures and literatures in English.

Yorgos Lanthimos's Sacred Deer of Greekness on the Altar of Britishness

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The Killing of a Sacred Deer (2017) is an internationally produced film based on the Ancient Greek tragedy *Iphigenia at Aullis* by Euripides. Yorgos Lanthimos, the director of the film, and one of the authors of the screenplay, is Greek by origin, but the film itself was presented in many countries within the New British Film Festival held by the British Council (as happened also in Kyiv). On the one hand, this talk is devoted to the analysis of the expressive resources of the cinematic 'language' used to create 'the social grotesque' on the basis of the motif of a sacred sacrifice. By preserving the main features of the ancient tragedy (including the chorus) and exploiting its mythological and religious symbolism the director creates a caricature of modern society. The conflict between 21st century rationality and ancient notions of fate, a "clash between the ancient and the modern, the farcical and the fearsome" (Kermode, 2017) "pushes

an audience to the limits of unease” (Abbott, 2017) (as with the paralysed children crawling on the floor). On the other hand, the talk also dwells on the symbolic, arguably existential, choice of the director to relocate to London and pursue his career as a British director. This may be seen as a reflection of his desire to “intentionally repress signs of Greekness and utilize instead an allegorical and oblique storytelling style with widely understood rather than culturally specific, references and archetypal conflicts” (Papadimitriou, 2017). The ‘killing’ of the director’s Greekness as a ‘sacred deer’ on the altar of international recognition is considered specifically in terms of contemporary ideas of Britishness and the essentials of British cultural identity.

Svitlana Pereplotchykova is Associate Professor in the Department of English Philology and Intercultural Communication at the Taras Shevchenko National University of Kyiv (Ukraine), where she teaches *Stylistics, Medialinguistics, Theory of Translation, Drama, English language and Modern Greek*. She defended her Ph.D. thesis on *Rendering the idiosyncrasy of Nikos Kazantzakis in Ukrainian translations of his novels* in 2004. Her research interests now include text linguistics, discourse and critical discourse analysis, translation studies, Modern English and Greek literature. She is working on her Doctor of Science (Habilitation) thesis on *Discursive constructions of Britishness in diachronic and synchronic perspective*.

Herodotean Echoes in Michael Ondaatje’s *The English Patient*

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Michael Ondaatje’s *The English Patient* is characterised by a high degree of intertextuality: passages from the Bible, from Milton’s *Paradise Lost*, from Daphne Du Maurier’s *Rebecca* (which is used to pass secret military messages and codes during the war), from Fenimore Cooper’s *The Last of the Mohicans*, from Stendhal’s *La Chartreuse de Parme*, from Tolstoj’s *Anna Karenina* all intertwine in the course of the narrative. There are also numerous references to ancient history and literature, in particular to *The Histories* by the ancient Greek historian Herodotus: a copy of this book has always been by the side of the English patient, who has added to, cutting and gluing in pages from other books or writing in his own observations — so they are all cradled within the Herodotean text.

The aim of my paper is to analyse the various meanings and functions that Herodotus' *Histories* assume within Ondaatje's novel: the "Father of History" plays a crucial role during the narration, becoming Almásy's guide to the desert landscape, his voluminous work, which Almásy has turned into a "commonplace book" by splicing fragments of his own personal history into the Herodotean narrative, is analogous to the English patient's life, which too becomes voluminous with the stories of his life. Furthermore, the title of Herodotus's book shows that history is only a representation coexisting with other histories, while the story of the vain King Candaules helps to form an intertextual connection with the English patient's life – literally connected with the Greek author since he has merged his own history into the Herodotean narrative. Herodotus is also used as a structuring device, because, just as he skips from one country or city to another, from a century to another in his work, the narration of *The English Patient* glides back and forth from the wartime present of the Tuscan villa to the pre-war days of desert exploration which offers the background for Almásy and Katharine's affair. To conclude, not only does Ondaatje present a postcolonial/postmodern criticism of Herodotus' work, with, among other things, the cultural symbolism the Greek text as the source of Western historiography inserted into the narration through its personal significance for the English patient, but he also uses it to create his own narrative, making *The Histories* part and parcel of his novel.

Federico Prina is a graduate in Foreign Languages and Literature (English and German, 2014) at the Università degli Studi di Milano and in Classics (2018) at the University of Saint Andrews. He is currently working on his PhD dissertation at the universities of Milan and Oxford on Englishness, class and country houses in the novels of Nancy Mitford. His main research interest is interwar English fiction, the country-house novel, the portrayal of the English aristocracy and the reception of the Classics. Main publications include *Country Houses, Stately Homes: The Tallis House between Tradition and Change in Ian McEwan's Atonement* (2021) and the edited book *Vulcani. Tra geografia e letteratura* (2022).

A Matisse Story: A.S. Byatt's "A Lamia in the Cévennes" and the Religion of Happiness

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Equally at ease in the fields of literature, history, art, science, mythology, folklore, and theory, contemporary British novelist A.S. Byatt is known for her abundant use of intertextuality and interpictoriality in finely-wrought pieces of fiction and non fiction alike. “A Lamia in the Cévennes”, the second short story of her 1998 collection entitled *Elementals. Stories of Fire and Ice*, is no different as it skillfully weaves together references to French, English, and Greek poetry; French, English, and abstract painting; Dutch and Spanish silk painting; in addition to well- and lesser-known male and female creatures from legends, fairy-tales, and Greek myths, such as mermaids, mermen, sirens, and lamias – female monsters depicted with a snake's body and a woman's head and breasts. One difference, though, is that “A Lamia in the Cévennes” – which stages the fantastic encounter between a painter and a lamia – is not just another typical Byattian web of intertextual echoes and connections. It is also a fascinating case of intratextuality or autotextuality, in that it prolongs and synthesizes the three short stories of an earlier collection published by A.S. Byatt in 1993, namely *The Matisse Stories*. Drawing from the abundant literature that this critically-acclaimed collection has generated, as well as from the scarcer, but no less interesting, criticism on “A Lamia in the Cévennes”, this essay aims at showing how this short story may be seen as a “Matisse story” in its own right, celebrating both Matisse as a “raison d’être” and his quest for “the religion of happiness”.

Laurence Petit is Associate Professor of English at Université Paul Valéry-Montpellier 3, France. She has published extensively on the relation between text and image in contemporary British and American fiction. She has (co-)edited several collective works and special issues of journals on the interaction between literature and the visual arts (*Word and Image*, *Image and Narrative*, *Phlit*, *Polysèmes*, *Textes et contextes*, CSP). She has translated Liliane Louvel's *Poetics of the Iconotext* (Ashgate, 2011) and co-translated A.S. Byatt's novels *The Children's Book* (*Le livre des enfants*) and *Ragnarök. The End of the Gods* (*La fin des dieux*) (Flammarion, 2012 and 2014).

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 3: “Anglophone Children’s and Young Adult Fiction and Its Reception in Continental European Countries”

chaired by

Janka Kascakova (Ružomberok) and Petr Anténe (Olomouc)

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The global influence of Anglophone children’s and young adult fiction is evidenced in overviews of the best-selling books and by the prestige of literary awards focusing on this area. Translations into foreign languages also contribute to the global significance of these works, as they not only expand the book offer for the target group of readers in another language but also enrich the national literatures with new themes and genres. The seminar thus welcomes contributions addressing the various aspect of the influence of Anglophone fiction for children and young adults on non-English language national literatures within the European context.

two sessions

SESSION 1

Renáta Lengyel-Marosi (Komárno): “The Cultural Influence of *Mary Poppins* on the non-English Speaking Countries” marosiovar@ujv.sk

Petr Anténe (Olomouc): “Reception of Contemporary Dystopian Young Adult Fiction in the Czech Environment after 1989” petr.antene@upol.cz

Alice Sukdolova (České Budějovice): “The Reception of the Works of Theodora Goss in Continental Europe and the Influence of the Gothic and Late Victorian Tradition on the Genre in Contemporary Young Adult Fiction” sukdolova@pf.jcu.cz

SESSION 2

Janka Kascakova (Ružomberok): “Early Receptions of J.R.R. Tolkien’s *The Hobbit* and *The Lord of the Rings* in the former Czechoslovakia”
janka.kascakova@ku.sk

Mürüvvet Mira Pinar Dolaykaya (Manisa): “Tracing *Pollyanna* in Turkish Children’s Literature” muruvvetmirapinar@gmail.com

Natasha Anderson (Mainz): “Literary Legacies: Readers’ Creative Collaborations with Children’s and YA Literature” nanderso@uni-mainz.de

SESSION 1

The Cultural Influence of *Mary Poppins* on the non-English Speaking Countries

Renáta Lengyel-Marosi (Komárno)
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P. L. Travers, the author of the *Mary Poppins* series, tended to idealize Victorian and Edwardian Britain which served as inspirations for the setting in the stories of her famous extraordinary governess. The cosy Cherry Tree Lane where the Banks house stands, the chilling tea parties, and endless walking in the Park all reflect the typical British milieu. Despite the fact that *Mary Poppins* truly belongs to the English literary classics of children’s literature, its influence on both the Anglophone and non-English speaking countries is undeniable. For instance, in the English-speaking world, the film industry has used Travers’s classic to produce films (e.g., Disney’s *Mary Poppins* and *The Guardians of the Galaxy 2*), series (e.g., *The Nanny* and *The Simpson Family*), and cultural organizations also celebrate the series in festivals (e.g. the Australian Mary

Poppins Festival). At the same time, the character of the magic nanny is present in non-English speaking countries since the series has been translated into 20 foreign languages. For example, in Hungary, her figure is seen in commercials, (e.g. Coca Cola's Chim Chim Cher-ee) and on covers of journals (e.g. HVG: "Csudálatos Mutti"), but she has been also popular in theatres (e.g., the Hungarian Jurányi Inkubátorház's *Saját Drive* and the Soviet musical *Mary Poppins, Goodbye*). The presentation aims at introducing and describing examples of the cultural influence of *Mary Poppins* on non-English speaking countries.

Renáta Lengyel-Marosi has been working at J. Selye University in Komárno, Slovakia for 5 years. Currently, she is a senior lecturer at the Department of English Language and Literature. She teaches cultural and literary courses such as the Culture and History of Great Britain and the USA and Twentieth-century and Contemporary British and American literature. Her research interests span twentieth-century English and American children's literature and popular culture with special attention to P. L. Travers's *Mary Poppins* series.

Reception of Contemporary Dystopian Young Adult Fiction in the Czech Environment after 1989

Petr Anténe (Olomouc)

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Ever since the 1993 publication of Lois Lowry's *The Giver*, dystopian novels have become a significant part of Anglophone young adult literature. The publication of Lowry's novel corresponds to the time when Czech literary market was becoming increasingly more open to Anglophone culture after four decades of belonging to the so-called Eastern bloc (1948-89). While Lowry's ground-breaking novel was translated into Czech as late as in 2013 and its sequel *Gathering Blue* (2000) in 2016, *The Giver* is often assigned as compulsory reading at Czech secondary schools these days. In the last two decades, other young adult dystopian novel series, such as Suzanne Collins' *The Hunger Games* trilogy (2008-2010) or Veronica Roth's *Divergent* trilogy

(2011-2013), were published to great acclaim, with the Czech translations coming shortly thereafter.

My presentation will thus survey the reception of contemporary dystopian young adult fiction, including information on the publication of the Czech translations as well as reviews in Czech journals and periodicals. Besides assessing how these translations have expanded the thematic and genre spectrum of Czech adolescents' reading, the presentation will cover possible influences of Anglophone young adult fiction on contemporary Czech literature. For instance, Petra Stehlíková's planned pentalogy of novels, of which three parts have been published so far (*Naslouchač* [The Listener], 2016; *Faja*, 2017; *Nasterea*, 2020), imagines a fictional world which resembles the societies described in some recent Anglophone young adult dystopias.

Petr Anténe teaches British and American literature at the Faculty of Education at Palacký University in Olomouc, Czech Republic. He is the author of *Campus Novel Variations: A Comparative Study of an Anglo-American Genre* (2015) and *Howard Jacobson's Novels in the Context of Contemporary British Jewish Literature* (2019) as well as the editor of *"Route CZ-AT" to the USA: Perceiving American Culture in Central Europe* (2018). His current research focuses on dystopian literature and young adult fiction.

The Reception of the Works of Theodora Goss in Continental Europe and the Influence of the Gothic and Late Victorian Tradition on the Genre in Contemporary Young Adult Fiction

Alice Sukdolova (České Budějovice)

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My presentation should focus on Theodora Goss, a contemporary Hungarian American writer, and her European roots. In her recent trilogy, *The Strange Case of the Alchemist's Daughter*, *European Travel for the Monstrous Gentlewoman*, and *The Sinister Mystery of the Mesmerizing Girl* (2017 - 2019), Goss builds upon the traditions of the variety of European cultures, using the devices of intertextuality, mainly through the themes, motifs and characters of

late Victorian novels (Strange Case of Dr. Jekyll and Mr. Hyde, Dracula, The Island of Dr. Moreau, among others). My presentation would examine the influence of the Victorian tradition on Theodora Goss' writing, the sense of the Modern Gothic, and the reflection of the author's Hungarian origin on her novels which have become largely popular also in their translations into a number of European and world languages including Czech, German, or Hungarian.

The paper would take a closer look at Goss's short story Fair Ladies (2010) and its European context that is presented through the Slavic origin of the story's place names in relation with the Slavic folklore, myth and cultural traditions. The literary analysis would then aim at intertextual references in the author's shorter texts as well as her major novels.

Alice Sukdolová received her Ph.D. from the Faculty of Arts, Charles University in Prague. Her dissertation at the Department of Anglophone Literatures and Cultures focused on the concepts of spaces in Victorian novels. She teaches at the Department of English Language and Literature, Faculty of Education, University of South Bohemia in České Budějovice, Czech republic, currently specializing in contemporary children's and young adult literature. Her research interests cover the development of various concepts of spaces in the genre of modern fantasy fiction, the field of liminality and intertextuality and the influence of literary traditions on contemporary fiction.

SESSION 2

Early Receptions of J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* in the former Czechoslovakia

Janka Kascakova (Ružomberok)

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The attitude of the pre-1989 socialist regime towards Tolkien's two most famous works was uneven. The translation and publication of *The Hobbit*, in both parts of the country (and into both Czech and Slovak), were allowed, although in a rather inadequate number of copies and relatively late (1973 into Slovak and 1978 into Czech). The reasoning of the watchful censor probably was that, while not an ideal kind of material for the socialist children, the story was harmless, as it is set in an invented place and does not display any overtly suspicious kinds of allegories or symbols. Any attempts at bringing *The Lord of the Rings* to the contemporary reader, however, were met with quick refusals, which were undoubtedly fuelled by too many parallels between the then socialist bloc and the powers of Mordor. Despite all the hurdles and mostly thanks to the 1980s samizdat translation of *The Lord of the Rings* into Czech by Stanislava Pošustová, Tolkien's work did resonate among the Czechoslovak readership even behind the Iron Curtain. This presentation thus traces the development and particular instances of the reception of both works, uncovering the origins of the important place Tolkien's work would gain right after the Velvet Revolution.

Janka Kascakova is Associate Professor in English at the Catholic University of Ružomberok, Slovakia and Palacký University Olomouc, the Czech Republic. Her research centres on modernism and the modernist short story, especially the works of Katherine Mansfield, children's and fantasy literature, chiefly the works of J.R.R. Tolkien. She is co-editor of several volumes; most recently, with Gerri Kimber and Władysław Witalisz, she co-edited *Katherine Mansfield: International Approaches* (2022). She is the translator of Katherine Mansfield's short stories into Slovak (2013) and the author of numerous articles, book chapters, and a full monograph on Katherine

Mansfield (2015). Her new monograph *The Secret Friend: Katherine Mansfield Reads Jane Austen* is forthcoming (2023).

Tracing *Pollyanna* in Turkish Children's Literature

Mürüvvet Mira Pinar Dolaykaya (Manisa)

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Eleanor H. Porter's eponymous *Pollyanna* with her famous glad game has undoubtedly become a phenomenon denoting an attitude and perspective rather than simply being a literary character. *Pollyanna* is a prototype of well-behaved, modest and content children in children's literature, and she embodies not only an adult nostalgia for the naivety and pure goodness of childhood but also the merry and kind child that is wished for. *Pollyanna* has transformed into an icon and a cultural element which has found different names in literatures of different countries. Porter's novel's far-reaching influence can also be seen in Turkish children's literature and screen adaptations through child protagonists that voice ideas surrounding *Pollyanna*. This can be related to the development of Turkish children's literature which occurred on the same axis with children's literature in Western countries. Modern Turkish children's literature started with the translations and adaptations of classics in Tanzimat Era (1839-1876) and this tradition continued almost until the mid 20th century. Therefore, Anglophone as well as French children's classics became a model for modern Turkish children's literature where the writers adopted and adapted outstanding themes, motifs and characters for Turkish child readers. This paper explores the intersections of Anglophone and Turkish children's literature and traces the influence of *Pollyanna* in Turkish children's literature through the analyses of selected texts. With a specific focus on cultural variations and adaptations, this paper also discusses the questions of universality and timelessness in children's literature.

Mürüvvet Mira Pinar Dolaykaya received her PhD from the Department of English Language and Literature at Ankara University in 2020. She works as a research assistant at Manisa Celal Bayar University, Turkey. She teaches children's literature,

British novel, mythology and classical literature. Her academic interests include children's literature, fantasy literature, mythology and postmodernism.

Literary Legacies: Readers' Creative Collaborations with Children's and YA Literature

Natasha Anderson (Mainz)

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From the comfort of the library to cross-border connections, contemporary reader responses to children's and young adult (YA) literature via digital tools and virtual forums unite individual reading with global outreach. Today, enthusiastic bibliophiles, who grew up with Anglophone books, reach out to likeminded readers from across the world and collaborate on online platforms such as Archive of Our Own, TV Tropes, Tumblr, and YouTube. This presentation explores how multilingual translations and digital cooperation accelerate creative reader participation among European audiences and influence national literatures. The focus is on three Anglophone children's book series: Mary Pope Osborne's *Magic Tree House*, started in 1992, as well as Katherine Lasky's *The Guardians of Ga'Hoole* and Erin Hunter's *Warriors*, both begun in 2003. The *Magic Tree House* series' exploration of culture and history appeals to both children and English language learners due to the use of easily accessible language. Graphic novel adaptations, online teaching resources, and supplementary nonfictional books expand upon the themes of Osborne's publications. Translations of *The Guardians of Ga'Hoole* and *Warriors* into 25 languages, including Czech, French, German, Slovakian, and Spanish, fuel readers' multimedia projects from fanfiction to hand-drawn animations. The animal protagonists of both series, owls and cats respectively, connect to traditional folkloristic stories and inspire new national youth literatures in many countries for readers who seek to encounter nature and enjoy fantasy literature. Examples include Nicky Kiesow's *Fuchsreihe*, 15 German fantasy novels featuring foxes, and French author Catherine O'Donnell's quartet *La Légende des Quatre* about animal shapeshifters. Thus, the widespread circulation of

these fantasy book series and the spectrum of readers' creative collaborations attest to the cross-cultural influence of children's and YA fiction.

Natasha Anderson Natasha Anderson is a Doctoral Research Associate at Johannes Gutenberg University Mainz, Germany, examining Victorian literature. She earned her MA in American Studies at the University of Mainz and her BA in English and History at the University of Stuttgart. She spent a year abroad at Marymount University in Virginia, USA, and represented the University of Mainz in the Institute for World Literature 2019 at Harvard University. She co-organised two virtual international workshops and published an article in the *Journal of European Periodical Studies*. She presented at international conferences in Germany, Greece, and Ireland as well as virtually in Italy, Spain, Sweden, Switzerland, the UK, and the USA.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 4: “Beyond the Iron Curtain”: Shakespeare in (Central) European Theatres between 1989–2019

chaired by

Natália Pikli (Budapest) and Jacek Fabiszak (Poznań)

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three sessions

SESSION 1

Natália Pikli (Budapest) and Jacek Fabiszak (Poznań): “Introduction to the Sessions” [pi-
kli.natalia@btk.elte.hu](mailto:pikli.natalia@btk.elte.hu); fabiszak@amu.edu.pl

Frank Widar Brevik: “Shakespeare and Forgetfulness in Presentist Criticism post-1989”
fbrevik@scad.edu

Anna Kowalcze-Pawlik (Lodz): “#TheatreisOurs: Shakespeare in Słowacki Theatre, 1989-2019” kowalcze.pawlik@gmail.com

Przemysław Pożar (Warsaw): “Shakespeare that Melts in the Mouth: Stanisław Barańczak’s (Re)entry into Polish Post-1989 Literary Culture. An Analysis of Translation Phenomenon” p.pozar@uw.edu.pl

SESSION 2

Anna Wołosz-Sosnowska (Poznań): “Polish Political Hamlet(s) of 2019”
awolosz@amu.edu.pl

David Drozd (Brno) and Filip Krajník (Brno): “Sonnets on the Stage: Performing Shakespeare’s Sonnets on Czech Stages after the Year 2000” drozd@jamu.cz;
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Mădălina Nicolaescu (Bucharest) & **Oana-Alis Zaharia** (Bucharest): “Matei Visniec’s *Richard III Will Not Take Place* Revisited” madalinanicolaeescu@gmail.com; oana-alis.zaharia@lts.unibuc.ro

SESSION 3

Ivona Mišterová (Brno): “Czech Shakespeare for Children and Young Adults”
yvonne@kaj.zcu.cz

Jana Wild (Bratislava): “Smashing Machine” jana.wild@vsmu.sk

Nevin Gürbüz-Blaich (Heidelberg): “Re-defining Spatial Conflicts in David Greig’s *Dunsinane*” nevin.guerbuez@stud.uni-heidelberg.de

SESSION 1

Introduction to the sessions

Natália Pikli (Budapest) and Jacek Fabiszak (Poznań)
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Shakespeare and Forgetfulness in Presentist Criticism post-1989

Frank Widar Brevik (Savannah)
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This paper argues that Presentist criticism has failed what should have been our own unique “purchase” on Shakespeare’s works in light of contemporary political events. For, as Terence Hawkes remarked some fifteen years ago, recent historical developments are exceptionally contiguous with Shakespeare’s own concerns over for example the nation state, the evolving

idea of Britain and England's role in a larger European and world context. Few examples illustrate this contiguity more felicitously than the still-fresh Brexit referendum. Still, as regards the much brighter light shone by one of the most important years of the twentieth century, it is indeed a disappointing thing to register that Presentist scholarship has ignored 1989 as a paradigmatic shift, resulting in political Shakespeare criticism that speaks to and about middle-class, Western boutique issues that are so selective as to reflect chiefly Academia's own biases.

Whilst it is true that most "presentist" criticism tends to unmoor the text from its own historical situatedness and to focus on what the Russian Formalist Boris Thomashevsky, in a far more dangerous critical controversy, called journalistic interestedness, the recent critical development has paradoxically proved most un-presentist in that it struggles to apprise the world for what it truly is but rather as what it should be.

My paper is a humble attempt to reorientate this reading and to suggest an updated world view that takes that seminal year 1989 into account and to recognize an important moment in history that changed the way that millions of people outside of Academia read texts, including Shakespeare's.

Frank Widar Brevik is Professor of English at Savannah College of Art and Design in the United States. He is the author of the monograph *The Tempest and New World-Utopian Politics* (Palgrave Macmillan, 2012) and has written several articles on Shakespeare in journals and edited essay collections. His research interests lie mostly in Renaissance literature and Shakespeare, but he also working on projects in David Lynch, film, and American Studies. He teaches courses on Shakespeare, world literature. adaptation, writing, and freedom of speech.

#TheatreisOurs: Shakespeare in Słowacki Theatre, 1989-2019

Anna Kowalcze-Pawlik (Lodz)

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This paper discusses the presence, diversity and larger significance of Shakespearean repertoire in one of the oldest theatres in Krakow, the Słowacki Theatre. In the years under investigation, the productions of Shakespeare's plays were relatively frequent in the repertoire following an arc typical for the majority of Polish theatres post-1989: from politicisation into a period

of difficult capitalist transformation and back into institutions of culture conscious of their role in the creating and upholding soft power. From the 1990 production of *The Tempest* by Jerzy Goliński, criticised as “rough and crippled *Tempest* amidst ruins”, a testimony to the “confusion of despair and hope” (NYCZEK 1992: online) and the blood-thirsty working-class Caliban (proletariat-like, working-class-like Krzysztof Jędrysek) through the productions meant as “pure entertainment” in 1990s-2010s, Słowacki Theatre made a huge comeback to the tradition of politicised Shakespeares in 2019 with its production of *Hamlet* dir. Bartosz Szydlowski: one of the unspoken reasons for the illegal ousting of the current director Krzysztof Gluchowski from his function by the governmentally controlled local authorities. The first paper of the paper will offer a brief sketch of the history of the Słowacki Theatre, including the importance of Stanisław Wyspiański, the author of the *Hamlet Study*, for the Kraków stage, while the second part of the paper will discuss the most characteristic productions performed in the Słowacki in the last thirty years.

Anna Kowalcze-Pawlik is Assistant Professor at the Department of the British and Commonwealth Studies, University of Lodz, where she teaches literary and cultural studies, works at the International Shakespeare Studies Centre and serves as academic secretary of *International Studies: Interdisciplinary Political and Cultural Journal*. Dr Kowalcze-Pawlik is a board member of the Polish Shakespeare Society, where he has been serving as vice president since 2018. She is also an active member of the British, American, European and International Shakespeare Societies (BSA, SAA, ESRA, ISA) as well as the Renaissance Society of America (RSA), the International Society for Translation and Intercultural Research (IATIS) and the research groups CEESRA, “Shakespeare in Education (NTNU, Trondheim) and “Shakespeare in Culture” (University of Warsaw). Her most recent publications have been with *Multicultural Shakespeare* (on the use of blackface in two Polish productions of *Othello*), *Theatralia* (on migratory aesthetics in Polish productions of *The Tempest*) *Romanica Silesiana* (representations of disability in selected Polish productions of *The Tempest*) and *Przekładaniec* (on Shakespeare and experimental translation). Her most current project funded within the Polish Research for Excellence (IDUB) framework focuses on nature’s pathologies in Shakespeare in translation and performance.

Shakespeare that Melts in the Mouth: Stanisław Barańczak’s (Re)entry into Polish Post-1989 Literary Culture. An Analysis of Translation Phenomenon
Przemysław Pożar (Warsaw)

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The time of political and social reinvigoration after the USSR's collapse in 1989 brought the previously dissident poets back into the open field of literature. Stanisław Barańczak (1946–2014) reconstituted his hitherto clandestine presence through the reassimilation of his émigré oeuvre by national culture. However, the success of the writer's literary homecoming was to an extent also spurred on by his translations of Shakespeare's dramas. Done with tremendous aplomb and satisfying the need for fresh Shakespeare, Barańczak's renderings were put to generous use in theatres and published successively throughout the 1990s. The paper then aims to (1) present the local socio-historical context that spurred on the commissioning of these translations and (2) map out the diverse procedures that helped to usher Barańczak in as the new go-to Shakespeare (re)translator by attempting to document the scope of the free market's manifold patronages – economic, ideological, and critical.

Przemysław Pożar is a third year PhD student in Literary Studies at the Doctoral School of Humanities. His doctoral thesis focuses on the translations and translators of Shakespeare canon in Polish People's Republic. Also, he works as a co-investigator in the research project The e-Repository of the 20th and 21st Century Polish Translations of Shakespeare: Resources, Strategies and Reception supervised by Anna Cetera-Włodarczyk.

SESSION 2

Polish Political Hamlet(s) of 2019

Anna Wołosz-Sosnowska (Poznań)

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Staging Hamlet nowadays most often focuses on the political dimension of play. Between 1989-2019 the play was staged numerous times in Poland with various angles and takes. The paper

aims to analyse two performances which both premiered in 2019 - Hamlet/ГАМЛЕТ directed by Maja Kleczewska in Teatr Polski in Poznań and Hamlet directed by Bartosz Szydłowski in Teatr im. Juliusza Słowackiego in Kraków – both depicting socio-political from a political perspective. Both directors approach Hamlet politically through the prism of contemporary socio-political situation in Poland. Kleczewska and Szydłowski propose two versions of Poland of the late 2010s, one which is more open, humanistic and cosmopolitan (but not without its difficulties) while the second is more closed and domestically-oriented. Moreover, 2019 witnessed a 30th anniversary since the fall of the communist regime and the 1989 elections, hence the performances not only should be perceived as a contemporary comment, but also as a coda of that period. The performances share aesthetic similarities and differences, but together they come into conversation about the legacy of the post-solidarity ideas and set a tone for the future political reading of Hamlet in Poland.

Anna Wołosz-Sosnowska finished her PhD studies and is the process of writing her thesis on the subject of comic book adaptations of Shakespeare's plays. She participated in many international conferences and congresses. The scholarly interest encompass comics studies, and its hybrid nature, Shakespeare studies, theatrical performances; She published articles on these subjects.

Sonnets on the Stage: Performing Shakespeare's Sonnets on Czech Stages after the Year 2000

David Drozd (Brno) and Filip Krajník (Brno)

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The presentation will address five adaptations of Shakespeare's Sonnets produced in Czech theatres produced between 2001 and 2019. Since the late 18th century, Shakespeare has been seen as an ally of Czechs, especially at the times of cultural, political and moral crises. This is one of the main reasons why Czechs have created an intimate relationship with Shakespeare, treating him basically as an adopted national poet. With this cultural status, even Shakespeare's lyrical poetry has entered cultural mainstream, with multiple complete and partial translations of the sonnet cycle published within the last century alone. Given his popularity in the country, Shakespeare's Sonnets have in recent years become a venue for dramaturges and theatre directors for addressing contemporary social and political (in a broader sense) issues (such as

gender dynamic and sexuality) on the one hand, as well as a space for creative experiment (such as turning Shakespeare into a vaudeville production and his poems into jazz songs) on the other. In the past two decades, Czech theatre producers both revered and subverted Shakespeare and his iconic status, both accepted and rejected tropes in his works, and both respected and re-created his original words. The argument of the presentation is that it is the cultural importance that Shakespeare gained in the course of the turbulent 19th and 20th centuries that allowed Czech to treat the playwright as their own phenomenon that can be freely updated and appropriated according to the current social, political and artistic needs.

David Drozd is Associate Professor and the head of the Department of Theatre Studies, Masaryk University, Brno, Czech Republic. His main areas of interest are performance analysis and theory of theatre with a special focus on the Prague School theory of theatre and drama. Recently he has co-edited a volume entitled *Theatre Theory Reader: Prague School Writings* (Charles University Press, 2016); an English translation of Otakar Zich's *Aesthetic of Dramatic Art* edited by him is currently in print.

Filip Krajník is a lecturer in English Literature at the Department of English and American Studies, Masaryk University, Brno, Czech Republic. His main areas of interest are late medieval English poetry and Renaissance and Restoration English theatre. He is currently co-editing a volume entitled *Restoration Reshaping: Shifting Forms, Genres and Conventions in English Theatre, 1660-1737* (Charles University Press, 2023); he contributed with a chapter on Prague Shakespeare festival to the recent volume *Shakespeare on European Festival Stages* (Bloomsbury, 2022).

Matei Visniec's *Richard III Will Not Take Place* Revisited

Mădălina Nicolaescu (Bucharest) & Oana-Alis Zaharia (Bucharest)

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The paper will consider the present-day relevance of the plea in Matei Visniec's *Richard III Will Not Take Place* not to relegate the experience of communism and totalitarianism to oblivion. The paper will consider the uses to which the play puts Shakespeare's *Richard III* in the construction of the figure of the totalitarian ruler. At the same time it will look at a) recent performances of the play in Europe and b) at translations of the play (into Romanian as performed by the playwright, into Hungarian and into English). One issue to consider in the comparative

analysis is whether the translator's or the actors' cultural proximity or respectively distance to the totalitarian experience influences their reception of the text. How is the cultural and historical memory activated in a present "post-memory" context? What role does Shakespeare play in these processes?

Mădălina Nicolaescu is professor at the English Department - University of Bucharest.

Her books on early modern theatre include *Meanings of Violence in Shakespeare* (2004), *Ec-centric Mappings of the Renaissance* (1999); she has edited collections of essays such as *(In)hospitable Translations: Fidelities, Betrayals, Rewritings* (2010) *Shakespeare Translations and the European Dimension* (2012), *Shakespeare 400 in Romania* (2016) *Perspectives on Shakespeare in Europe's Borderlands* (2020). Further recent contributions on Shakespeare have also been published in *International Shakespeare Yearbook* (2020), *Cahiers Élisabéthains* (2019, 2020), *SEDERI* (2017) and in volumes like *Proceedings of the Ninth World Shakespeare Congress*, (2014), *Great Shakespeareans* (2012) *Visions of Shakespeare* (2011).

Oana-Alis Zaharia is Lecturer of English at the English Department of the University of Bucharest. Her principal research interests are Shakespeare Studies, Early Modern Studies (16th-century political thought in Europe with a focus on the English, Italian and French spaces), Translation Studies (Early Modern translations; Romanian/French translations of Shakespeare's plays). She is the author of the monograph *Cultural Reworkings and Translations in/of Shakespeare's Plays* (Bucharest, 2015). Her recent work has been published in international journals: *Cahiers Élisabéthains* (2019;2020), *SEDERI Yearbook* (2012), *Studia Litteraria Universitatis Iagellonicae Cracoviensis* (2018), etc. She has edited and contributed to several volumes on Shakespeare and translation/adaptation: *Perspectives on Shakespeare in Europe's Borderlands* (co-editor, Bucharest 2020), *Shakespeare 400 in Romania*. (co-editor, Bucharest, 2017); *Shakespeare, Translation and the European Dimension* (co-editor, 2012) and *Inhospitable Translations: Fidelities, Betrayals, Rewritings* (Bucharest, 2010).

SESSION 3

Czech Shakespeare for Children and Young Adults

Ivona Mišterová (Brno)

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The end of the 20th century and the beginning of the 21st century saw both a continuity and transformation in Shakespearean adaptations for children and young adults in Czechia. They ranged from faithful renditions to loose or even entire reworkings in the form of prose narratives, comic books, poems, (micro)blogs, computer games, theatrical and musical adaptations, puppet performances, and film scripts. The present study shows how Shakespeare's plays were adapted to attract young audiences using a range of examples, including abridged versions by Vladimír Hulpach (1996, 1997) and Renáta Fučíková (2016, 2017) and puppet performances (e.g., *A Plague on Both Your Houses!*, staged in 2001, and *Macbeth* [2005]).

Ivona Mišterová is a senior lecturer at the Department of English Language and Literature at the University of West Bohemia in Pilsen, Czech Republic. She received her Ph.D. in English and American Literature from Charles University in Prague. Ivona has published monographs on performances of British and American works staged in Czech theatres in the 20th and 21st centuries (*Anglo-americké drama na plzeňských scénách* [Anglo-American Drama on Pilsen Stages, 2013], and *Inter Arma non Silent Musae. Anglická a americká tvorba na českých moravských divadelních scénách v době první světové války* [Inter Arma non Silent Musae. English and American Drama on Czech and Moravian Stages during the Great War, 2017]).

Smashing Machine

Jana Wild (Bratislava)

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In 2007, the Slovak theatre saw a *Hamlet* which went beyond all traditionally established frames: a young female actor-director in her mid 20s staged an independent, multimedial solo performance of Heiner Müller's postdramatic text *Hamlet Machine*. Within the next 15 years, Sláva Daubnerová, a self-made artist who did not come from any of the theatrical contexts,

thrilled with her visual and musical imagination, with her self-conscious use of technical media, her actorly charisma and her deep insight. For some years, she has been acquiring renown on theatre and opera stages abroad (Prague, St. Petersburg, Germany). The paper will reflect on her *Hamlet Machine*, a performance on the edge to visual installation, which put in question all expectations the Slovak audience had toward Hamlet and Ophelia.

Jana Wild is professor of theatre studies at the Academy of Music and Dramatic Arts (VŠMU) Bratislava, Slovakia, co-founding member of the Central and East European Shakespeare Research Association.

Re-defining Spatial Conflicts in David Greig's *Dunsinane*

Nevin Gürbüz-Blaich (Heidelberg)

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The prolific Scottish playwright David Greig brings contemporary spatial conflicts to the post-modern stage by representing various places. This paper aims to explore the concept of "third space" in Edward Soja's sense, and thus attempt to prompt a new perspective in the understanding of David Greig's *Dunsinane* (2010) by centring on space and conflicts in the play. Soja has appropriated the term "third space" to describe the investigation into a multiplicity of 'real and-imagined places' that are "a creative recombination and extension of both the 'real' material world and the 'imagined' representations of spatiality." Greig's play, *Dunsinane*, set in the Scottish Highlands, which is a follow-up to Shakespeare's *Macbeth* centres on the English occupation in Scotland before its uniting to Britain, capturing *Dunsinane* and disposing of the 'tyrant' (*Macbeth*). The play also refers to contemporary conflict spaces in the Middle East in the global sense in addition to remarking the Anglo-Scottish union in the national sense. The paper describes the *Dunsinane Hill* both as real and imaginary with the subsequent matters: *Dunsinane* as a symbol of third space, *Dunsinane* as the intertextual space of Shakespeare, and *Dunsinane* as the representation of geographical and political space and hence conflicts. It will be discussed that the play incorporates "third space" as a dramatic and structural device and claims for anxiety for the contemporary migration crisis.

Nevin Gürbüz-Blaich holds a Ph.D. in English Language and Literature from İstanbul Yeni Yüzyıl University, Turkey (2020). She completed her BA at the English Department of Ege University, Izmir (2007),

and received an MA degree in English Language Teaching from the same university (2013). Nevin's research covers a spatial analysis of Tom Stoppard's plays. Her further academic interests are space, place, the geography of literature, and literary representations in contemporary British drama, as well as postmodern novel and film studies. She is a member of ESSE (The European Society for the Study of English), ALUS (Association for Literary Urban Studies) and CDE (the German Society for Contemporary Theatre and Drama in English). Nevin is currently a visiting scholar at Heidelberg University, Germany and carries out her post-doctoral research on contemporary British drama.

The seminar convenors:

Natália Pikli is Associate Professor at the Department of English Studies, Eötvös Loránd University, and was also a guest lecturer at the University of Theatre and Film Arts, Budapest. She teaches medieval and early modern culture and literature, Shakespeare, theatre history, the reception of Shakespeare in contemporary popular culture, contemporary drama and theatre. She has published extensively on these topics both in English and Hungarian, her book chapters and articles came out in *Shakespearean Criticism* (USA), *The European Journal of English Studies*, *Journal of Early Modern Studies* (Florence) *Shakespeare Survey* (Cambridge), *Filológiai Közlöny* (Budapest), and *Shakespeare's Others in 21st-century European Performance: The Merchant of Venice and Othello* (Bloomsbury, 2021). She edited or co-edited five books, and is the author of two monographs, *The Prism of Laughter: Shakespeare's 'very tragical mirth'* (VDM Verlag, 2009) and *Shakespeare's Hobby-Horse and Early Modern Popular Culture* (Routledge, 2021). In her free time she directs amateur student performances and writes theatre reviews. She is also a member of the research project "Central European Shakespeare Research Association," together with Jacek Fabiszak and several participants of this seminar, and published a relevant study in *Theatralia*, 2021, vol. 24. "Shakespeare in Central Europe after 1989: Common Heritage and Regional Identity."

Jacek Fabiszak teaches cultural history, theory, theatre history and Shakespeare at the Faculty of English, Adam Mickiewicz University, Poznań, Poland. His research interests include English Renaissance theatre and drama and their stage, televisual and filmic transpositions. He has published and given papers at conferences on Shakespeare's plays – one of his major publications in this area is *Polish*

Televised Shakespeares (2005). He also applied linguistic and sociological tools in the analysis of drama, which resulted in the publication of *Shakespeare's Drama of Social Roles* (2001), a book that attempts to interpret Shakespeare's last plays in light of the theory of social roles and speech act theory. He co-authored *Szekspir. Leksykon* [Shakespeare. A lexicon. 2003], co-edited *Czytanie Szekspira* [Reading Shakespeare] and wrote on Christopher Marlowe, both on his plays (focusing on imagery) and their screen versions (especially *Edward II*). He is head of the Department of Studies in Culture at the Faculty of English, Adam Mickiewicz University in Poznań, President of the Polish Shakespeare Association and the Polish Association for the Study of English.

ESSE Mainz 2022, 29 August - 2 September 2022

**Seminar 5 “British and Irish Poetry after the Turn of the Millennium:
Trends, Public/ Counterpublic, Institutions”**

chaired by

Wolfgang Görtschacher (Salzburg) and David Malcolm (Warsaw)

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three sessions

SESSION 1

Felix Behler (Paderborn): “‘He’d seen it in the words of Owen and Brooke’: Toward a Renaissance of Soldier Poetry in Twenty-First Century Britain”

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Sofia Permiakova (Berlin): “Beyond ‘some corner of a foreign field’: Contemporary British Women’s War Poetry and the First World War Canon”

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Monika Kocot (Łódź): “On Borrowed Landscapes and Shared Writing – Alec Finlay’s Collaborative Projects”

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Tymon Adamczewski (Bydgoszcz): “(Im)Material Geographies: From the Poetics of Terraforming to Earth Scripts”

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SESSION 2

Eleonora Ravizza (Bergamo): “Instapoetry & Co: How Social Media Are Changing Poetry”

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Julia Lajta-Novak (Vienna): “The Personal is Poetical: Spoken-Word Poetry as Feminist Counter-Discourse”

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David Lloyd (Syracuse): “Ecopoetry from Wales: John Barnie’s A Report to Alpha Centauri”

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SESSION 3

David Malcolm (Warsaw): “Brand New Oldies?: Narrative Verse in Early Twenty-First Century British Poetry” dmalcolm@swps.edu.pl

Malgorzata Grzegorzewska (Warsaw): “The Future of Memory and Love” malgorzatagrzegorzewska@onet.eu

Wolfgang Görtschacher (Salzburg): „British and Irish Poetry Prizes in the Twenty-First Century: A Closed Shop?” Wolfgang.Goertschacher@plus.ac.at

SESSION 1

“He’d seen it in the words of Owen and Brooke”: Toward a Renaissance of Soldier Poetry in Twenty-First Century Britain

Felix Behler (Paderborn)

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He’d seen it in the words of Owen and Brooke, the toil of war / And the lives it took,
Brave young men in far-off lands, praying to keep their legs / And hands [...],
read the opening lines of a poem titled ‘Courage’. The poem was published in John Jeffcock’s *Heroes: 100 Poems from the New Generation of War Poets* (2011) and written by an anonymous British soldier. The collection compiles a series of poems composed by members of the British Armed Forces who served, for instance, in Iraq (2003-2011) or Afghanistan (2001-2021). Besides providing a more intimate insight into the idiosyncrasies of contemporary war, the poems rekindle a literary tradition set forth during the Great War (1914-1918), which saw a considerable number of soldiers beginning to enshrine their wartime encounters into verse.

The Great War was decisive not only in terms of its unprecedented cruelty, but also due to the large number of literary men fighting and writing in the trenches – such as Wilfred Owen (1893-1918) and Rupert Brooke (1887-1915), both referenced in the first verse of ‘Courage’. Surely, given the rise of, e.g., Hollywood cinema, television,

and social-media, coupled with the seemingly inexorable growth of philanthropy throughout the post-war era, in the twenty-first century, soldier poetry might be perceived as somewhat of an anachronism. Also, most of us would probably not expect contemporary soldiers to be great fanciers of the literary canon. And yet, it seems that there has been a renaissance of soldier poetry going on during the most recent decades. In this paper, I will analyse the means by which contemporary soldiers put their memories from recent battle-zones into verse, thereby following – often consciously – in the footsteps of the British trench-poets of the past. As suggested, for example, by the subtitle of *Heroes*, these authors signal the desire to reanimate a pre-existing genre and simultaneously add new components. This is evinced, for instance, by a strong focus on topical issues like post-traumatic-stress, guerrilla warfare, etc.

Felix Behler is a research associate at the University of Paderborn, Germany. His research concentrates on British literatures and cultures. For his dissertation project he primarily investigates the representation of war in modern and contemporary British literature and culture. Having majored in English and History, he is further interested in all areas of Anglophone culture through the ages, as well as early modern European, transatlantic, and art history. Apart from that, his most recent project revolves around English country-houses and landscape gardens and their socio-political and economic implications.

Beyond “some corner of a foreign field”: Contemporary British Women's War Poetry and the First World War Canon

Sofia Permiakova (Berlin)

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In the British context, the First World War is still a significant 'national myth', which many UK poets find worth revisiting a hundred years later. In this paper, I will focus on contemporary First World War poems written since 2010 by women poets such as Carol Ann Duffy, Jackie Kay, Jenny Lewis, Malika Booker, and others. Many of these poems perform the public function of commemoration, commissioned especially for the centenary celebrations of the First World War, but they also challenge our understanding of what can be considered 'war poetry'. These commissions reveal not only how contemporary poets connect with the established narrative of the First World

War, but also how they comment on the changes of the discourse around it over the last hundred years. In this context, I will argue that the questions of black, colonial or female agency become central – the questions which are largely absent from the more traditional English-soldier-narrative of the First World War poetry, at least in any overt form. Secondly, I will investigate how these contemporary texts relate to the 'original' First World War writing. In this paper I will argue that while commemorating the First World War in their works, 21st-century women poets are more likely to think about that war through the prism of its literature and poetry rather than history. Therefore, contemporary poets create space for a dialogue with these 'original' war texts, effectively re-contextualize the canonical war writing for the 21st century, and shed light on these texts in different and often unexpected ways.

Sofia Permiakova is a lecturer and researcher in British Literature and Culture at the Centre for British Studies, Humboldt-Universität zu Berlin. Her doctoral project is entitled “Women on War, War on Women: British Women’s Poetry of the First and the Second World Wars in the Context of Contemporary Commemorative Culture”. Her research focuses on literary representations of the urban, women’s poetry, and intermediality in film and literature. Her most recent publications are “From the 1920s to the 2020s: the myth of Weimar Berlin in contemporary British art, music, and literature”, in *Happy in Berlin? English Writers in the City, the 1920s and Beyond* (2021, eds S. Evangelista and G. Stedman), and “Paris: A Poem by Hope Mirrlees: The liminal world of Paris in 1919” in a special WWI edition of the *Journal of European Studies* (Volume 51 Issue 3-4, Nov 2021, pp. 192-203).

On Borrowed Landscapes and Shared Writing – Alec Finlay’s Collaborative Projects

Monika Kocot (Łódź)

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The paper will explore multimodal references to Matsuo Bashō’s (philosophy of) writing in Alec Finlay’s collaborative projects. In my discussion of Bashō-inspired texts, I will focus on three forms of shared writing as exemplified in *Shared Writing: Renga Days* (2005), *wind blown clouds* (2004), and *The Road North* (2014) written by Finlay and Cockburn. The theme of “borrowed landscape” (the term used in classical Japanese gardening) will be introduced in my reading of *The Road North*, a journey through

Scotland guided by Bashō's Oku no Hosomichi (The Narrow Road to the Deep North); as I will argue, by "translating" Bashō's and his companion Sora's journey to Scotland (the Scottish North), Finlay and Cockburn attempt to draw up a new (mental) cartography. The importance of sharing poetic insights on a larger scale (involving more artists) is emphasized in Shared Writing: Renga Days and wind blown clouds. Shared Writing gives us a sense of what it means to create nijuuin poems; I will also give an account of poetic adventures in hyakuin renga, where poets compose one hundred verses over twenty-four hours. In wind blown clouds, inspired by Bashō's Oku no Hosomichi, stunning images of clouds collected from people all over the world will be complemented by a selection of classical Japanese and western haiku. Each of Finlay's collaborative projects is different, each might offer insights concerning our interdependence and inter-being.

Monika Kocot is Assistant Professor in the Department of British Literature and Culture at the University of Łódź, Poland. Her academic interests include: contemporary Scottish poetry, Native American prose and poetry, literary theory, literary criticism and translation. She is the author of *Playing Games of Sense in Edwin Morgan's Writing* (Peter Lang, 2016) and co-editor of *Języki (pop)kultury w literaturze, mediach i filmie* (Wydawnictwo Uniwersytetu Łódzkiego, 2015). She is a member of the Association for Cultural Studies, the Association for Scottish Literary Studies, and Polish Cognitive Linguistics Association. She is the Vice President of The K. K. Baczyński Literary Society.

(Im)Material Geographies: From the Poetics of Terraforming to Earth Scripts

Tymon Adamczewski (Bydgoszcz)

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Against the backdrop of the growing awareness of the planetary crisis, which, among other consequences, has resulted in multifarious and interdisciplinary attempts at finding the means for rendering phenomena that otherwise resist forms of (traditional) representation (e.g. global warming and climate crisis), poetry can be seen as a particularly intriguing discourse. Capable of problematizing representation itself, our relationship to the past, and the role of materiality in rendering more than human

agents, the work of at least two notable British authors, Alice Oswald and J.R. Carpenter, can be pointed to as registering some of the especially intriguing trends in recent contemporary poetry. While Oswald draws on the natural environment's impact on its inhabitants (humans, flora and fauna) and records the practice of walking along a river from its source to the sea mouth (Dart, 2002) or repeated visits to the same location (A Sleepwalking on the Severn, 2009), J.R. Carpenter, in her project This is a Picture of Wind (2020), fuses personal reactions to storms and flooding in South West England with algorithmically generated verse that draws on live weather data, which, in turn, suspends human authorial agency. The proposed paper aims to explore both authors' work, related to a poetic vision of the landscape, from the perspective of the interplay between materiality and immateriality and offers to contextualize it within the past lineage of such dematerializing traditions as concrete poetry.

Tymon Adamczewski is assistant professor at the Department of Anglophone Literatures of Kazimierz Wielki University in Bydgoszcz, Poland, where he teaches literary and cultural studies. He has recently edited a monograph entitled *All Along Bob Dylan: America and the World* (Routledge 2020) and is the author of *Following the Textual Revolution: The Standardization of Radical Critical Theories of the 1960s* (McFarland 2016). His interests include critical discourses of contemporary humanities, music and ecocriticism.

SESSION 2

Instapoetry & Co: How Social Media Are Changing Poetry

Eleonora Ravizza (Bergamo)

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“Poetry is dead. Long live poetry”: Indeed, since poetry has conquered the digital space of our mobile devices, and superstar “Instagram-poets” are leading the best-sellers list, what was once perceived as elitist, declining, and ever less socially relevant literary

genre is now enjoying a new, unexpected springtime. Sales charts reflect this growing interest in poetry, while critics are lamenting that popularization goes hand in hand with semantic oversimplification and opportunism, and that the dignified craft of verse composition is turning into a “cult of the noble amateur” (Watts 2018). This paper aims to explore how the passage from a mass media culture to a social media culture affects 1) stylistic choices and 2) the development of new poetics which, on the one hand, are the product of what Fredric Jameson called “the cultural logic of late capitalism” and, on the other, rewrite and challenge the paradigm of postmodernism. Everybody, in the world of social media may become a famous poet for 15 minutes; but is poetry also gaining a new social function in the process? The last question will be addressed in the light of concepts of identity (also in terms of national identity) and digitally-mediated connections.

Eleonora Ravizza is a post-doctoral fellow at the University of Bergamo. She received her PhD in *Literary and Cultural Studies* from the University of Bergamo and the Justus Liebig University of Giessen (Germany) in 2012. Her main research interests include post-colonial literatures in English, contemporary poetry, philosophy of language, and literary theory. She has published several essays on the work of contemporary Caribbean, Canadian and Black-British authors, focusing on hybrid identities, exile and transcultural poetry. She currently teaches at the University of Bergamo and at the State University of Milan.

The Personal is Poetical: Spoken-Word Poetry as Feminist Counter-Discourse

Julia Lajta-Novak (Vienna)

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Spoken-word poets have returned poetry to its sonic roots by according aesthetic values to the oral performance of their work and drawing on an accessible idiom. Their success in this has been credited with creating new audiences for poetry – particularly young audiences – through live performance as well as in the digital realm. This paper examines two mediated versions of Hollie McNish’s poem “Embarrassed” as examples of how contemporary spoken-word poetry harnesses personal experience to address larger political points in different digital formats. In the past fifteen or so years, McNish

has made a name for herself in the British performance scene as a poet who addresses themes such as sexuality and motherhood from an overtly feminist perspective. I will discuss the way in which “Embarrassed” is framed autobiographically and draws on an “aesthetics of sincerity” that is typical of spoken word poetry. The authenticity effect thus produced serves, in “Embarrassed”, to render McNish’s poem an embodied feminist critique of dominant attitudes towards public breast-feeding in the UK: It amounts to a performative counter discourse, and it does so in slightly different ways across the two versions I am presenting. Interrogating the link forged in spoken word between intratextual speaker and the physically present poet-performer, I will discuss how contemporary oral poetry performance can be understood as a form of digital activism in the context of political movements such as fourth-wave feminism.

Julia Lajta-Novak is principle investigator of the 5-year project “[Poetry Off the Page](#): Literary History and the Spoken Word, 1965-2020” (ERC/FWF) and currently holds a tenure-track professorship for Anglophone Literature and Mediality at the University of Vienna. She has published on the oral mode of contemporary poetry, including her monograph *Live Poetry: An Integrated Approach to Poetry in Performance* (Brill | Rodopi, 2011). She is an editor of the *European Journal of Life Writing*. She has received the Theodor Körner Prize, the Dr Maria Schaumayer Prize, the DOC Award of the City of Vienna, and a DOC scholarship by the Austrian Academy of Sciences.

Ecopoetry from Wales: John Barnie’s A Report to Alpha Centauri

David Lloyd (Syracuse)

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Modern Wales has produced exceptional poets writing in Welsh and English on nature and the environmental crisis, including Waldo Williams, Gillian Clarke, Hilary Llewelyn-Williams, Robert Minhinnick, and the late R. S. Thomas. But to date, poet and essayist John Barnie has amassed the most sustained and consequential body of poetry from Wales dealing with environmental issues.

Throughout his oeuvre, including sixteen poetry collections since 1984, John Barnie has disrupted and thwarted reader complacency concerning our interactions with, and understandings of, nature. A primary way Barnie accomplishes this effect is through manipulation of syntax and punctuation, so that meaning slides and slips

through clauses and phrases, forcing readers to recalibrate and reassess understandings of where a poem is going. My presentation will focus on Bernie's recent collection, *A Report to Alpha Centauri* (2021), to demonstrate how and why the poet's strategies further his explorations of nature within a distinctively Welsh context.

After describing the state of contemporary Welsh ecopoetry and John Bernie's contribution in broad terms, I will provide a detailed analysis of "Just Look" from *A Report to Alpha Centauri*, a poem taking perception as its subject: what humans look at, and why; what we think we see, what we cannot see. From its initial capital letter to the concluding period, this poem's single sentence twists, pauses, and accelerates to carry the reader to an unexpected terminus. I will show how Bernie's command that readers "just look" at their environment yields multiple perspectives that - while uncomfortable - are necessary and urgent.

David Lloyd is Professor of English and Program Director, Creative Writing at Le Moyne College (Syracuse, USA) and the author of eleven books, including four poetry collections: *Warriors* (Salt Publishing, 2012), *The Gospel According to Frank* (New American Press, 2009), *The Everyday Apocalypse* (Three Conditions Press, 2002) and the forthcoming collection from Salmon Press, *The Body's Compass*. He published a novel, *Over the Line* (2013) and two story collections, *Boys: Stories and a Novella* (Syracuse UP, 2004) and *The Moving of the Water* (SUNY Press, 2018). In 2000 he received the Poetry Society of America's Robert H. Winner Memorial Award, judged by W. D. Snodgrass. In 2001 he was a Fulbright Distinguished Scholar at Bangor University (Wales, UK).

SESSION 3

Brand New Oldies?: Narrative Verse in Early Twenty-First Century British Poetry

David Malcolm (Warsaw)

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Narrative verse has enjoyed a renaissance in the English-speaking world, particularly in the USA. However, an increasing interest in varieties of narrative verse can be observed in late twentieth-century and early twenty-first-century Britain. I consider reasons for the development of narrative verse (including novels in verse) at this time. Four quite different verse-narrative texts, in particular, are discussed: Ros Barber's *The Marlowe Papers* (2012), Kate Tempest's *Brand New Ancients* (2013), Alice Oswald's *Memorial* (2015), and Robin Robertson's *The Long Take* (2018). Issues of subject matter, technical experimentation, imbrication of lyric and narrative elements, social engagement, and implied audience are considered.

David Malcolm is a professor at SWPS University of Social Sciences and Humanities in Warsaw. He is co-editor (with Wolfgang Görtzschacher) of the *Companion to Contemporary British and Irish Poetry, 1960-2015* (Wiley Blackwell, 2021).

The Future of Memory and Love

Malgorzata Grzegorzewska (Warsaw)

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In her essay "The Power of Spiritual Poetry", the contemporary Anglo-Welsh poet Hilary Davies invokes the long-standing alliance of literature and theology; she points to poetry understood as a medium for discussing "the human or godly [perhaps one should more correctly say – as Davies clarifies her point – human and godly]". Grieving the piecemeal decline of this tradition, Davies nevertheless lists many contemporaries who have not abandoned "an incarnational, prophetic engagement with God's creation". She is certainly one of these, as evident, for instance, in the fourth poem of her cycle "Across the Country", in which the careful reader may discern an echo of George Herbert's *The Temple*: "I crossed into church after church that summer, / Thinking of erudition, but beside me trod Love". Included in the same volume is the poet's version of the Catholic Liturgy of the Hours, entitled appositely, as in the title of the collection, "Exile and the Kingdom", which not only echoes the prayer *Salve Regina*, but also reminds us of T. S. Eliot's poetic paraphrases of this great Latin antiphon. My aim in this paper is to investigate how human memory conjoined to divine

Logos and Love may inspire poetry in a world which, as it seems, has suddenly found itself on the brink of a third world war.

Małgorzata Grzegorzewska is a Professor in the Institute of English Studies at the University of Warsaw. Her principal research interests lie in Shakespeare studies, Renaissance poetry, and the interrelations of drama, verse, and metaphysical and theological concerns.

British and Irish Poetry Prizes in the Twenty-First Century: A Closed Shop?

Wolfgang Görtzschacher (Salzburg)

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Prizes have become a normal part of any moderately successful literary career. Writer's handbooks usually list more than 200 prizes for Great Britain and Ireland, the majority of them being awarded for new novels. Just around ten per cent of the literary prizes are awarded in the field of poetry. The guidelines defining the rules and conditions of entry usually contain the stereotypical requirement "first published in the UK or the Republic of Ireland". The T. S. Eliot Foundation administering the T. S. Eliot Prize, famously described by Andrew Motion as "the prize most poets want to win", permits simultaneous publication in another country within one year. The Forward Arts Foundation defines the eligibility of entries for their three poetry categories in almost identical terms. Even the Michael Marks Awards for poetry pamphlets confines entry to UK publications. For its recognition of the enormous contribution that small presses and little magazines make to the poetry world, this award is very welcome, but it takes in a restricted pool of candidates. The parochial policy of the institutions administering poetry awards is obvious.

The majority of Irish poetry awards contrasts with their British counterparts. For example, the Patrick Kavanagh Award, one of the most prestigious poetry prizes in Ireland, is confined to poets born in Ireland, or of Irish nationality, or long-term residents of Ireland. But country of publication is irrelevant. Similarly, the Irish Times Poetry Now Award is presented for the best single volume of poetry by an Irish poet, irrespective of place of publication. This paper will evaluate the most important British and Irish

poetry prizes and what roles they play in configuring the contemporary poetry scene(s) in the early twenty-first century.

Wolfgang Görtschacher, Senior Assistant Professor at the University of Salzburg, is the author of *Little Magazine Profiles: The Little Magazines in Great Britain 1939-1993* (1993) and *Contemporary Views on the Little Magazine Scene* (2000), owner-director of the small press Poetry Salzburg, editor of the poetry magazine *Poetry Salzburg Review*, co-editor of the academic journal *Moderne Sprachen*, and President of AAUTE (Austrian Association of University Teachers of English). He is co-editor (with David Malcolm) of the *Companion to Contemporary British and Irish Poetry, 1960-2015* (Wiley Blackwell, 2021).

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 66: "Comic Women and Theories of Humour"

chaired by

Zsófia Anna Tóth (Szeged), Franziska Quabeck (Münster) and Kerstin-Anja Münderlein (Bamberg)

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two sessions

SESSION 1

İlyas Deniz Çınar (Istanbul): "'Do I what!?' : Gender Politics and Female Honour in *Fiddler on the Roof*" ilyasdeniz.cinar@stu.khas.edu.tr

Magda Majewska (Frankfurt): "'It's the same Dame!': Gender Performance as Masquerade in *The Lady Eve* and the Screwball Comedy Genre" majewska@em.uni-frankfurt.de

Ulla Ratheiser (Innsbruck): "Just remember the Golden Rule of Comedy, 'If you're in the minority, you do not matter' (Hannah Gadsby, *Douglas*, 2020)" Ulla.Ratheiser@uibk.ac.at

SESSION 2

Zsófia Anna Tóth (Szeged): "Jane Austen, The Lady Humourist?" tothzsofianna@gmail.com

Catherine Delyfer (Toulouse): "Laughing All the Way into Fairyland: Feminist Humour in Evelyn Sharp's *Illustrated Fairy Tales*" catherine.delyfer@univ-tlse2.fr

Tiziana Ingravallo (Foggia): "Humour, Fluids and Spirits in the Theatre of Noël Coward" tiziana.ingravallo@unifg.it

Kerstin-Anja Münderlein (Bamberg): "She's funny because she's not: Austen's Catherine Morland and Green's Margaret Marsham. Sneering at the Young Naïve?" kerstin-anja.muenderlein@uni-bamberg.de

SESSION 1

“Do I what!?”: Gender Politics and Female Honour in *Fiddler on the Roof*

İlyas Deniz Çınar (Istanbul)

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How can humour function as a discursive and political strategy for Jewish women to express themselves? In what ways can the ironic hermeneutics of the comedy in musical theatre affect the display of gender? How does the structure of genre contribute to this representation? My paper explores these questions by focusing on the utilization of humour in the 1964 musical *Fiddler on the Roof*.

Depicting the life of a Jewish family in a *shtetl* called Anatevka, elements from *Fiddler* are considered a standard fixture among Jewish popular culture references. Adapted from Sholem Aleichem's short story collection titled “Tevye the Dairyman,” the musical is associated with American Jewish heritage on one side, the Yiddish past on the other, and ultimately carries all the dynamism of the industrial musical. While many critical studies investigate the representation of gender in the broader *Fiddler* fabula, studies that have previously explored the connections between humour and gender in the musical have remained limited.

What commentary does the Jewish humour of the mid-1960s provide in the imagining of Jewish women in Tsarist Russia? How do the women of *Fiddler* perform comedy, and what discourses do they promulgate when performing comedy? In my paper, I will examine how the female characters in the musical utilize humour as an affective repertoire to negotiate their precarious reality. Through a study of the musical's on-stage, international, and cinematic productions, I will analyze how female Jewish humour functions as a discursive tool to contest various structures of ethnic, political, and patriarchal hegemonies.

İlyas Deniz Çınar (he/him) is a graduate student of Communication Studies at Kadir Has University, Istanbul. He was previously a member of the European Research Council-funded research group “Staging National Abjection: Theatre and Politics in Turkey and its

Diasporas.” Deniz’s primary area of research is global Jewish theatre and the politics of Turkish Westerns of 1960s and 1970s. His work on collaborative research practices in theatre and performance research was published in the *Journal of Dramatic Theory and Criticism*. His critical study of Jewish-Turkish theatre history and historiography is forthcoming in the journal *Theatre and Performance Notes and Counternotes*.

“It’s the same Dame!”: Gender Performance as Masquerade in *The Lady Eve* and the Screwball Comedy Genre

Magda Majewska (Frankfurt)

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How is it possible for a man to fall in love with two different women without realizing that they are in fact “the same dame,” as his assistant/friend tries to convince him and as the audience already knows? This is the conundrum at the heart of Preston Sturges’ screwball comedy *The Lady Eve* (1941) and one of the major sources of its comedic effect. The dame in question, played by Barbara Stanwyck, is a con artist who appears in two different guises: as the Lady Eve of the title and as a charming prospective heiress. While the conundrum cannot be settled by means of a careful analysis of the plot or the characters, it can be taken as a point of departure for a more theoretical consideration of the problems that this movie raises regarding the relation between gender, genre, and comedy. My paper addresses this relation via the insights provided by Stanley Cavell, Lauren Berlant, Jacques Derrida, and Judith Butler as well as theories of comedy that stress incongruity as the major force of the comic. If performance rather than the expression of a biological essence is crucial to the understanding of gender, how, then, can one performance count as false and the other as closer to the authentic original? Placing *The Lady Eve* within the larger context of the screwball comedy genre, I discuss how comedy, relying on the incongruity between conventional expectations and their disappointment, is the mode that allows for an exploration of the rules that apply to gender as a convention, a script to be followed, or, ultimately, broadly speaking, a genre.

Magda Majewska is Assistant Professor at the Department of American Studies at Goethe University Frankfurt. She received her Ph.D. from the Free University Berlin. She has published articles on Henry James, Thomas Pynchon, the Counterculture of the 1960s, Freudo-Marxism, and the “Sexual Revolution.” She is the author of *Lust und Limit: Der postmoderne Roman und die sexuelle Befreiungsbewegung in den USA* (transcript, 2019). Currently, she is at work on her second monograph on the genre of the Hollywood romantic comedy and its precursors in literary history.

Just remember the Golden Rule of Comedy, “If you’re in the minority, you do not matter” (Hannah Gadsby, *Douglas*, 2020)

Ulla Ratheiser (Innsbruck)

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In recent years, female stand-up comedians have not only maintained their well-established routines of dishing up personal experiences dripping with self-deprecating humour to entertain their audiences; they have increasingly started to explore a meta-dimension in their shows, critically evaluating how comedy by women works, what its limitations may be and how its transgressional nature can be pushed to recalibrate stand-up comedy by women.

In so doing, female comedians openly address an issue that is often an unacknowledged undercurrent in their performances, namely their marginalisation in the field to this day. Developed in the US in the early 1900s, stand-up comedy has been male territory for decades with female performers few and far between. One explanation for this male dominance can be found in an understanding of comedy as an act of public aggression connected to a “traditional performance of masculinity” (Kotthoff 14), which has made it less easily available to women in conventionally gendered hierarchies. Though this has started to change, women are still conspicuously underrepresented (Keisalo 550).

Thus, the mere presence of women in the public arena of stand-up comedy is still partly transgressional; by talking about this transgression and how this can be fruitfully employed, female performers afford their audience an additional perspective on the question of humour and gender. This paper explores how comedians such as Shazia Mirza and Hannah Gadsby utilise meta-comedy to

challenge what may be considered 'acceptable' in comedy by women, to redefine the parameters of their own performances and to make sure their voices *do* matter.

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Ulla Ratheiser is Senior Scientist for English Literatures and Cultures at the University of Innsbruck, Austria. She studied at the Universities of Vienna and Innsbruck, and holds a PhD in Postcolonial Studies from the University of Innsbruck. More recently, her research has focused on popular culture, migrant narratives, and the representation of monarchies.

SESSION 2

Jane Austen, The Lady Humourist?

Zsófia Anna Tóth (Szeged)

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Jane Austen has long been known as an author who wrote comedies of manners and her masterful use of irony has been pointed out by several scholars, yet very few addressed her humour precisely and she is generally viewed as somebody who wrote (only) romantic comedies – this is the supposition that even the film adaptations usually emulate. Audrey Bilger (2002), Emily Auerbach (2004) and Jillian Heydt-Stevenson (2008) have finally started a more elaborate discussion of Austen's wicked wit and how the family tried to create a Saint Jane image for her erasing her actual acerbic wit and hiding her real comic genius that even harbours a dark side. In this paper, I intend to follow this path and to reveal the wicked humour of Austen. The point I plan to make is that the actual source of her everlasting appeal is that she was a

great humourist, a title that would have been inconceivable during her lifetime since women were officially denied a sense of humour. Yet, Austen's satire bites, she ridicules many aspects of her society mercilessly and expresses criticism especially concerning women's possibilities and the rules regulating their behaviour thus initiating real changes in attitudes and conceptions about women, their capabilities and roles.

Zsófia Anna Tóth received her PhD in British and American Literature and Culture from the University of Szeged and is currently a senior assistant professor at the Department of American Studies, Institute of English and American Studies, University of Szeged, Hungary. Her PhD research topic – and the resulting book: *Merry Murderers: The Farcical (Re)Figuration of the Femme Fatale in Maurine Dallas Watkins' Chicago (1927) and its Various Adaptations* that was published by Cambridge Scholars Publishing (UK) in 2011 – was concerned with the representation of female aggression and violence in American literature, culture and especially cinema. Her research also includes Jane Austen's works, their adaptations as well as her legacy, the New Woman (her representation and historical, cultural and academic reception), American women writers especially Sandra Cisneros as well as Disney and Pixar animations. Her current research focuses on theories of humor, the questions of humor and gender as well as women's humor while she is currently working on a book about the work(s), humorous products/performances and the overall phenomenon of Mae West.

Laughing All the Way into Fairyland: Feminist Humour in Evelyn Sharp's Illustrated Fairy Tales

Catherine Delyfer (Toulouse)

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This paper looks at the uses of humour and laughter in the early fiction of suffragist Evelyn Sharp, through a study of her volumes of illustrated children's tales, which were published under the imprint of John Lane at the fin-de-siècle: *Wymps, and other fairy tales* (1897), *All the Way Into Fairyland* (1898) and *The Other Side of the Sun* (1900). Less well-known than Sharp's short stories or later school novels, these witty tales build on the tradition of the subversive literary fairy tale as practiced by aesthetes such as Laurence Housman, Oscar Wilde and Vernon Lee,

while broaching gender-related themes typical of New Woman fiction in a language accessible to a young audience. This presentation will explore Sharp's use of humour as an antidote to normative gender dynamics and consider how narrative humour is enhanced through the work of Sharp's female illustrators (and friends), Mabel Dearmer and Nellie Syrett. Ultimately, it will be argued, these tales contribute to the emergence of a "New Child" (and New Child fiction), whose political acumen and social resilience is based in the ability to laugh and play.

Catherine Delyfer is Professor of English at the University of Toulouse Jean Jaurès, France. Her publications focus on British *fin-de-siècle* culture, gender, and the interplay between texts and images. She is the author of *Art and Womanhood in Fin-de-Siècle Writing: The Fiction of Lucas Malet, 1880-1931* (Pickering & Chatto 2011; Routledge 2015) and the editor of various journal issues, including *Cross-Dressing in Fact and in Fiction* (E-Rea, 2019), *Female Suffrage in British Art, Literature and History* (Caliban 2019) and *The New Woman and Humour* (Cahiers victoriens et édouardiens, Fall 2022). Her latest publications include "Re-writing myths of creativity: Pygmalionism, Galatea figures, and the revenge of the muse in fin-de-siècle literature by women" (in H. Laird ed., *The History of British Women's Writing, 1880-1920*, Palgrave Macmillan, 2016, 111-126); "The Illustrator as Critic: Desire, Curiosity and the Myth of Persephone in Jessie M. King's Illustrations for Oscar Wilde's *A House of Pomegranates*" (*The Journal of Pre-Raphaelite Studies* 28, 2019: 76-93); and "Literary Impressions, Cultural Transfers, and Material Reading: Rudyard Kipling's 'An Habitation Enforced' as a French *objet d'art*" (*Image&Narrative* 20.4, 2019: 37-51).

Humour, Fluids and Spirits in the Theatre of Noël Coward

Tiziana Ingravallo (Foggia)

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Blithe Spirit (1941), written by Noël Coward during the darkest period of the Second World War, poses a challenge in terms of dramatic language and experimentation to the traditional theatrical genre; it is particularly meaningful because Coward could boast a long, successful career as an actor and playwright in London's West End theatres.

The plurality of meaning of the terms in the title serves primarily to emphasise that this is a metatheatrical reflection on the idea of comedy itself and,

in particular, on the nature of humour. The 'spirit' of comedy that infuses the unexpected and bewildering situations that arise when Elvira, a revengeful spirit of the past who died from an extreme fit of laughter, is summoned during a séance is female. She comes back to the world of the living to pay a visit to her husband and his new wife.

Drawing on a wide range of sources, Coward brings together well-known theories of humour, including Jonson's theory of 'humours', eighteenth- and nineteenth-century treatises on comedy, the early twentieth-century idea of humour, and the psychoanalytical mechanisms underlying humour, to create an intertextual parody. The struggle between body and spirit that Elvira (the victorious 'new woman' in the modern battle of the sexes) forces us to confront brings together the metatheatrical and thematic levels and emphasizes the development of both the physiological and psychological in the history of humour: from the 'embodied' perception of humours to the 'disembodied' form of humour.

Tiziana Ingravallo is Associate Professor in English Literature at the University of Foggia (Italy). She is the author of books on Samuel Beckett (2004), Romantic Tradition (2011) and Mary Lamb (2017) and has published articles and essays on a wide range of nineteenth-century and contemporary British writers, including Walter Scott, Mary Lamb, S.T. Coleridge, Charlotte Smith, Mary Shelley, William Morris, Ian McEwan, Mary Stewart and Hilary Mantel. She is the editor of an essay collection on *Frankenstein* by Mary Shelley (2020). She has written essays on 'humour and gender' in Shakespeare and Noël Coward's theatre.

She's funny because she's not: Austen's Catherine Morland and Green's Margaret Marsham. Sneering at the Young Naïve?

Kerstin-Anja Münderlein (Bamberg)

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Both Jane Austen's *Northanger Abbey* and Sarah Green's *Romance Readers and Romance Writers* can be counted among the subgenre Gothic parodies – and indeed, they aptly parody predominantly the generic Gothic heroine. An exaggerated literary character to begin with, the Gothic heroine is not funny in and of herself and neither are Catherine and Margaret, Austen's and Green's heroines. However, they are funny precisely because they are not. The reader is enticed to laugh about them,

but not because they are great jokers or even witty girls, but because they are (somewhat) silly and naïve. Instead of laughing with them, readers laugh at them for their inappropriate behaviour, for failing to recognise the world as it is, and for being too susceptible to wrong role models.

Yet, this paper shows that in sneering at the naïve heroine, the readers learn to avoid such ridiculous, mirth-inducing behaviour themselves and discern how to 'properly' behave. Catherine and Margaret thus serve as negative role models to the reader; Catherine shows how a silly girl can mend her ways in time and still find her happy ending while Margaret shows what happens if delusions are not cured in time. Parody in both books is used as a means to drive home the point: wrong behaviour makes a young woman the laughing stock of an entire readership and is thus to be avoided or at least corrected.

Kerstin-Anja Münderlein is a research assistant and post-doc at the Department of English Literature at the University of Bamberg. Among other topics, she has worked on trauma in the poetry of the Great War, Gothic and Gothic parody, and socio-political criticism in Star Trek fanfiction, and is currently working on her post-doc project on gender representation in Golden Age and Neo-Golden Age Crime Fiction. Her PhD dissertation *Genre and Reception in the Gothic Parody. Framing the Subversive Heroine* continues the topic of female normalisation in the Gothic novel versus the Gothic parody.

Seminar 7 "Configurations of Friday"

chaired by

Jakub Lipski (Bydgoszcz) and Patrick Gill (Mainz)

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The role of Friday is a curiously liminal one in Daniel Defoe's *Robinson Crusoe* as well as many other Robinsonades from the 18th century to the present: a central figure of the story, he nonetheless often finds himself relegated to the role of the hero-castaway's foil, a cultural or racial other. Regardless of whether he is admired or condescended to, discourses around Friday will frequently (if sometimes unintentionally) mirror respective ages' attitudes towards colonialism and racial identity. While the centrality of Friday is never in doubt in Robinsonade criticism, he is rarely made the focus of sustained discussion but rather seen as a natural consequence of the chosen setting.

In view of Friday's liminal status both in the Robinsonade and in Robinsonade criticism, this seminar will discuss this fascinating character not only in terms of his cultural and social relationship with various Robinsons down the ages but as a spiritual, psychological, and not least material presence in his own right. The seminar provides an opportunity to establish Defoe's Friday as a deeply complex presence in the 1719 novel before moving on to other contexts in which Friday-like figures are characterised through their physicality as well as through their back-stories, the spaces they occupy, and the language and customs they bring to their encounters with their respective Robinsons. While their overall roles in texts from the eighteenth century to the present day are doubtless characterised by their Robinsonian encounters, this seminar focuses on the presentation of Fridays as characters in their own right and includes paper contributions from scholars interested in this type of refocalisation: from discussions of the colonial experience and how this is inscribed on various Fridays' minds and bodies to a re-evaluation of Friday's loyalty, agency, and

presumed subservience. From gender discourse around a number of “Girl Fridays” to more widely expounded ideas of otherness; from ecocritical approaches regarding Friday and his space in the environment to approaches taken from animal studies and applied to adaptations in which the role of Friday is taken up by a pet or wild animal. This seminar offers plenty of scope for a long overdue discussion of one of world literature’s most familiar yet also most enigmatic characters.

Possible topics in film, television, art, literature, and gaming include but are not limited to:

- Friday as physical, cultural, linguistic other
- The idealised beauty and strength of Friday in various contemporary discourses (noble savage, etc.)
- Friday as a scarred and mutilated locality of colonialism’s inhumanity
- The reconfiguration of Friday into animal or inanimate subject
- The reconfiguration of Friday in terms of gender
- The perceived threat of Friday as unknowable presence in the story
- The subjugation of Friday or portrayals of his physical, moral, or intellectual superiority to his “master”
- The adoption by Friday of the language and customs of the coloniser
- Ideas of Friday’s agency and decision-making
- Friday in relation to his environment
- Stylistic analysis of the Friday figure’s language in various Robinsonades
- Narratological shifts centring the Robinson story around Friday

Two sessions

SESSION 1 (Slot 1: Monday, 29 August 2022, 16.00-18.00)

Jakub Lipski (Bydgoszcz): "Constructing Fridays in the 1750s Robinsonade"

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Michelle Kelly (Oxford): "'In the grip of the dancing': Dance as Expressive Form in J.

M. Coetzee’s *Foe*" michelle.kelly@ell.ox.ac.uk

Jochen Ecke (Mainz): "The Poetics of JG Ballard’s Fridays" joecke@uni-mainz.de

SESSION 2 (Slot 2: Tuesday, 30 August 2022, 11.00-13.00)

Aleksandra Mrówczyńska (Bydgoszcz): "Friday as a Teacher in the Nineteenth-Century Robinsonade" aleks.m@student.ukw.edu.pl

Annika Scheel (Leipzig): "The Lemurs of *Madagascar* (2005) as Representations of the Island Space as Other"

Sarah Faber (Brandenburg): "Science Fiction Video Games and the Friday-esque in Artificial Intelligence" fabers@uni-mainz.de

Patrick Gill (Mainz): "Friday's Physical Ascendancy: From Postcolonialism to Ecocriticism" patrick.gill@uni-mainz.de

SESSION 1

Constructing Fridays in the 1750s Robinsonade

Jakub Lipski (Bydgoszcz)

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Traditional histories of the English novel regarded the 1750s as a poor-quality void between the masterpieces of the 1740s and Laurence Sterne's *Tristram Shandy* (1759-1767). Things have changed, and the often "curious" or "odd" fictions of the decade are now seen as an important stage in the novel's development. The narrative form thriving in the decade was one directly related to the Robinsonade – the imaginary voyage, featuring travelers to the Moon and the Centre of the Earth alike, and encountering all sorts of fantastic beings. Imaginary voyages depending on the castaway narrative, such as *Peter Wilkins* (1750), *John Daniel* (1751), *William Bingfield* (1753), and *Crusoe Richard Davies* (1756), explored the poetics of wonder to offer a variety of "Friday" configurations, from hybrid animals

to winged or feathered women. This paper will read the aesthetic and ideological meanings behind these “strange surprising” character constructs.

Jakub Lipski is a university professor and head of the Department of Anglophone Literatures, Kazimierz Wielki University, Bydgoszcz. He is the author of *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel* (Rodopi, 2014), *Painting the Novel: Pictorial Discourse in Eighteenth-Century English Fiction* (Routledge, 2018), *Re-Reading the Eighteenth-Century Novel* (Routledge, 2021).

“In the grip of the dancing”: Dance as Expressive Form in J. M. Coetzee’s *Foe*

Michelle Kelly (Oxford)

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J. M. Coetzee’s 1986 novel *Foe* is an unusual Robinsonade insofar as the central Crusoe character is absent, the castaway role instead being claimed by Susan Barton, who understands her fate to be irremediably tied to the figure of Friday. Barton’s fascination with the apparently silent Friday comes to mark the limits of her ability to tell the full story of ‘Crusoe’s island’. She increasingly installs Friday’s story as the truth of the island and, therefore, her ability to tell it as the standard by which her narrative – and by implication the novel form – will stand or fall. This fascination with Friday has been reproduced in critical accounts of the novel, in which the figure of Friday is the principal topic of sustained discussion.

If *Foe* is a novel that relentlessly probes the limits and possibilities of linguistic expression in speech and writing, I will focus in this paper on Friday’s mysterious dancing and Susan Barton’s claims that it is through Friday’s dancing that his truth is revealed to her: ‘What had been hidden from me was revealed. I saw; or, I should say, my eyes were open to what was present to them’ (120). I will offer a reading of *Foe* that positions the historical framing of Friday’s physicality within the aesthetic frame of dance. Drawing on archival sources, I will show that Coetzee attempts to resolve the problem of how to represent Friday with recourse to a range of philosophical and artistic engagements with dance. As an expressive mode of the silent Friday, I will argue that dance is frequently figured as authorship and that the focus on dance

anticipates the novel's closing section, in which 'bodies are their own signs' and the solid stream emanating from Friday is experienced by the unidentified narrator as a physical rhythm.

Michelle Kelly is a Departmental Lecturer in World Literature in the Faculty of English Language and Literature at Oxford. Her research interests are in the field of world literature, South African literature, literature and law, especially prison writing, and literature and other art forms and media. She has published several articles on the work of J. M. Coetzee and is currently completing a monograph on his work. Her other current project focuses on the significance of the imprisoned writer within the writers' organisation PEN International.

The Poetics of JG Ballard's Fridays

Jochen Ecke (Mainz)

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JG Ballard coined the term "inverted Crusoeism" in his 1962 novel *The Drowned World*, in which the protagonist, one Dr Robert Kerans, arrives in a London that has been turned into a primaeval swamp by rapid climate change. Soon, Kerans separates from the team of scientists he was a part of in a "deliberate marooning of himself" that, to the surprise of the reader, raises "few anxieties in Kerans' mind" (48). Ballard's work is replete with these inverted, voluntary Robinsonades, both in his short stories and novels, most famously *Concrete Island* (1974). What is less well explored is that Ballard's Robinsonades also consistently reconfigure Defoe's Friday. In fact, there is much greater variation in Ballard's Friday figures than in his Robinsons: the surprisingly talkative corpse of a middle-aged Japanese man in the short story "The Terminal Beach" (1964), for example, or a mentally disabled former circus performer turned tramp in *Concrete Island*. Ballard's overriding tendency is to discard any of the colonial baggage of Defoe's character. Instead, his Fridays are often psychological extensions or doubles of the protagonist, expressing the various Robinsons' unconscious compulsions and thanatotic yearning. Quite unlike the inventors of the Gothic *Doppelgänger*, Ballard often conveys these highly abstract doublings through an intense linguistic focus on Friday's physicality. This paper will therefore focus on

the poetics of this Ballardian corporeality: how Friday's body comes to express Robinson's anxieties, paradoxical attitudes, and mental struggles.

Jochen Ecke teaches at Johannes Gutenberg University Mainz, Germany. He has published a monograph on *The British Comic Book Invasion* and has a strong interest in comics studies as well as film history and popular culture.

SESSION 2

Friday as a Teacher in the Nineteenth-Century Robinsonade

Aleksandra Mrówczyńska (Bydgoszcz)

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Following J.J. Rousseau's remark in *Emile* on the pedagogical value of Robinson Crusoe's story, the nineteenth-century Robinsonade pursued to intertwine imperial discourses with didactic message. Those stories tend to focus mostly on the experience of the castaway, presenting the figure of Friday as a subsidiary character because of its imperialistic association with primitiveness and exoticism. This clash of different cultures has a beneficial impact on the learning process of both protagonists; however, in my presentation I would like to primarily stress the significance of Friday in proliferation of certain values and beliefs concerned with the nineteenth-century pedagogical movement. I would like to analyse selected nineteenth-century Robinsonades (F. Marryat's *Masterman Ready, or the Wreck of the Pacific* and G. Gräbner's *Robinson Crusoe*) to argue that, in spite of colonial stereotypes, Friday takes up the role of a teacher who represents a valuable source of universal knowledge, which constitutes an effective tool in both children and adults' education.

Aleksandra Mrówczyńska is a first-year student of the Doctoral School of the Kazimierz Wielki University in Bydgoszcz, Poland. In 2021, she graduated with a master's degree in applied linguistics (English and German). Her interests revolve around the literature of the

Victorian era. She is currently working on the nineteenth-century adaptations of Daniel Defoe's novel *Robinson Crusoe*.

The Lemurs of *Madagascar* (2005) as Representations of the Island Space as Other

Annika Scheel (Leipzig)

“When the New York Giants wake up, we will make sure, that they wake up in paradise” (*Madagascar*, 48:55-49:04), announce the lemurs in the 2005 animated movie, stating their intention to represent both themselves as well as the space around them as a natural utopia. Their jungle is in need of the protection of the protagonists of the movie, who, in the course of the narrative, attempt to civilize the space to emulate their previous urban home. The lemurs, reminiscent of the depiction of Friday in Daniel Defoe's *Robinson Crusoe*, stand for the absence of Western civilization in the jungle space and are portrayed as uninhibited and strange in relation to the castaway zoo animals. In this paper I will argue that the lemurs in the film *Madagascar*, and especially the character of King Julian, are representative of the idealized island space, and are acting as a screen onto which the protagonists and audience can project an imagined utopia. I will furthermore take Linda Hutcheon's concept of “interpretative doubling” (Hutcheon 139) into consideration, in that the depiction of the lemurs can be seen as a desert island narrative updated for a 21st-century family audience. By analyzing the behavior, language, and appearance of the lemurs in connection to the space they inhabit, I intend to shed light onto the various aspects of identity representation in the movie.

Annika Scheel is a researcher at Leipzig University in the DFG project “Adaptionen von *Robinson Crusoe* in der anglophonen Literatur und Populärkultur im 21. Jahrhundert” (Adaptations of *Robinson Crusoe* in 21st Century Anglophone Literature and Popular Culture), where she is writing her PhD thesis on “Identity and Intersectionality in 21st Century Robinsonades”. Her current focus is on the innovative portrayal of robinsonades in children's media, especially relating to the presented gender roles.

Science Fiction Video Games and the Friday-esque in Artificial Intelligence

Sarah Faber (Brandenburg)

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There is a case to be made for reading science fiction in general as having much common ground with the Robinsonade. The genre usually features themes such as surviving in an unfamiliar environment with overpowering natural forces, a pervasive sense of loneliness and distance from home, encounters with a place's native inhabitants, human societies fractured into smaller, insular groups, and a certain latent imperialism in viewing the unknown as something to be 'discovered' and 'civilised'. In my proposed talk, I would like to take a look at two science fiction Robinsonades in the videogame series *Portal* and *Halo*. Both revolve around main characters stranded in dangerous, insular environments – a vast research facility in one, the titular halo in the other – and they both navigate this unfamiliar landscape aided by an AI. These digital entities, GLaDOS and Cortana, unite a list of characteristics that make them remarkably Friday-like. They frequently act as foil and Other to the human main character, give them opportunities for characterisation and heroism, and facilitate but also threaten the main character's survival. Their relationship is an ambiguous one and marked by a learning experience on both sides. The subservient status of AIs to their human masters can also be read as a metaphor for colonialism. Overall, analysing Cortana and GLaDOS through the lens of the robinsonade promises to be productive.

'AI Fridays' are also interesting with regard to their peculiar state of embodiment. Their physicality is unusual, ambiguous, or even debatable, given that they are part hardware and part digital code. Many science fiction stories further complicate this state by having AIs appear in holographic representations that look human, creating an ambivalent effect that equally stresses and undermines the AI's personhood and humanity. In the present example, this applies to Cortana, but not to GLaDOS, who is represented consistently as either just a disembodied voice, or as one with her hardware, a large mechanical eye on a swivel mount, unapologetically inhuman. Dissecting how these different states of physical representation relate to the two AI characters' role as Friday-like figures and how their physicality intersects with

questions of gender, personhood, and (post-)colonialism will be the focus of my proposed presentation.

Sarah Faber's central research areas are games studies, the fantastic, and 19th-century British literature, united by an overarching interest in constructions of gender and identity. She was a research and teaching associate at JGU Mainz for five years and is currently a fellow at Brandenburg University of Applied Sciences. She is in the process of co-editing a collection of essays on queerness and gender in the Gothic with Dr. Kerstin-Anja Munderlein.

Friday's Physical Ascendancy: From Postcolonialism to Ecocriticism

Patrick Gill (Mainz)

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Although Friday does end up wrestling a bear, thus proving his physical prowess, Daniel Defoe's novel generally goes out of its way to present him as an unimposing man, a human being whose physicality underlines his submissive nature, his willingness to be schooled by Robinson and to adopt Robinson's language and customs. What Defoe provides us with is a meek Friday in body and mind, an eminently tameable and teachable other. In its endeavours to right historical wrongs, the twentieth-century Robinsonade has tended to portray a role-reversal, a character constellation where Friday is the more physically imposing character, where the Friday character is imbued with some semblance of superiority: a superior intelligence or, more likely, a more imposing physicality. Referencing texts from the 1960s to the 2000s, my paper discusses the history of Friday's postcolonial empowerment from diminutive "Man Friday" to physical threat; from submissive servant to a (still latently racist) representation of the powers of Nature, as critiques of colonialism turned from political to environmental. At the heart of this analysis will be Adrian Mitchell's *Man Friday*, Yann Martel's *Life of Pi*, and Michael Dudok de Wit's *The Red Turtle*.

Patrick Gill is a senior lecturer in English Literature and Culture at Johannes Gutenberg University Mainz, where he also received his PhD. He is the co-editor of *Constructing Coherence in the British Short Story Cycle* (2018), *Translating Renaissance*

Experience (2021), and (with Jakub Lipski) a special issue of the open access journal *Porównania* on the Robinsonade (2019).

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 9 "Courage and Cowardice in British Women's Writing of the Romantic Period"

chaired by

Katrin Berndt (Halle) and Mirka Horová (Prague)

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One session

SESSION 1 (Slot 9: Friday, 2 September 2022, 10.30-12.30)

Katrin Berndt (Halle) and Mirka Horová (Prague): "Introduction: Conceptualizing Courage and Cowardice" katrin.berndt@anglistik.uni-halle.de

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Natasha Anderson (Mainz): "Courage in Companionship: Siblings in Jane Austen's and Dorothy Wordsworth's Writings" nanderso@uni-mainz.de

Anne Rüggemeier (Freiburg): "Between Courage and Cowardice: Ambivalences of Retreat in Female Romantic Poetry" anne.rueggemeier@anglistik.uni-freiburg.de

Eva Juhasová (Brno): "Refusing a Proposal: An Act of Courage or Cowardice?" evajuhasovamu@gmail.com

SESSION 1

Introduction: Conceptualizing Courage and Cowardice

Katrin Berndt (Halle) and Mirka Horová (Prague)

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‘My courage always rises with every attempt to intimidate me.’ (Jane Austen)

Courage and cowardice function as antagonistic principles that characterize endeavours, sentiments, and manners, their understanding traditionally gendered. In the Romantic period, these terms came to exemplify conceptual shifts in philosophical and political thought which, despite fundamentally different approaches to human nature and society, appear surprisingly likeminded in their reliance on gender conventions. They can be traced in Edmund Burke’s disdain for the calculating, rationalist commercialism he believed was superseding the ‘age of chivalry’, whose ‘ennobling’ principles had ‘inspired courage’ and provided social cohesion by rendering men equal in spirit, whereas the new mechanistic age produced ‘a mixed mob of ferocious men’ and ‘women lost to shame’. Contemplating the practicalities of enlightenment, Immanuel Kant proposed that the ‘courage to make use of one’s own understanding’, which allows man to ‘emerge from his self-incurred minority’, would be ‘troublesome’ for the ‘greatest part of humankind (including the entire fair sex)’, more inclined to remain immature under the guardianship of others. Crucially, Mary Wollstonecraft proposed that ‘intellectual cowardice’ prevented the mind from ‘resolutely form[ing] its principles’, while the ‘fear that women will acquire too much courage or fortitude’ only reflected ‘mistaken notions of female excellence’.

The seminar discusses British women writers’ take on the concepts of courage and cowardice and their cultural and philosophical implications in poetry, fiction, and philosophical enquiries that explore the ethical potential of these principles, their political significance, and the aesthetic forms employed to address them.

Courage in Companionship: Siblings in Jane Austen's and Dorothy Wordsworth's Writings

Natasha Anderson (Mainz)

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In sharing burdens and providing reciprocal aid, sibling relationships in British Romantic literature by female writers highlight courage growing from individual determination and supportive companionship. Both Jane Austen's novels and Dorothy Wordsworth's poems explore cooperation between brothers and sisters. These compositions engage with Kant's concept of courage by exploring intellectual independence bolstered through familial interactions. While Kant stresses autonomous thought circulated through writing, Austen and Wordsworth illustrate siblings reading and remembering together, who thereby gain the bravery to endure illness, overcome injustice, and withstand grief. Austen's *Sense and Sensibility* follows the sisters Elinor and Marianne overcoming conflicts in their differing perspectives and aiding one another as they face romantic inconsistency and uncertainty. In addition, *Mansfield Park* shows shy Fanny asserting morality and independent thought despite her relatives' coercion and renewing her sense of self-worth while teaching her younger sister. Likewise, Dorothy Wordsworth's poetry features siblings sharing emotions, reading experiences, and sensorimotor perceptions. In "The Mother's Return", young children express their anticipatory joy through different yet harmonizing means. Solace and strength derived from memory similarly form a crux of sibling collaboration in the poems "Loving and Liking" and "Thoughts on my Sick-Bed". In these two lyrical works, brothers and sisters relish the beauty of nature and shared childhood recollections, which together provide fortitude against disease and death. These overlapping facets of siblings caring for and comforting one another in Austen's novels and Wordsworth's poems expand upon Kant's philosophy by depicting courage as a collaborative project of mutual support.

Natasha Anderson is a Doctoral Research Associate at Johannes Gutenberg University Mainz, Germany, examining Victorian literature. She earned her MA in American Studies at the University of Mainz and her BA in English and History at the University of Stuttgart. She spent a year abroad at Marymount University in Virginia, USA, and represented the University of Mainz in the Institute for World Literature 2019 at Harvard University. She co-organised two

virtual international workshops and published an article in the *Journal of European Periodical Studies*. She presented at international conferences in Germany, Greece, and Ireland as well as virtually in Italy, Spain, Sweden, Switzerland, the UK, and the USA.

Between Courage and Cowardice: Ambivalences of Retreat in Female Romantic Poetry

Anne Rüggemeier (Freiburg)

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In the proposed contribution I will focus on the ambivalence of practices of isolation as articulated in 18th century female poetry. Drawing on texts by the pre-Romantic Anne Finch, Countess of Winchelsea, and works by Anna Laetitia Barbauld, Charlotte Smith and Anne Seward this paper will consider in which ways practices of isolation such as retreat negotiate the antagonistic principles of courage and cowardice. While on the one hand, retreat (a term that derives from the Anglo-Norman 'regret' and designates the retreat from a battle) expresses Cowardice, in the sense that it represents a lack of courage to face conflict and to choose refuge over the chance to fight for one's rights, to choose isolation could, on the other hand, also mean to bring up the courage to face one's own most pressing inner conflicts. Especially for female writers, practices of retreat and isolation from others and from the turmoil of private and political lives has always been an ambiguous practice because their retreat into privacy, which allows for reflection, analysis and creativity has generally only been the precondition for producing the very work which then reaches outward, often first via letters to dear friends and then also into the public. Thus, what might have started as coward retreat, can eventually turn into a courageous expression of grievances and deplorable conditions, into the articulation of injustices and the demand for change, as well as into a method for scaffolding alternative futures.

Taking into consideration the cultural and social circumstances of Romantic female writing and also the class-dependent differences that must be taken into consideration when we address concepts such as 'privacy', this contribution sets out to explore the political significance and the ethical potential of what might be called the transgressive gendered concepts of cowardice and courage. Relying on 'close

readings' of individual poems the discussion of aesthetic forms will be performed in close dialogue with cultural analysis.

Anne Rügemeier is postdoctoral research fellow at the Freiburg Institute for Advanced Studies (FRIAS), Germany. She is a member of the ERC-funded project Lists in Literature and Culture, and also the Principle Investigator of the German-Research Council (DFG) funded project A Literary History of Isolation (17th- to 21st-century English Literature), and teaches English Literature at the University of Freiburg.

Refusing a Proposal: An Act of Courage or Cowardice?

Eva Juhasová (Brno)

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In 1802, a 27-year-old Jane Austen accepted an offer of marriage from Harry Bigg-Wither, only to refuse him the following morning: an act for which she is mostly praised by her devoted readers. But was it a brave act of an independent mind, or was she rather afraid of what married life could bring her or take away from her?

Possibly, it is not without interest, that all of Austen's main heroines refuse a marriage proposal in a certain point of the story. The aim of this paper is not only to contextualize Austen's experience with her characters, but mostly to provide reasons for the refusals. It analyzes the thought process and the situation of Elizabeth Bennet, Catherine Morland, Marianne Dashwood, Emma Woodhouse, Fanny Price, and Anne Elliot. The paper sets as its goal to explain why some of the heroines are being applauded by both the readers and other characters in the book for refusing the man, and for being strong-minded, free and independent, while other heroines are despised for the same act, and are considered stubborn, weak or even cowardly. The paper, of course, takes into consideration the practices of Regency society, a woman's position in it, and predominantly, her financial situation, because these are the key factors that young women had to face when accepting or refusing a proposal of marriage.

Therefore, this paper will investigate whether the refusals of the heroines in Austen's novels were acts of cowardice or courage, and whether through her characters Austen portrayed her own dreams or regrets of her own "what if".

Eva Juhasová lectures at the Faculty of Arts, Masaryk University, Brno. Her research interests include 19th-century and 21st-century female writers, post-feminism, Jane Austen, detective fiction, Elizabethan drama, and Victorian literature.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 10 "Creoles, Créolité and Creolisation in Postcolonial Literature"

chaired by

Ananya Jahanara Kabir (London) and Isabel Carrera Suarez (Oviedo)

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This seminar revives debates about linguistic creoles, historical creole communities, politics of créolité, and theories of creolisation as a cultural process arising out of encounter to galvanise new modes of analysing literary responses to colonialism and its aftermath that push beyond the now-standard terms 'hybridity' and 'métissage'. Unpredictable, multi-directional exchanges of languages, foodways, memories, and heritages characterise transcultural interactions today, both digital and embodied, between differently postcolonised communities and individuals. Our seminar engages with literary attestations to such interactions to ask: who or what can be creolised, and where? And why should we return to these issues now? We include presentations that approach the question from linguistic as well as literary critical and comparative literary approaches, as are those that respond to creolisation as a meta-theoretical concept as well as a historical process. We also address explorations of European urban spaces as sites of creolisation, and considerations of the relationship between creolisation, embodiment, orature, and performance, and between cosmopolitanism and creolisation.

Ananya Jahanara Kabir is Professor of English Literature at Kings College, University of London, and winner of India's Infosys prize for Humanities (2018) and of the Humboldt Research prize, Germany (2019). During 2022-23, she holds a British Academy Senior Research Fellowship to complete her monograph, 'Alegropolitics: Creolising Connection on

the Afro-Modern Dance Floor'. Her new research project 'Creole Indias' brings creolization as a historical process and cultural theory to study of the Indic peninsular space.

Isabel Carrera Suarez is Professor of English Literature at the University of Oviedo. She has been a pioneer in establishing postcolonial studies in Spain and has a distinguished career of service to the discipline within continental Europe. A past Chair of EACLALS, she is currently General Editor of the *European Journal of English Studies* and Principal Investigator of the research group *Intersecciones*.

Two sessions

SESSION 1 (Slot 6: Thursday, 1 September 2022, 10.30-12.30)

Shayeari Dutta (Calcutta): "'Where would she go? Not across any sea, but to the town': The Creolising Nature of Aspiration in Shani Mootoo's Novel *He Drowns She in the Sea*" dutta.shayeari@gmail.com

Sandrine Soukaï (Champs-sur-Marne): "The Ethics of Creolisation: The Performance of Creolisation, Cosmopolitanism, and the Universalisation of Humanist Values in Ernest Moutoussamy's *Il ne fait jamais nuit*" soukai.sandrine@gmail.com

Rosa Beunel (London): "Creolising Archipelagos: Mayotte and France in *Tropique of Violence* by Nathasha Appanah" rosa.beunel@kcl.ac.uk

SESSION 2 (Slot 7: Thursday, 1 September 2022, 14.00-16.00)

Francesca Negro (Lisbon): "*Sabir*: The Lost Language of the Mediterranean Basin" francescanegro42@gmail.com

Jianing Li (London): "A Touch of Soy Sauce: An Exploration of Creolisation in Nineteenth-Century China" jianing.li@kcl.ac.uk (Remote Presentation)

Esha Sil (Helsinki): "Henry Derozio, Creole Bengal, and the Eurasian Modern: Towards a Sonic Remembrance" eshasil111@gmail.com (Remote Presentation)

Leonore Todd (The Hague): "Copper Skin and Stable Blood Ratio: Accounts of a '¾' Beauty Mythology from the Black Atlantic" l.a.todd@luc.leidenuniv.nl

SESSION 1

“Where would she go? Not across any sea, but to the town”: The Creolising Nature of Aspiration in Shani Mootoo’s Novel *He Drowns She in the Sea*

Shayeari Dutta (Calcutta)

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In her exploration of the Trinidadian commonplace, “the rainbow has teeth”, Aisha Khan traces a shifting colonial perspective on Afro-European miscegenation in the Caribbean as a “model of regional efficiency and development”. In fact, the notion of a single race of “new people”, outlined in Anthony Trollope’s 1859 book on the West Indies, reinstates the colonial division of labour based on a race-class hierarchy. Consequently, a mixture between “lesser” groups such as the Indo-Trinidadian and the Afro-Trinidadian results in a moment of uncertainty within the system of extraction. Yet the very context of racialization produces a politics of “competitive victimhood” (Brereton) in post-independence Trinidad, whereby experiences of transatlantic slavery and indentured labour are evoked and re-cast in discourses of cultural authenticity. At the same time, ambiguities surrounding the category of the “Dougla” and its place within the aspirational rhetoric of the Indo-Trinidadian in particular complicates the very idea of “newness”, while emphasizing the asymmetrical trends informing creole societies which are “structured in dominance” (Cohen and Sheringham).

It is my intention to analyze Shani Mootoo’s 1979 novel *He Drowns She in the Sea* in terms of the trajectory of the “douglar” identity as an inter-generational inheritance engendered by the politics of displacement and mobility in the fictional Caribbean island of Guanagaspar. The proliferation of creolising spaces on the peripheries of more “authenticating” centers of economic power and social capital, which the novel delineates, does not, however, imply a stabilizing narrative of success for a middle-class Indian community; in fact, the city center as desired metropolis refers to the structuring of ambition among Indo-Caribs, which has its historical roots in the competitive economy of the colonial plural society. It is equally evocative of the traumatic associations of “land” for enslaved and indentured people as well as the

geographical divisions of the rural and the urban along economic and racial lines. Significantly, with the entry of the “douglas” in this self-authenticating island-metropolis, the shifting centers and peripheries become prominent. In turn, “otherized” spaces of specifically lower-class demographics enter into disproportionate exchanges with the city. Interestingly, the coming of the Second World War emphasizes the differing reactions to “foreign” presence on the island, wherein the elite class’s dependence on imported foodstuffs is contrasted by the village fishing community’s self-reliant consumption patterns. Yet in Mootoo’s novel the point of conflict is equally a moment of opportunity for a creolising worldview where socio-economic aspirations are both at the centre of race riots and discrimination as well as a catalyst for embracing identities and cultures-in-flux.

Dr **Shayeari Dutta** holds a PhD from the Centre for English Studies, Jawaharlal Nehru University, New Delhi. In her dissertation she explored the public intellectual roles played by the authors V. S. Naipaul and Salman Rushdie in their negotiation with issues of caste, class, nationalism, cosmopolitanism, and migrancy. She is currently working as an Assistant Professor at the Department of English, Surendranath College, University of Calcutta. Her interest areas include : Diasporic Studies, Cultural Studies, World Literature, and Politics, with particular focus on Indo-Caribbean diasporic literature and indenture histories of the Caribbean. She has presented papers at national and international conferences.

The Ethics of Creolisation: The Performance of Creolisation, Cosmopolitanism, and the Universalisation of Humanist Values in Ernest Moutoussamy’s *Il ne fait jamais nuit*

Sandrine Soukaï (Champs-sur-Marne)

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Writer, poet, and former MP Indo-Guadeloupean Ernest Moutoussamy is known for promoting a cosmopolitan vision of Guadeloupe in which an Indianité, which had till the 1970s been marginalised from public memory politics, would be acknowledged as a central component of Guadeloupean creolized society. His abundant œuvre unveils intricate networks of memory between slavery and indentureship to thwart the competitive memory politics compounded by an overrepresentation of Afro-Caribbean

heritage and attempts at retrieving an authentic Indianness and decreolising Indo-Guadeloupean everyday cultural practises, ways of life, or sites of memory. I examine his historical fiction *Il ne fait jamais nuit* (2013) which chronicles the life of an indentured low-caste Pondicherrian, Caroupin, who worked on Guadeloupean sugarcane plantations at the end of the nineteenth century. If Moutoussamy's work often nostalgically tracks a Hindu India within multicultural Guadeloupe, it also portrays the island as a cradle where world cultures, languages, and peoples converge, coalesce, and might part again. In tracing Caroupin's integration through resistance to the coloniser, negotiations, and brotherhood with white (creole), negro, and maroon protagonists, the novel performs cultural clashes, adaptations, and uneven creolisation processes from peninsular to insular India(s). I demonstrate that assessing creolisation as a constantly performed and shifting, unequal global process is vital to encourage the universalisation of humanist values in the face of perpetuated conflicts, oppression, and inequities. Creolisation may become a fertile ground to reclaim and foster humanist values: human dignity, equality, and freedom, some of which figure in the 2001 UNESCO's Universal Declaration on Cultural Diversity.

Dr **Sandrine Soukaï** is Assistant Professor in British and Postcolonial Literatures at Gustave Eiffel University. She is affiliated to Sorbonne University and the University of the Antilles. Her research areas include (post-)colonial, memory, and trauma studies. She specialises in South Asian literatures, in particular related to Partition. She is also working on Caribbean literatures, histories and memories of indenture, and their articulation with slavery. She has published several articles and book chapters on South Asian literatures and is preparing a forthcoming monograph *The Shadows of Partition*. She is also working as co-editor on a collective volume *Island Indias: Archipelagic Memory*.

Creolising Archipelagos: Mayotte and France in *Tropique of Violence* by Nathasha Appanah

Rosa Beunel (London)

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In the run up to the presidential election of April 2022 the far-left candidate Jean-Luc Mélenchon stands out by proposing a vision of a creolised France in a political arena

increasingly defined by its racism and islamophobia. However, the overseas French territories where this notion was conceptualised remain at the periphery of his discourse, which is in danger of oversimplifying and depoliticizing Edouard Glissant's concept. Therefore, this paper interrogates France's creolisation through Mayotte as it is depicted in the novel *Tropique de la violence* (2016) by Mauritian writer Natasha Appanah. Mayotte is an island of the Comoro archipelago located in the Mozambican Channel and is France's youngest overseas *département* (2011). By analysing Appanah's text, which depicts both France's aggressive politics of assimilation and its neglect of Mayotte, the paper demonstrates how creolisation in postcolonial France emerges from the resilience and creativity of marginalised communities. In keeping with Manuela Boatcă's theorisation of 'Europe otherwise' (2021), this paper proposes to turn to Mayotte as a way of introducing the Indian Ocean's influence in creolising Europe; it also proposes to include the often overlooked Indian Ocean literature in the Francophone postcolonial literary field, which, I argue, contributes to the archipelisation of France by establishing creolising connections between the Hexagon and its overseas territories, thus redefining France's national space.

Rosa Beunel has completed her doctoral research in English and Francophone Postcolonial Literature King's College London. Her Ph.D. thesis, titled 'Creolising Archipelagos: Gender, Race and Spatiality in Novels from the South-Western Indian Ocean Islands', focused on contemporary Mauritian literature by examining representations of the island's Indian Ocean relationality in order to reflect on its creolisation. Dr Beunel is particularly interested in the way literature intersects with geography and political systems, and is developing a new research project investigating archipelagic connections between European island territories across oceans.

SESSION 2

***Sabir*: The Lost Language of the Mediterranean Basin**

Francesca Negro (Lisbon)

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Used from the era of the crusades till the first half of the 19th century, Sabir was a common language of the Mediterranean countries: a mix of French, Genoese, Venetian, Sicilian, Portuguese, Spanish, and Arabic. Its structure was extremely simple and its syntax quite variable; it was poor in the tenses of the verbs, which were substituted by temporal indicators and also poor of prepositions. Also known as *Le Petit Moresque*, it has been registered in a dictionary in 1830, and it has probably been related to some performative forms named *Moresques* or Danzas Morescas that represented, for a certain period of time, the great attraction in court spectacles and parties.

Analyzing some examples of Sabir in literary works by Molière and Carlo Goldoni, I will propose some reflections on the existence of a Mediterranean archipelagic culture, on its role and representations in the arts, as well as in other spheres of everyday life. I will also try to establish analogies between Sabir and other creole languages influenced by the same linguistic sources, trying to identify the primary and secondary elements in the foundation of creole semiotic systems.

Dr **Francesca Negro** has a MA in Italian Literature, an MA in Performing Arts, and a Ph.D. and postdoctoral research background in Comparative Literature, with specific experience in intermedia and Inter-Art Comparative Studies. She is the author of *Deuses em Cena: a teatralização das danças religiosas de origem Africana em Cuba* (2019). She collaborated with the project Modern Moves, studying the interconnections of African-origin dance practices in the diaspora, focusing on Cuban, Angolan, Brazilian, and Goan dances and their socio-historical background. Currently, she is Associate Researcher at the Centre for African and Development Studies (CESA), at the Centre for Comparative Studies, and at the Centre of Theatre Studies of the University of Lisbon.

A Touch of Soy Sauce: An Exploration of Creolisation in Nineteenth-Century China

Jianing Li (London)

jianing.li@kcl.ac.uk (Remote Presentation)

This paper explores the possibility of creolisation in late nineteenth- and early twentieth-century China. I will offer some intricate examples of Chinese cultural production, specifically Chinese dishes that are heavily influenced by European cuisines, which could raise this question about creolisation in China. Similar to some westernised Chinese food in America and Europe, some Western dishes have also been given a Chinese twist to appeal to the local audience. Several Western food restaurants opened in Shanghai, Beijing, Canton, and other major cities and ports in China during and after the First Opium War.

Many books document these Chinese Western food and restaurants, for instance, a late Qing Dynasty popular fiction, 文明小史 (Wen Ming Xiao Shi), written by 李伯元 Li Boyuan, provided detailed descriptions of some European cuisine restaurants and their customers. 张爱玲 (Elieen Chang), one of the most famous female Chinese novelists, has also written about these dishes and restaurants in her novels. Chang was also a frequent visitor to a Western cuisine restaurant called 红房子 (the Red House) while she lived in Shanghai. These dishes and restaurants manifest cultural contact and exchange between China and the West during the period of Chinese colonial past, and many of them and their influences linger until today. I will explore the extent to which these could be imagined as part of creolisation, and I will consider the relevance of these examples for literary production from and about China.

Dr **Jianing Li** was born and raised in China before moving to the UK to pursue university and higher degrees. She has been trained as a medievalist and she also has a research background in visual arts, popular culture, gender and sexuality studies, critical race theories, and disability studies. She is currently working as an independent researcher, working on projects focused on the colonial past in China, its relationship with the European Middle Ages, and the concept of the global Middle Ages.

Henry Derozio, Creole Bengal, and the Eurasian Modern: Towards a Sonic Remembrance

Esha Sil (Helsinki)

eshasil111@gmail.com (Remote Presentation)

This presentation will intervene in ongoing postcolonial debates on the ‘creolisation’ process and its complex transcultural histories by mobilising the sonic memory of what scholarship is now identifying as ‘creole Bengal’. My discussion will accordingly engage with the archipelagic space-time of the creolised Eurasian modern in nineteenth-century Bengal via the mnemonic and vocal imaginaries underpinning the oeuvre of Henry Derozio (1809-1831), a Calcutta-based poet and intellectual of mixed Portuguese and Anglo-Indian ancestry. Interspersing archipelagic epistemes with relevant theories of sound, I will review the memorial trajectory of Derozio’s poetic exchange with Bengal’s littoral and transoceanic legacies to demonstrate how his Eurasian otherness prefigures his nineteenth-century creole temporality as an allusive remnant of Bengal’s once-vibrant Lusophone past, before the centre of power shifted to British India. I will thereby delineate how the vocal articulations of a creolised subjectivity in Derozio’s poems challenge the normative prevalence of the ‘British-versus-Indian’ binary, which has for a long time marginalised the interstitial histories of Bengal’s non-Anglophone European cross-cultural encounters. To that end, my analysis will establish how the sonic agency of Derozio’s implied Lusophone discourse pushes beyond such overdetermined terms as ‘hybridity’ and ‘métissage’, to embody an alternative Eurasian poetics of remembering creole Bengal.

Dr **Esha Sil** received her doctorate from the School of English, University of Leeds; this was followed by the successful completion of her postdoctoral fellowship at Freie Universität Berlin. Esha has most recently worked as a postdoctoral researcher (i.e., from 1st January 2019 – 1st December 2021) in the Department of Cultures, at the University of Helsinki, for the ERC-funded CALLIOPE project. She has also served as a visiting research fellow in the Department of English, at King’s College London, from 2019-2020. Esha is currently continuing her association with the University of Helsinki as CALLIOPE’s visiting research affiliate.

Copper Skin and Stable Blood Ratio: Accounts of a “ $\frac{3}{4}$ ” Beauty Mythology from the Black Atlantic

Leonore Todd (The Hague)

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In order to control their Atlantic slave societies, various colonial powers devised rigid racial categories. The Iberian colonies were amongst the first to record a caste system, complete with colorful descriptive labels for various degrees of African, European, and Indigenous ancestry. This system and its verbiage spread widely and was adapted to other contexts, including Anglophone and Francophone colonies. Numerous European observers, visitors, and creoles alike became obsessed with the incremental differences in the those occupying the middle positions of the spectrum and projected ancestry-determined personality traits onto bodies.

Within these complex spectrums, irregularities in the overarching logics of white supremacy occur, revealing many contradictions. There have been several notable analyses on the characterization of the strictly 50/50 biracial caste (consistently referred to as *mulatto/mulatta*) across different colonial contexts. However, analyses of how these logics operate in other racial categories on the spectrum are lacking. Such an analysis would provide a fuller understanding of colonial racial dynamics beyond the current, simplified “black and white” perceptions.

Through researching colonial-era travel writings, it became apparent that certain traits were consistently ascribed to one group in particular: people whose heritage was $\frac{3}{4}$ African ancestry and $\frac{1}{4}$ European ancestry. In Haiti, these people were referred to as *griffe/griffon*. In Martinique, *câpre/câpresse*. In Suriname and Jamaica, *samboe*. Counter to one’s expectation, physical and character descriptions of these people are favorable in relation to people on the lighter end of the color spectrum. This paper is an attempt to explore the colonial anxieties which lead to these seemingly counterintuitive descriptions. It also emphasizes the need to grasp the implications of these physical descriptions from the past in order to understand creole and mixed-race beauty discourses in the present moment.

Originally from Brooklyn, NY, Dr. **Leonore Todd** completed her BA at Amherst College, her MA at Universiteit Leiden, and her MLitt and Ph.D. at the University of St. Andrews. Her monograph *The Figure of the Other in 9/11 Literature: If You See Something, Say Something* (Palgrave, 2017) goes beyond the false binary assumption that the racial tension in these books lies solely in the dynamic between “Americans” and “terrorists”. It also interrogates post-9/11 constructions of whiteness and the treatment of African-American characters. Her current project investigates African-American and Caribbean women in Art History and Advertising.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 11: “‘Criminal Voice’ in Literature”

chaired by

Isil Bas (Istanbul) and Anne Schwan (Edinburgh)

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one session

Isil Bas (Istanbul): “The Curious Case of the Sultan and Sherlock

Holmes: Crime Novel as the Voice of Ottoman Political Dissidence”

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Juliette Bourget (Paris): “Criminal ‘Inner Voice’ in Patricia Highsmith’s Fiction: A

New Voice for a New Genre?” juliette.bourget@sorbonne-nouvelle.fr

Tomáš Kačer (Brno): “Terrorists on Stage: Documenting Criminal Voices in

Verbatim Theatre” kacer@phil.muni.cz

Asya Sakine (Iğdir): “An Ekphrastic Criminal Voice in John Banville’s *The Book of*

Evidence” ucar.as@yahoo.com

Anne Schwan (Edinburgh): “Criminal Voice, Gender and (Sexual) Violence in

Graeme Macrae Burnet’s *His Bloody Project*” a.schwan@napier.ac.uk

The Curious Case of the Sultan and Sherlock Holmes: Crime Novel as the Voice of Ottoman Political Dissidence

Isil Bas (Istanbul)

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This short paper will discuss Yervant Odyan's 1911 detective novel *The Sultan and Sherlock Holmes* in which the world's most famous detective comes together with Abdulhamid II, an Ottoman Sultan who is perhaps the world's most famous detective novel lover, to investigate a murder case in which the autocratic and paranoid sultan's spies have been murdered. The narrator, an Ottoman Armenian satirist, journalist, playwright and a follower of the Young Turks, a political group who will later overthrow the Sultan, uses crime genre, Sultan Abdulhamid's favourite, to bypass his notoriously cruel censorship by way of portraying dissident voices in his imperial seat in a semi-fictional setting thereby blurring the line between literal "criminal" narrative voice and voices of historical and fictional criminals in the novel.

Isil Bas is Professor of Cultural and English Studies and is the head of English Language and Literature department as well as the director of Woman and Social Research Center at Istanbul Kultur University. She studied critical and cultural studies at the University of Wales, Cardiff, under a scholarship from the British Council. She is also the founding president of the English Language and Literature Research Association (IDEA), a board member of the European Society for the Study of English (ESSE), and former president of the Poetics and Linguistics Association (PALA). She is also an active member of several international women's organizations including ICAN, WASL and AWID and the former President of the Women's Library and Information Center Foundation in Turkey. She teaches critical theory, gender and queer studies and drama and has published widely on postmodernism, contemporary writers, and on the politics of identity and its relation to history and narration. She is currently writing a book on Post-Porn Modernism analysing the themes of death and violence in contemporary culture.

Criminal “Inner Voice” in Patricia Highsmith’s Fiction: A New Voice for a New Genre?

Juliette Bourget (Paris)

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In the vast and varied landscape of criminal literature, Patricia Highsmith stands out as a most singular figure, popularly known and acknowledged as a “serious” writer, but failing to generate academic interest before her death. Recent critics have explained this lack of scholarship by the difficulty in assigning her a satisfying label that would classify her within the many subgenres of crime fiction. Through minute analyses of chosen extracts from *The Talented Mr Ripley* (1955), one of her most famous novels, this paper argues that what singularizes Highsmith in the crime fiction landscape is in fact her specific use of criminal voice, which goes against the conventions of each subgenre. I will discuss how the omnipresent criminal’s inner voice dismantles the detective novel’s traditional themes of the triumph of the law and the restoration of order. The exploration of a deviant and criminal mind resonates beyond the page, as the reader is turned into an “accessory after the fact” (Coburn, 1984) wanting the protagonist to evade detection. I will also analyse Highsmith’s choice of a “consonant narrator” (Cohn, 1985) who remains effaced and fuses with the consciousness he narrates. Unlike his noir fiction counterparts, trapped in a downward spiral, Ripley exhibits a control and a manipulation that are even linguistically shown, as the third-person omniscient narration becomes contaminated by his pervasive voice, leaving traces of orality and subjective judgment. Finally, I posit that instead of the spectacular plot twists of the thrillers Highsmith supposedly inspired, suspense and apprehension are created through those moments of reflection and contemplation, when the free indirect discourse technique allows the reader to share in the “here and now” of her protagonist, in the “dragging-on of ‘empty time’ characteristic of life itself” (Žižek, 2003).

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Juliette Bourget is a third-year PhD student in Translation Studies at Université Sorbonne Nouvelle, France, where she also teaches in Anglophone Studies. She holds a Master's degree in Anglophone Studies and has published the article 'Variations en noir majeur', *Lire, Magazine Littéraire* n°502 (novembre 2021), 46-47 [Variations in Noir major: a study of Patricia Highsmith's writing style].

Terrorists on Stage: Documenting Criminal Voices in Verbatim Theatre

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Verbatim theatre, the staging technique combining elements of stagecraft and literal transcriptions of actual discourse, is an instance of documentary theatre, which aims at presenting words spoken by real-life persons to theatre audiences as they were spoken, without an artistic license or stylistic improvements. The effect of this technique is a heightened sense of authenticity and an educative element, which arrive at the cost of dramaticity of a performance. Verbatim theatre has a tradition in the context of plays dealing with crime and the judgment, such as tribunal plays (Arjomand 2018), and in the genre of the history play (Forsyth and Megson 2009). After discussing various aspects of the verbatim theatre relevant to the notion of the "criminal voice", the presentation will discuss the play *Talking to Terrorists* by Robin Soans (2005) within the framework of post-dramatic theatre (Lehmann 1999) focusing on how the ultimate criminal of today – the terrorist – is construed in totality as a personage with complex history and agency. Hearing the terrorist speak authentically in the embodied presentation by a living actor on stage has a profound effect on the audience, which is complex in a specific way, which is pertinent to the theatre.

Tomáš Kačer, Ph.D., is Assistant Professor at the Department of English and American Studies, Masaryk University (Brno, Czechia). He is interested in the history of British drama (since Modernism) and American drama and theatre, including performance theory and

theatre semiotics. His most recent book (in Czech) deals with early American drama. He is currently working on a project dealing with contemporary British history plays. He is also a translator of fiction, non-fiction, and plays from English to Czech.

An Ekphrastic Criminal Voice in John Banville's *The Book of Evidence*

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John Banville's *The Book of Evidence* (1989) is a murder mystery and the first installment of *Frames* trilogy that continued with *Ghosts* (1993) and *Athena* (1995). The book is narrated by Freddie Montgomery, who gets obsessed with a portrait, tries to steal it, and kills the young woman who surprises him in the deed. Besides offering a story of crime and punishment, among the novel's intrinsic thematic concerns is the confessional monologic form which inexorably establishes a particular auto-diegetic narration shedding an intensely self-reflexive light on the text. Inspired by art, Freddie's idiosyncratic eloquence reflects not just a love and knowledge of the arts beyond literature, but equally an appreciation of the humanistic legacy of the Renaissance and the Enlightenment showing a fascination for the rhetorical and imaginative possibilities of art that are usually associated with ekphrasis. While Banville's ekphrastic criminal voice evolves into confessional monologues, his painterly allusive and metaphorical narration works upon the scenes and images from the past ultimately transforming into a coherent, meaningful narrative, having both an ethical and an aesthetic value. In a sense, the concentration on art has an important escapist and nostalgic spirit as the character's own way of perceiving veracity and transforming it into art enables one to revisit the events and find illusory ways through which it can conceal its own artifice denoting the analogy between writing and painting.

Asya Sakine Uçar is an Assist. Prof. Dr. at Iğdır University, Western Languages and Literature- English Language and Literature Department. She completed her PhD at Ankara University in 2019 with a thesis entitled 'Tracing ekphrasis in A.S. Byatt's *The Frederica Quartet*'. Her educational background includes BA at Istanbul University and MA at Ankara University. While pursuing her MA, she had the chance to complete her thesis research at

Parma University. Her research interests lie primarily in visual arts in literature, ekphrasis, English novel and modern literature. Besides, she has an overwhelming interest in painting, actively participate in oil painting exhibitions since 2011 and hopes to maintain that passion alongside her academic career.

Criminal Voice, Gender and (Sexual) Violence in Graeme Macrae Burnet's *His Bloody Project*

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Graeme Macrae Burnet's historical novel *His Bloody Project* (2015), shortlisted for the Man Booker Prize in 2016, presents itself as the account of a true crime while drawing on literary devices of deceitful editing and unreliable narration. Set in a Scottish crofting community in 1869, the novel reconstructs the events surrounding the murder of Lachlan Broad, his teenage daughter and toddler son by seventeen-year old Roderick (Roddy) Macrae. Partially inspired by nineteenth-century criminal memoir *I, Pierre Rivière* and the dossier on Pierre Rivière edited by Michel Foucault, Macrae Burnet's novel relies on multiple narrative perspectives consisting of fictional witness statements, Roderick's memoir, medical reports and trial proceedings. This short paper will explore the ethics and politics of representing gendered and sexualized violence through 'criminal voice' by briefly contextualizing the text in other examples of nineteenth-century and neo-Victorian literature.

Anne Schwan is Professor in English and Director of the Centre for Arts, Media and Culture at Edinburgh Napier University in Scotland. Her research focusses on representations of crime and imprisonment across a range of media, and she has worked with prison education programmes. Publications include *Convict Voices: Women, Class, and Writing about Prison in Nineteenth-Century England* (U of New Hampshire P, 2014), and a forthcoming chapter on prisoner of war camp journals in *The Edinburgh Companion to First World War Periodicals*. She is volume editor of *A Study in Scarlet* and *The Sign of Four* for the Edinburgh Edition of the Works of Arthur Conan Doyle.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 133 “Diachronic Narratology”

chaired by

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three sessions

SESSION 1

Daniela Landert (Basel/Heidelberg): “‘To telle yow [...] whiche they weren, and of what degree’ – The Language of Characterisation across the Centuries”

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Carolyn Gebauer (Wuppertal): “From Behn to Dickens: A Short History of Tense Alternation in the British Novel” gebauer@uni-wuppertal.de

Hilary Duffield (Trier): “The Diachronic Analysis of the Anglophone Invasion Narrative in Fiction and Film” hilary.duffield@uni-trier.de

SESSION 2

Irma Taavitsainen (Helsinki): “Narratives from 1375 to 1800 in Medical and Scientific Writing: Forms and Functions” irma.taavitsainen@helsinki.fi

Sebastian Straßburg (Freiburg) “Chapter Boundaries in Early Modern Prose Romance” sebastian.strassburg@anglistik.uni-freiburg.de

Alexandra Effe (Oslo): “Materiality and Medium: Letters, Diaries, Transcripts, and Manuscripts in Autofictional Texts from the Eighteenth Century to the Twenty-First” alexandra.ffe@ilos.uio.no

SESSION 3

John Pier (Tours/Paris): “*Mise en abyme*: Examples from Early Modern and Modern Literature” j.pier@wanadoo.fr

Brita Wårvik (Turku): “Discourse-Pragmatic Conservatism in Early Modern English Religious Prose?” brita.warvik@abo.fi

Monika Fludernik (Freiburg): “How Not to Respond in Fiction, 1650-1930”
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SESSION 1

“To telle yow [...] whiche they weren, and of what degree” – The Language of Characterisation across the Centuries

Daniela Landert (Basel / Heidelberg)
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Works of fiction need to introduce their characters to the audience. Sometimes, characters are introduced by the narrator, such as in the “General Prologue” of Chaucer’s *Canterbury Tales*, from which the quote in the title is taken. In other cases, direct information about characters is provided in character dialogue, and we further learn about them through various forms of indirect characterisation, such as by observing a character’s actions and behaviour.

This study analyses the development of direct characterisation in fiction from the fourteenth century to today from a linguistic perspective. More specifically, I investigate how central characters are introduced to readers when they appear for the first time. My study is based on a sample of literary works from across the centuries and I analyse relevant passages from each text manually. The focus lies on direct characterisation, i.e. explicit statements about a character, their identity, appearance and character traits. These statements can either be made in narratorial voice, or in reported speech by the character themselves or other characters. I analyse shifts in the forms in which characterisation is presented, as well as changes with respect to the type of information that is provided when a character is first introduced. The results

will be discussed on the background of more general linguistic, literary and cultural developments.

Daniela Landert is currently Assistant Professor of English Linguistics at the University of Basel. From March 2022, she will be Professor of English Linguistics at Heidelberg University. Her research interests include the pragmatics of fiction, historical pragmatics, the study of spoken language, mass media communication, modality and corpus pragmatics. She is the author of the research monograph *Personalisation in Mass Media Communication* (2014) and she has published internationally in edited volumes and linguistic journals, including *Journal of Pragmatics* and *Discourse, Context & Media*.

From Behn to Dickens: A Short History of Tense Alternation in the British Novel

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The last two decades have seen an unprecedented surge in present-tense narration. While in the middle of the twentieth century the present tense was still considered an unconventional characteristic of the *nouveau roman*, it qualifies today as a common narrative feature that is no longer restricted to literary experiments. The use of the present as a dominant tense of narration arguably constitutes a new aesthetic trend in contemporary British fiction; the use of intermittent present-tense narration, however, is far from new and can be traced back as early as the Middle Ages.

Research on tense usage in general and tense alternation in particular has focused mainly on medieval and early modern narrative (Fleischman 1990, Fludernik 1992) as well as on (post-)modern (Avanessian/Hennig 2015 [2012]) and contemporary fiction (Fludernik 1996, Gebauer 2021, Huber 2016), neglecting the periods in between. My paper seeks to fill this research gap by exploring patterns of tense alternation in narrative texts published in the seventeenth, eighteenth, and nineteenth centuries. It examines the formal, structural, and functional dimensions of shifts between past- and present-tense narration in the work of canonical authors such as Behn, Defoe, Richardson, Thackeray, and Dickens. The paper furthermore discusses to what extent synchronic narratological models of tense usage in narrative

fiction can serve the purposes of historical projects: does synchronic narratology offer adequate tools to describe the uses and functions of tense alternation in different periods, or will a diachronic perspective on tense alternation require new analytical categories and models?

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Carolin Gebauer is a postdoctoral researcher and lecturer at the Center for Narrative Research and the Department of English and American Studies at the University of Wuppertal. Her research focuses on contemporary Anglophone fiction, representations of mobility across media, storytelling as cultural practice, and postclassical narratology. She is part of the Horizon 2020 project OPPORTUNITIES, which explores narratives of migration in the European public sphere. She is the author of *Making Time: World Construction in the Present-Tense Novel* (De Gruyter, 2021) and a member of the executive team of *DIEGESIS*, a bilingual interdisciplinary e-journal for narrative research.

The Diachronic Analysis of the Anglophone Invasion Narrative in Fiction and Film

Hilary Duffield (Trier)

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The invasion narrative (IN) is a widespread plot occurring across multiple subgenres of narrative fiction. While in the real world invasion is a fundamental pattern of human (and nonhuman) societies, in Anglophone fiction it does not become a recognizable plot until 1871 when the rise of Germany as a European power stimulated fictional

anticipations of German invasion in British literature, commencing with George Chesney's *The Battle of Dorking*. From these basically realist (narratively rather rudimentary) beginnings, fictional INs expand swiftly across the genres of fantasy and science fiction as well as, slightly later, postcolonial narrative. The core story pattern involves the arrival of a group of outsiders – the invaders – who infiltrate and take over a homeland society; depending on the genre, the nature of the invasion can be territorial, cultural, corporeal or cognitive.

The paper will present the analytical parameters which can be used to study the different forms of the IN; its substantial narrative complexification as it evolves during the course of the twentieth century is a further point of focus. One key cognitive parameter is taken from the neuroscientific literature on threat response in the human brain, which is used, among other things, to construct a model of the different forms of othering in the IN. A further key analytical parameter is the investigation of story and discourse variations in narrative representation and how these combine with the evocation of threat to produce highly effective suspense structures.

Hilary Duffield is Professor of English Literature at the University of Trier, Germany. She has current research interests in cognitive approaches to narrative, invasion narratives, and narratives of environmental crisis. She has published articles in journals including *Poetics Today*, *Narrative*, *Current Writing*, *Journal for the Study of British Cultures*, *Journal of Postcolonial Writing*, *Interventions* and *Sprachkunst*. Her book *Coincidence and Counterfactuality: Plotting Time and Space in Narrative Fiction* (published as Hilary Dannenberg) won the George and Barbara Perkins award for the most significant contribution to the study of narrative in 2010.

SESSION 2

Narratives from 1375 to 1800 in Medical and Scientific Writing:

Forms and Functions

Irma Taavitsainen (Helsinki)

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Narrative elements occur in English medical and scientific writing throughout its history. The aim of this assessment is to demonstrate how narrative forms and functions change in the course of time and how they reflect scientific thought styles. Narratives relate to special genres so that learned texts for educated medical doctors differ from those targeted at heterogeneous lay audiences.

In the medieval period, case reports were at the core of medical university teaching with Latin *consilia* and *practica*, but the institutional role was lost in the vernacular. The didactic function continued, but in a freer form, e.g. John Arderne's surgical case reports abound in the author's self-enhancing comments. Biblical stories and classical anecdotes occur with an entertaining function in a popular-science encyclopaedia.

The Royal Society (1662-) introduced the New Science with the novel methodology of replicable and objective scientific experiments recorded in the chronological order in first-person narration in Experimental reports. It was a new genre, specially created for *The Philosophical Transactions*; there is, however, a great deal of variation within it. Some surgical textbooks employ interactive narratives in the dialogue form and some cross over to fiction. Ego narratives of illness emerge with lay accounts from the sufferer's viewpoint in diaries and letters.

In Late Modern English, case reports continue as a professional genre, often published in a series paving the way towards the new thought style of probabilities. Both doctors' and patients' narratives are often intertwined. Medical anecdotes were distributed for polite society readers' amusement in *The Gentleman's Magazine* (1731-). Satirical texts could also employ narratives in this period. The data comes from [Corpus of Early English Medical Writing](https://varieng.helsinki.fi/CoRD/) 1375-1800 (<https://varieng.helsinki.fi/CoRD/>) and *The Royal Society Corpus* (http://fedora.clarin-d.uni-saarland.de/rsc_v6/).

Irma Taavitsainen is Professor Emerita of English Philology at the University of Helsinki. Her research focuses on historical pragmatics, corpus linguistics, genre and register variation and scientific thought styles as well as the interface between literary and non-literary writing. She has published widely in these fields.

Chapter Boundaries in the Early Modern Prose Romance

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In his study on chapter heads, Nicholas Dames claims, that “[i]n the history of European fiction, heads persisted even though they had lost their indexical function, and in the process acquired new effects” (2019, 161) before “starting in the late eighteenth century, the chapter head increasingly vanishes from European novels” (ibid.). Dames does, however, not take prose romances into account which provide a challenge to such a teleological model of linear development.

This paper will analyse chapter heads alongside other means of narrative structuring, such as embedding, present in early modern prose romances. As a diachronic point of contrast, this study will also start with the early modern English romance’s predecessors, such as Heliodorus’ *Aethiopica* and Sannazaro’s *Arcadia* to see how Sidney incorporated structuring elements of both into his two versions of the *Arcadia*. The corpus of this paper also includes a wide range of sixteenth- and seventeenth-century prose romance, which serve to illustrate the different possibilities and developments of narrative structuring were realised during this period.

Of particular interest will be the function of chapter heads and chapter boundaries in these narratives. While some divisions are also marked by narratorial commentary and jumps in time, space or focaliser, others simply continue where the preceding chapter ended, suggesting that episode boundaries and chapter boundaries were often perceived independent of each other and could function similar to a cliffhanger in serialised publishing.

Dames, Nicholas (2019) “Chapter Heads”. *Book Parts*, edited by Dennis Duncan and Adam Smyth. Oxford University Press. 151-164.

Sebastian Straßburg has been a doctoral researcher at the University of Freiburg in the Reinhart-Koselleck-Project “Diachronic Narratology” since July 2020. His dissertation focuses on the representation of consciousness in early modern English pastoral romances.

Materiality and Medium: Letters, Diaries, Transcripts, and Manuscripts in Autofictional Texts from the Eighteenth Century to the Twenty-First

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Autofictional texts by definition signal that they are both rooted in historical reality and artistically crafted. These competing claims are frequently made through drawing attention to both a naturalistic storytelling situation at the origin of a given text and to how the book as artifact has been shaped by the author. This paper traces diachronic developments in how autofictional texts foreground materiality and medium and to which effects.

The paper shows how autofictional texts over the course of the 18th century, alongside the novel, develop from uniformly presenting themselves as transcript, or as diary or letter collection, which serves pseudo-factual pretense and constitutes a way of maintaining apparent modesty, to foregrounding craftedness and the book as artifact. Whereas the novel eventually discards markers of materiality and medium, autofictional texts, the paper argues, revive them, and transform their use. Especially from the second half of the 20th century onwards, autofictional texts frequently integrate diverse forms of ego-documents, but only intermittently, and simultaneously foreground the book as artifact, or the manuscript at its origin. This serves to challenge the truth value of a given type of discourse, and to explore the potentialities of acts of narration and interpretation to change realities.

Alexandra Effe is Postdoctoral Fellow at the University of Oslo, where she teaches anglophone and comparative literature. She specializes in narrative theory, cognitive literary studies, life writing, autofiction, and postcolonial and world literature. She is the author of *J. M. Coetzee and the Ethics of Narrative Transgression: A Reconsideration of Metalepsis* (Palgrave, 2017), co-editor of *The Autofictional* (Palgrave, 2022) and of a special issue on “Autofiction, Emotions, and Humour” (*Life Writing*). She has published articles on narrative and

cognitive theory, contemporary literature, and postcolonial literature in *Journal for Narrative Theory*, *Modern Fiction Studies*, and *Journal of Postcolonial Writing*. As Visiting Scholar at the Oxford Centre for Life-Writing, she co-convened the project “Autofiction in Global Perspective.”

SESSION 3

***Mise en abyme*: Examples from Early Modern and Modern Literature**

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Mise en abyme obtains when, at a lower level and on a smaller scale, a narrative segment stands in an iconic relation with the story in which it is contained. More broadly, the device additionally obtains when this relation is projected forward and/or backward at the same level. Iconic relation in Peirce’s sense is a relation of resemblance between representamen and object wherein a sign is “both self-representing and other-representing.”

The “play within the play” in *Hamlet*, designed by Hamlet to “trap” the king, murderer of his father and husband of his mother, stages a scene that re-enacts the original crime. Here, *mise en abyme* is part of the main dramatic action. Corneille’s baroque play, *L’Illusion comique*, is “theater within theater.” The internal spectator (protagonist’s father) mistakes the actor playing the role of his son for his son, even though the role played by this actor – in fact the spectator’s son – diverges from the son’s actual circumstances. *Mise en abyme* thus produces an illusionistic *trompe l’oeil*.

Modern text-based narratives allow for multiple levels of *mise en abyme* whose effects are distributed throughout the work. In Nabokov’s *The Real Life of Sebastian Knight*, the half-brother of the deceased writer, Sebastian Knight, reconstructs the protagonist’s life based on his novels, correspondence, etc., transformed into *mises en abyme*, making the novel a narrative about the creation of a narrative. In Barth’s *Chimera*, the device takes on several forms: e.g., one of the three novellas, organized

as “a series of, say, *seven* concentric stories-within-stories, so arranged that the climax of the innermost would precipitate that of the next tale out, etc.”

John Pier is professor emeritus of English at the University of Tours and a statutory member of the Centre de recherche sur les arts et le langage (CNRS) in Paris, where he co-directs the seminar “Recherches contemporaines en narratologie.” Co-founder of the European Narratology Network and past president of the ENN Steering Committee, his numerous articles and book chapters on narrative theory and literary semiotics have appeared in publications in France and abroad. He has edited or co-edited twenty volumes, among them *La métalepse, aujourd’hui* (2005), *Handbook of Narratology* (2009; 2014), *Emerging Vectors of Narratology* (2017), *Jan Mukařovský. Ecrits 1928-1946* (2018), *Le formalisme russe cent ans après* (2018), *Contemporary French and Francophone Narratology* (2020), *Handbook of Diachronic Narratology* (forthcoming, 2023).

Discourse-pragmatic Conservatism in Early Modern English Religious Prose?

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In their corpus study of four syntactic features associated with standardization in Early Modern English religious prose, Kohnen et al (2011) find that there is great variation between genres, and they challenge the general view of the conservatism of religious language. They point out that the salient conservative features are rather characteristic of the Bible and prayers, whereas other genres more closely follow the general trends. In this paper I wish to examine another kind of conservatism, which could be called discourse-pragmatic conservatism. The Middle English period involved great changes: parallel to the morpho-syntactic and lexical changes, the ways of signalling narrative structure changed suggesting either typological shifts in construing narratives or changes in stylistic trends associated with developments from a predominantly oral to a more literate tradition (e.g. Los 2012, Wårvik 1990). One part of this development were the changes from more explicit marking of the main storyline, involving reliance on discourse markers, to a less frequent, but more varied use of discourse connectives (e.g. Fludernik 1995, 2000, Wårvik 2003). Investigating the choices in signalling the progress of the storyline in a sample of Early Modern English narratives, I aim to test

the hypothesis that the impression of religious prose as conservative is, at least to some extent, based on discourse-pragmatic features.

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Brita Wårvik is Senior lecturer at the Department of English Language and Literature at Åbo Akademi University, Turku, Finland. Her research interests are in historical text and discourse linguistics and pragmatics, focusing on narrative structure and discourse markers.

How Not to Respond in Fiction, 1650-1930

Monika Fludernik (Freiburg)

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This paper looks at the LION database for Victorian novels and analyzes occurrences of the following phrases, which are searchable in the corpus: *did not answer*; *did not say anything*; *made no answer*; *did not respond*; *said nothing*; *was silent*; *kept silent*; *refused to answer*; *held his / her peace*. The presentation will present the results of the analysis and focus on shifts in contexts and use of phrases between the early modern period, the 18th/19th centuries and Modernism. It will also outline which authors are

particularly prone to having their characters fail to answer; and it will pay special attention to the gender of the person not answering.

Monika Fludernik is Professor of English Literature at the University of Freiburg/Germany. She is also the director of the graduate school Factual and Fictional Narration (GRK 1767). Her major research interests include narratology, linguistic approaches to literature, especially metaphor studies, 'Law and Literature,' postcolonial studies and eighteenth-century aesthetics. She is the author of *The Fictions of Language and the Languages of Fiction* (1993), the award-winning *Towards a 'Natural' Narratology* (1996), *Echoes and Mirrorings: Gabriel Josipovici's Creative Oeuvre* (2000) and *Metaphors of Confinement: The Prison in Fact, Fiction and Fantasy* (2019). Among her several (co-)edited volumes are *Hybridity and Postcolonialism* (1998), *In the Grip of the Law* (2004), *Beyond Cognitive Metaphor Theory* (2011), *Idleness, Indolence and Leisure in English Literature* (2015) and *Being Untruthful: Lying, Fiction, and the Non-Factual* (2021). Articles have appeared in, among others, *Text, Semiotica, The Journal of Historical Pragmatics, English Literary History, New Literary History, Textual Practice, ARIEL, The Cambridge Journal of Postcolonial Literary Inquiry, Diacritics, Poetics Today, Narrative, Style, The Canadian Review of Comparative Literature* and *The James Joyce Quarterly*.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 14 "Dickens and/in Colour"

chaired by

**Matthias Bauer (Tübingen), Nathalie Vanfasse (Marseille), and
Angelika Zirker (Tübingen))**

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To celebrate its reopening after the lockdown, the Charles Dickens Museum in London hosted an exhibition entitled “Technicolour Dickens”, featuring, among other things, a set of black and white portraits colourised by the artist and photographer Oliver Clyde. These views of Dickens in colour, based on historical evidence of the fashion of the time as well as on the complexion of Dickens’s descendants, produces a very different and new impression of the novelist. Visitors are invited to imagine him tanned after his walks in the metropolis or his visits to France and Italy and wearing bright colours – a stark contrast to the austere impression conveyed by the black and white photographs we are accustomed to.

Colours play a major role in Dickens’s novels, but this topic – their symbolic value, their function in relation to creating *evidentia* – has not been fully explored yet. Does it matter that “Mr. Peter Magnus took a **blue** view of Mr. Pickwick through his coloured spectacles for several minutes”? What are the implications of green in *Oliver Twist*, when it is used both literally as a colour but also to metaphorically express character features, e.g., to describe Oliver as being “jolly **green**”? Can we reinterpret *Hard Times* as “The Red and the Black”, but with a Dickensian rather than Stendhalian pallet, juxtaposing the two in order to lend the representation of Coketown energiea? And what of the “strangers” in *Little Dorrit* described as “star[ed] out of countenance by staring **white** houses, staring **white** walls, staring **white** streets, staring tracts of arid road, staring hills from which verdure was burnt away” for the novel as a whole? How does red add to the portrayal of revolutionary Paris in passages such as “The

wine was **red** wine, and had stained the ground of the narrow street in the suburb of Saint Antoine, in Paris, where it was spilled. It had stained many hands, too, and many faces, and many naked feet, and many wooden shoes” in *A Tale of Two Cities*? And can we make general assumptions from Dickens’s economical use of colour for characterisation, for instance in *Great Expectations*: “The lady with whom Estella was placed, Mrs. Brandley by name, was a widow, with one daughter several years older than Estella. The mother looked young, and the daughter looked old; the mother’s complexion was pink, and the daughter’s was **yellow**; the mother set up for frivolity, and the daughter for theology”?

In the wake of the regular Dickensian gatherings that have taken place over the years in this major European venue, this ESSE panel accordingly purports to explore the idea of Dickensian colours a little further. This panel is also inspired by the European Research Council [ERC] project CHROMOTOPE, conducted by the French scholar Charlotte Ribeyrol, which “explores the changes that took place in attitudes to colour in the nineteenth century, and notably how the ‘chromatic turn’ of the 1850s mapped out new ways of thinking about colour in literature, art, science and technology throughout Europe.” We will explore Dickens’s life and work in relation to the “Victorian colour revolution”.

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Three sessions

**SESSION 1: Introduction and Approaches to Dickens's Colours (Slot 1:
Monday, 29 August 2022, 16.00-18.00)**

Matthias Bauer (Tübingen), **Nathalie Vanfasse** (Marseille), and **Angelika Zirker**

(Tübingen): "Welcome and General Introduction" m.bauer@uni-tuebingen.de

nathalie.vanfasse@univ-amu.fr angelika.zirker@uni-tuebingen.de

Francesca Orestano (Milan): "Dickens's Reality Show: Chromophobia and the New
World" francesca.orestano@unimi.it

Jeremy Tambling (Warsaw): "Collar, Choler, Colour, Colours"

jtambling1@gmail.com

Sara Thornton (Paris): "Hue, Affect, and Influence: What Colour Are Dickens's
Novels?" saramargarettthornton@gmail.com

**SESSION 1: Introduction and Approaches to Dickens's Colours (Slot 2:
Tuesday, 30 August 2022, 11.00-13.00)**

Leon Litvack (Belfast): "Technicolour Dickens: Colourisation in Research and
Practice" l.litvack@qub.ac.uk

SESSION 2: Colourful Novels (Slot 2: Tuesday, 30 August 2022, 11.00-13.00)

Jeremy Parrott (Independent Scholar): "Charles Dickens and the Colour Purple"

kakapo5544@gmail.com

Franziska Quabeck (Münster): "The Yellow Leaf" fquabeck@uni-muenster.de

Carolin Odebrecht (Independent Scholar) and **Angelika Zirker** (Tübingen): "Green
Mounds, Blue Eyes, Black Death: A Digital Humanities Approach to Colours in
Dickens" carolin.odebrecht@posteo.de angelika.zirker@uni-tuebingen.de

SESSION 3: Ambiguous Colours (Slot 3: Tuesday, 30 August 2022, 16.00-18.00)

Matthias Bauer (Tübingen): "Dickens's Ambiguous Colours" m.bauer@uni-tuebingen.de

Ewa Kujawska-Lis (Olsztyn): "Bleak and Black London: Dickens's Presentation of
Poor Quarters" ewalisk@wp.pl

Céline Prest (Paris): "'[L]ooking, with their bright colours and ribbons, like a bed of
flowers': Of Tint and Taint in *David Copperfield*" celine.prest@gmail.com

Georges Letissier (Nantes): "'The prismatic hues of memory' (769): Visual Story-
Telling and Chromatic Showmanship in Charles Dickens's *David Copperfield*"
georges.letissier@univ-nantes.fr

SESSION 1: Introduction and Approaches to Dickens's Colours

Welcome and General Introduction

Matthias Bauer (Tübingen), Nathalie Vanfasse (Marseille), and Angelika Zirker (Tübingen)

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Matthias Bauer is Professor of English Philology at Eberhard Karls University Tübingen. His fields of research include Early Modern English Literature (with an emphasis on Metaphysical Poetry), 19th-century English Literature (with an emphasis on Dickens), the language of literature, and literature and religion. He is the chair of the research training group, funded by the German National Research Foundation, on “Ambiguity: Production and Perception” and co-chairs several further research projects: with linguist Sigrid Beck on interpretability in context, with psychometrician Augustin Kelava on reading competence, and with literary scholar Angelika Zirker on the aesthetics of co-creativity in Early Modern English Literature. He is the co-founder and editor of *Connotations: A Journal for Critical Debate* and co-editor of *Literaturwissenschaftliches Jahrbuch*.

Nathalie Vanfasse is Professor of English at Aix-Marseille Université. Her monograph *Dickens, entre normes et déviance* (Publications de l'Université de Provence, 2007) was short-listed for the 2008 prize of the SAES/AFEA (French Society for British and American Studies). Her latest monograph *La plume et la route: Charles Dickens écrivain-voyageur* (Presses de l'Université de Provence, 2017) was awarded the 2018 SELVA prize (Société d'Etude de la Littérature de Voyage du Monde Anglophone). She has co-edited special issues on Dickens for the *Dickens Quarterly* and the *Cahiers Victoriens et Edouardiens* as well as *Charles Dickens, Modernism, Modernity* (with Marie-Amélie Coste and Christine Huguet, Editions du Sagittaire, 2014), *Reading Dickens Differently* (with Leon Litvack, Wiley Blackwell 2020) and *Some Keywords in Dickens* (with Michael Hollington and Francesca Orestano, V&R Unipress).

Angelika Zirker is Associate Professor of English Literatures and Cultures at Tübingen, Germany. After completing her PhD on the Lewis Carroll's *Alice*-books in 2010, her second book titled *William Shakespeare and John Donne: Stages of the Soul in Early Modern English Poetry* was published earlier this year with Manchester UP. Her research interests include

nineteenth-century literature, with a special focus on Charles Dickens, as well as early modern poetry and drama. She is involved in various interdisciplinary research projects, including a research training group, funded by the German National Research Foundation, on “Ambiguity: Production and Perception”, and has worked in the field of literature and religion. She is the co-editor of two peer-reviewed journals, *Literaturwissenschaftliches Jahrbuch* and *Connotations: A Journal for Critical Debate*.

Dickens’s Reality Show: Chromophobia and the New World

Francesca Orestano (Milan)

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I am referring here to David Batchelor’s text on *Chromophobia* (2014) as well as to the rich bibliography attached to the panel description to investigate Charles Dickens’s palette and his use of colour, both as indicative of psychological nuances in his would-be realistic representations and as a symbolic tool rooted in cultural identity. The chromophobic impulse, defined as “a fear of corruption or contamination through colour”, identifies colour with the superficial, the inessential, the cosmetic.

The use of chromophobia in connection with Dickens is prompted by a passage in *American Notes for General Circulation* (1842) where he describes Boston:

When I got into the streets upon this Sunday morning, the air was so clear, the houses were so bright and gay; the signboards were painted in such gaudy colours; the gilded letters were so very golden; the bricks so very red, the stone was so very white, the blinds and area railings were so very green, the knobs and plates upon the street doors so marvellously bright and twinkling; and all so slight and unsubstantial in appearance – that every thoroughfare in the city looked exactly like a scene in a pantomime. (AN, 76)

A rich palette teeming with bright primary colours characterizes the description of Boston, until the whole vivid colour effect is jeopardized by the suspicion of falseness instigated by its very saturation. This suspicion turns the whole view into a staged show, indeed a kind of *Truman Show* (Peter Weir’s 1998 satire on reality shows) – a show possibly put up in order to cheat and trick the visitor with its very

gaudiness. The word “unsubstantial” is repeated twice. Again, to describe the towns and cities of New England Dickens repeats:

[E]very house is the whitest of the white; every venetian blind the greenest of the green; every fine day's sky the bluest of the blue. [...] There was the usual aspect of newness on every object, of course. All the buildings looked as if they had been built and painted that morning, and could be taken down on Monday with very little trouble. [...] The clean cardboard colonnades had no more perspective than a Chinese bridge on a tea-cup.... (AN, 119-120)

We all know that the text of *American Notes* was built, *a posteriori*, out of the letters Dickens sent to John Forster and a few other friends during his visit to the United States; his disappointment with the country, quickened by the personal slanders from the major newspapers that opposed his plea for International Copyright, was great, and no doubt it would impress its mark on the travel book. As remarked by John S. Whitley and Arnold Goldman, “In fact, Dickens's journey to America was traumatic, literally” (AN, 28).

I want to suggest that Dickens's compositional strategy in *American Notes* seems founded on a subtle use of the colour palette that defies mimetic representation by dwelling on the opposition substantial / unsubstantial, so that the travel book writer in his gradual exploration of the US may be enabled to offer his first impressions in unbiased fashion, and thus avoid the charge of being prejudiced against the new country from the beginning. Yet from the initial stages of his journey, the very insistence on the unsubstantial quality of the American scene instigates suspicion and disbelief. In this travel book, Dickens's use of colours has a paramount role. In addition, when the unsubstantial quality of the American landscape becomes disturbing, Dickens likens the scene to a magic lantern show: a show that in the 1840s offered sequences of glass slides that were still hand-painted in vivid colours. One could maintain that Dickens's reality show thrives on his strategic use of colour and that chromophobia moulds his reaction to the American scene.

Francesca Orestano, once lecturer in American Studies, was Professor of English Literature at the University of Milan from 1995 to 2019. Author of books on the American Renaissance; William Gilpin and the picturesque; visual culture and narration; edited *Strange Sisters. Literature and Aesthetics*; *Dickens and Italy*; *New Bearings in Dickens Criticism*; *History and*

Narration; Le guide del mattino; Tempi moderni nella children's literature; Not Just Porridge: English Literati at Table; Romanticism and Cultural Memory. Works on landscape gardening; Alexander Pope; Jane Austen; Charles Dickens; John Ruskin; Jakob Burckhardt; Thomson and Dante; chemistry and taste; China in XIXc. London; Virginia Woolf; Dada in England; Etruscans and modernism; Joyce and D'Annunzio; Tomasi di Lampedusa; Dungeons & Dragons. In 2021, she co-authored *Le giardiniere. Semi, radici, propaggini dall'Inghilterra al mondo*; co-edited *Some Keywords in Dickens*; edited "Transgression vs Politically Correct in Children's Literature" in the 8/2021 issue of *English Literature*, Ca'Foscari edns.

Collar, Choler, Colour, Colours

Jeremy Tambling (Warsaw)

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The most famous novel to consider Napoleonic soldiering as one possibility is *Le Rouge et le noir* – life as a choice of colours. Without positing a necessary influence of Stendhal on Dickens, this paper pursues a parallel course in considering under which colours life is advanced. It makes use of Shakespearian tropes which are inherent and familiar as household words in Dickens to ask to what extent he was what Thackeray said he himself was not – a military historian. How does Dickens regard soldiering, heroism, and the life which Shakespeare described as 'quick in quarrel / Seeking the bubble reputation / Even in the cannon's mouth'? This paper discusses the colours of the military in Dickens, while examining the relationships between hanging, prison, and military discipline, and the appeal to the colours of the flag. It will take these themes, which include Dickens's response to Don Quixote as knight, and to Napoleonic grandeur through a range of texts including *Sketches by Boz*, *Barnaby Rudge*, *Bleak House*, and *Great Expectations*.

Jeremy Tambling is Professor of English at SWPS Warsaw (University of Social Sciences and Humanities), Poland. Prior to this, he was Professor of Literature at Manchester University, UK, and Professor of Comparative Literature, University of Hong Kong, Hong Kong. He has written widely on Dante, psychoanalysis, urban literary studies, and Victorian literature. Work on Dickens has generated, to date, three monographs and much other work on the nineteenth century, including Ruskin and George Eliot. His recent books include *RE:Verse: Turning towards Poetry* (2007) and *Going Astray: Dickens and London* (2008). For his PhD,

at Essex, he worked on Dante, wanting to make connections with critical theory (Nietzsche, Foucault, Derrida, Lacan), and he has since published *Dante and Difference: Writing in the Commedia* (1988), *Dante: A Critical Reader* (ed.1999), *Dante in Purgatory: States of Affect* (2012), and *The Poetry of Dante's Paradiso: Lives Almost Divine, Spirits that Matter* (2021).

Hue, Affect, and Influence: What Colour Are Dickens's Novels?

Sara Thornton (Paris)

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When thinking about the colours one might attribute to Dickens's novels, it is easy to see them in a series of sepias, greys, dusty indigo, muddy browns, and foggy yellow. The deep black streets around the Clennam house and the prison in *Little Dorrit*, the sinister alleys of *The Old Curiosity Shop*, the mud and fog of *Bleak House*, the dust heaps of *Our Mutual Friend*, and, in *Edwin Drood*, the grey-black world of Jasper John's movements between the gothic cathedral and London. Dickens's choice of colour might be seen as a critique of a social and economic system that made certain lives and environments unliveable, a fatal mixture of monotony and exhausting grind. Bleak urban gothic is offset by the red and orange of hellish furnaces in the industrial North or with the threat of revolutionary action (the red wine and blood of *A Tale of Two Cities*). Colour is not confined to the poles of domination or unrest, however, but appears in other ways as part of Dickens's role as social commentator – playing with the desires of readers as part of his love of commerce and communication and the processes of seduction these implied. People's expectation of colour in their daily lives is reflected in the monthly numbers where Dickens responds to the increasing role played by colour in both industry and leisure. Synthetically produced colours were broadening the palette used by artists, cloth dyers, and printers. To understand the affect which crystallizes around hue, I will be looking at a series of colourful and coloured scenes to understand how Dickens encourages his readers to see colour, often using it as a vehicle of influence both in the content and physical form of his literary output. I will also look at how the control of colour inevitably escaped him. Readers in the 20th and 21st centuries have their own filters and recreate his scenes according to their own daily palettes and political and aesthetic possibilities.

Sara Thornton is Professor of English at Université Paris Cité, where she co-directs the "Cultural Intelligence and Innovation" Masters programme. She has published *Advertising, Subjectivity and the Nineteenth-century novel* (2009) on Dickens and Balzac, *Circulation and Transfer of Key Scenes in Nineteenth-Century Literature* (2010), *Persistent Dickens* (2012), *Dickens and the Virtual City: Urban Perception and the Production of Social Space* (2017), and *Comforting Creatures: Changing Visions of Animal Otherness in the Victorian Period* (2018). She has published articles on English and French nineteenth-century literature and culture, the most recent being "Eliot's *Mitwelt*: productive environments in *The Mill on the Floss* and *Middlemarch*" (2022), "Blyton's ghosts: childhood receptions in India and Britain" (2022) and "A *Tale of Two Cities* in an age of climate change and coloniality", which she wrote for David Paroissien. She is scientific advisor for languages and civilisations at the French Ministry of Higher Education.

Technicolour Dickens: Colourisation in Research and Practice

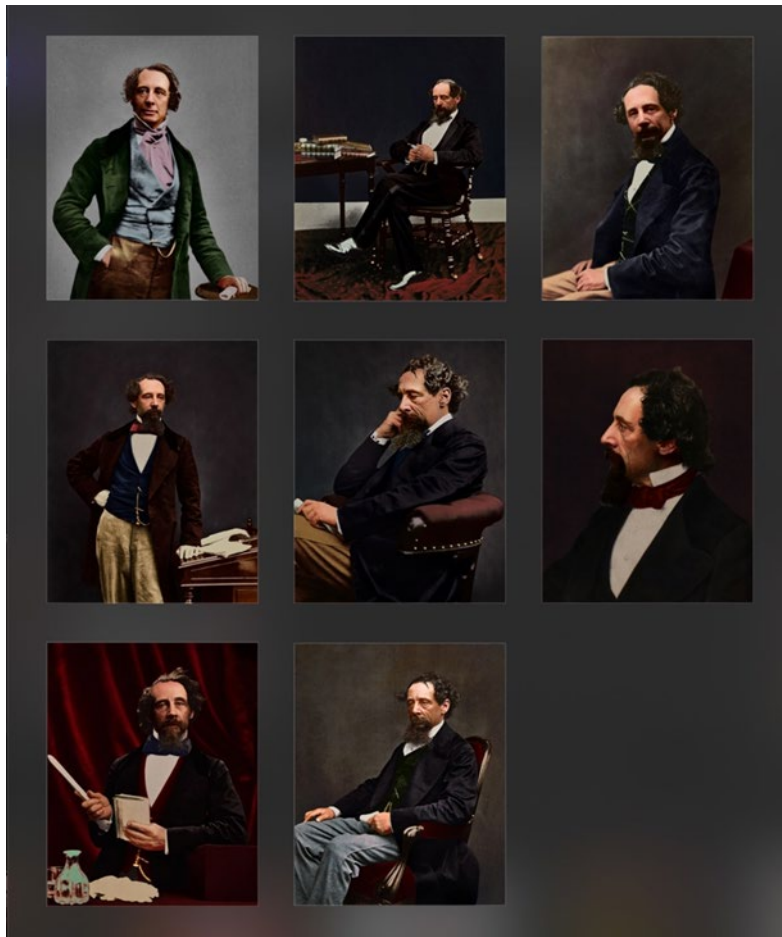
Leon Litvack (Belfast)

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In 2020-21, I curated an exhibition at the Charles Dickens Museum called *Technicolour Dickens: The Living Image of Charles Dickens*. The aim of the exhibition was to explore the writer's image, starting in his lifetime, by tracing both his physical appearance and his status as a colourful celebrity through artist interpretations, radical rethinking in popular culture, and new digital technologies and re-imaginings.

The face of Dickens was and is well known; this familiarity was greatly assisted by wide public distribution of the photographic images that circulated in his lifetime, captured in England, France, and the United States by some of the best-known photographic practitioners of the time. From the start of this writer's career, as people sought to devour his words, they also wished to possess a "piece" of Dickens, through collecting photographs, using his name to advertise products, and creating admiring fan portraits of the writer at home. This paper will concentrate on the research considerations and techniques used to bring Dickens to life through the colourisation of eight photographic portraits (reproduced below), which formed the centrepieces of the "Technicolour Dickens" exhibition. In the process, details will be revealed about how we imagined and settled on the author's skin colour, the patterns and textures of

the fabrics he wore, the jewellery he displayed, and details of the objects with which he was pictured; in this way, it will be possible to illustrate how such re-imagining can assist us in bridging the historical and imaginative gaps between the seemingly monochromatic figures of the past and the rich, vividly polychromatic worlds, in which they lived and breathed.



Leon Litvack is Professor of Victorian Studies at the Queen's University of Belfast, Northern Ireland. He is Principal Editor of the Charles Dickens Letters Project (dickensletters.com) and a world authority on Dickens manuscripts, handwriting, and photographic portraits. His numerous publications have revolved around historical and visual approaches to the author. This has led him to produce intricately researched studies on Dickens's interest in Australia and the convict experience; his passion for education; his lifetime reading; his intimate knowledge of the topography of London and southeast England; his life at his home, Gad's Hill; his photographic portraits and the cultivation of celebrity; his methods of composition; and his journalism. He is the author of the comprehensive annotated bibliography of *Dombey and Son*, co-editor of *Reading Dickens Differently*, and is currently working on the authoritative

Oxford edition of *Our Mutual Friend*. In 2020-21, he curated the "Technicolour Dickens" exhibition at the Charles Dickens Museum, London.

SESSION 2: Colourful Novels

Charles Dickens and the Colour Purple

Jeremy Parrott (Independent Scholar)

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At the start of the 1860s Britain suddenly, almost miraculously, turned purple. A colour that had previously been notoriously difficult and extremely costly to create by any means, virtually overnight became the fashionable shade to wear and display on a wide range of products, including books. These included the cloth used to cover the 3-volume first edition of *Great Expectations* (1861) and the cheap edition of Wilkie Collins's *The Woman in White* (1861), both of which were first serialized in *All the Year Round*. I discovered the story behind this revolution in the pages of the same journal edited by Dickens, in a September 1859 article entitled 'Perkins's Purple' (sic). In this presentation, I will outline the means by which William Perkin created mauveine, the world's first aniline dye, from which the colour term mauve is derived. The authorship of the article has, until now, been unknown, but I will reveal the writer's name during the course of my talk. The synthesis of purple by Perkin paved the way for an explosion of colour in the latter part of the century, radically altering the significance of colour perception, description, and terminology as the modern, multi-mediated world came into being. I will conclude by considering Dickens's own use of the colour term purple in his fiction, including one highly significant collocation that appears towards the end of *Great Expectations*.

Jeremy Parrott is an independent scholar, currently engaged in full-time research on the life and works of Charles Dickens. In 2015, he announced the discovery of the only known marked set of *All the Year Round*, enabling the authorship of several thousand pieces that appeared anonymously in Dickens's weekly journal to be established for the first time. In 2020, he

published *The Collected Dickens: A Bibliography of the Lifetime U.K. Editions of Charles Dickens's Works* and in the same year launched his popular YouTube channel: Dickens & Co. He is an Honorary Research Fellow at the University of Buckingham and Associate Editor of the Charles Dickens Letters Project.

The Yellow Leaf

Franziska Quabeck (Münster)

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In a reference to Shakespeare's *Macbeth*, Dickens's Mr Turveydrop refers to himself as in 'the sear and the yellow leaf', thereby customarily pompously indicating that he is advanced in years. While an important colour in Victorian fashion, yellow is used by Dickens almost exclusively to suggest old age and decay. Yellowed linens or parchments spring unsurprisingly vividly to the reader's mind, but Mr Krook's yellow fingers or Mr Merdle's yellow face both create a feeling of uneasiness – rightfully so, as such characters are never likely to last long.

At the same time, Dickens's use of yellow extends to his descriptions of light. This may be obvious, as the natural light of candles and fires is commonly perceived or described as yellow, but it turns out that in Dickens, the yellow light conjures the Uncanny. While not a canonical Gothic author, Dickens's contributions to the genre are generally acknowledged, although his particular use of the mode still needs further elaboration. This paper looks at Dickens's Gothic light in every sense of that word, suggesting that Dickens makes use of the colour yellow and the subconscious association with age for his Gothic atmospheres.

Franziska Quabeck is a research assistant at the Collaborative Research Centre 'Law and Literature' at the University of Münster, Germany. Her publications include *The Lawyer in Dickens* (de Gruyter, 2021), *Just and Unjust Wars in Shakespeare* (de Gruyter, 2013), and *Oddities. Kazuo Ishiguro's Narrators* (forthcoming). She has published a variety of articles on Shakespeare, Dickens, and the contemporary Anglophone novel, and her current research project is entitled 'Literature as Equity in the 18th and 19th Centuries'. She teaches Renaissance drama, Victorian literature, and contemporary fiction with a special focus on narratology and genre theory.

Green Mounds, Blue Eyes, Black Death: A Digital Humanities

Approach to Colours in Dickens

Carolyn Odebrecht (Independent Scholar) and Angelika Zirker (Tübingen)

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Dickens's novels teem with colour: in a randomly chosen chapter alone, chapter XXXIII of *Oliver Twist*, the reader is presented with, for instance, "green arms" and "green mounds", the "brightest green", a "blue neckcloth", "a soft blue eye", "a red brewery", "a yellow town-hall", as well as with "black death". But how does it matter that the brewery is red and the town-hall yellow? Are these idiosyncratic uses, or do they follow a pattern? Do the colours signify in that they recur in particular and similar contexts and are distributed over the text(s) in (a) way(s) that underscores their uses? In our paper, we would like to present a few first steps towards a systematic approach of categorizing colours in Dickens, more precisely *Oliver Twist* as a test case, with methods from the digital humanities. On this basis, we hope to find patterns of usage (e.g. literal and metaphorical), clusters of colours, etc. and thus learn more about how exactly the abundance of colours in Dickens works, in short: how colours are part and parcel of the overall stylistic makeup.

Carolyn Odebrecht is a corpus linguistic and research data management expert with a deep background in designing and implementing data infrastructure for the digital humanities. Her research fields are grounded in data and metadata modelling, cataloguing systems and interdisciplinary methods for data creation and analysis. Especially in the domain of text data, she investigates the text representation enhanced with additional information based on annotation, serving the goal to connect distant reading with in-depth introspection of the text as data.

Angelika Zirker is Associate Professor of English Literatures and Cultures at Tübingen, Germany. After completing her PhD on the Lewis Carroll's *Alice*-books in 2010, her second book titled *William Shakespeare and John Donne: Stages of the Soul in Early Modern English Poetry* was published earlier this year with Manchester UP. Her research interests include nineteenth-century literature, with a special focus on Charles Dickens, as well as early modern poetry and drama. She is involved in various interdisciplinary research projects, including a

research training group, funded by the German National Research Foundation, on “Ambiguity: Production and Perception”, and has worked in the field of literature and religion. She is the co-editor of two peer-reviewed journals, *Literaturwissenschaftliches Jahrbuch* and *Connotations: A Journal for Critical Debate*.

SESSION 3: Ambiguous Colours

Dickens's Ambiguous Colours

Matthias Bauer (Tübingen)

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Dickens's colour references are expressive and multiform. Consider the following passage from *Little Dorrit*, which describes the Patriarch, the deceptively benevolent but actually ruthless landlord:

There was a fragrance of limes or lemons about him; and he made a drink of golden sherry, which shone in a large tumbler as if he were drinking the evening sunshine. This was bad, but not the worst. The worst was, that with his big blue eyes, and his polished head, and his long white hair, and his bottle-green legs stretched out before him, terminating in his easy shoes easily crossed at the instep, he had a radiant appearance of having in his extensive benevolence made the drink for the human species, while he himself wanted nothing but his own milk of human kindness. (*Little Dorrit* II.32)

The passage indicates several dimensions of Dickens's colour references: that colours convey a meaning, that they are connected to value judgments, and that there are colours evoked strongly even when the colour is not mentioned. In each of these dimensions, however, we encounter ambiguity: How do we know where colours just describe objects and where they are used allegorically and symbolically? (What about the “bottle-green legs” in this respect, for example?) How do we know whether colours such as “golden”, that are conventionally connoted positively, are given a negative evaluation? And does the whiteness of milk play a role even though it is only implied?

In my talk, I will present and discuss these three dimensions of colour reference in Dickens and reflect on the strategic ambiguity that lies behind key examples.

Matthias Bauer is Professor of English Philology at Eberhard Karls University Tübingen. His fields of research include Early Modern English Literature (with an emphasis on Metaphysical Poetry), 19th-century English Literature (with an emphasis on Dickens), the language of literature, and literature and religion. He is the chair of the research training group, funded by the German National Research Foundation, on “Ambiguity: Production and Perception” and co-chairs several further research projects: with linguist Sigrid Beck on interpretability in context, with psychometrician Augustin Kelava on reading competence, and with literary scholar Angelika Zirker on the aesthetics of co-creativity in Early Modern English Literature. He is the co-founder and editor of *Connotations: A Journal for Critical Debate* and co-editor of *Literaturwissenschaftliches Jahrbuch*.

Bleak and Black London: Dickens’s Presentation of Poor Quarters

Ewa Kujawska-Lis (Olsztyn)

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Charles Dickens effectively exploits both the literal and figurative meanings of colours when referring to the characters and space they inhabit. But the absence of colours is equally significant. London populated by the poor in his fiction is particularly lacking in colours or presented with a predominance of blackness, thus creating visually dreary and bleak spaces to then be contrasted with colourfully vibrant towns and green villages. This essay seeks to explore the functions ascribed to colour/absence of colour in the presentation of poor quarters. In *Little Dorrit*, the narrator comments on “a poor neighbourhood” in the following way: “There was nothing, by the short way, that was pleasant to any of the five senses” (*LD*, I.9). Yet, the descriptions per se do not always impact equally on all the senses to create the immersive experience but give predominance to specific sensations. The central question to pursue is then twofold: on the one hand, to examine which sensations are foregrounded when colours are absent and only implied; on the other, to explore the blackness of London slums. In the depiction of the slums in “Seven Dials”, colours only appear with reference to people’s clothing, yet space is devoid of colour and dominated by other sensations,

especially olfactory and auditory, with the visual aspect indicating the roughness of the area by references to the deformity and lack of proportions. The maze-like space enshrouded in “unwholesome vapour” creates the atmosphere of the urban Gothic, in which it was the sense of smell that was stressed. A similar maze-like shabbiness of the Bleeding Heart Yard in *Little Dorrit* mirrors the economic condition of its inhabitants, regardless of their personal virtues. Here, the mock pastoral “Happy Cottage” painting in the Plornishes’ shop seems to contrast the domestic space of essentially positive characters with the external slum space. In other novels, especially *Oliver Twist* and *Bleak House*, the blackness of London is juxtaposed with the countryside. London as seen by Oliver is either colourless or black, while a little market town is colourful, and the villages are lusciously green. This reflects Oliver’s emotions and circumstances. Tom-All-Along’s is enshrouded in blackness, while Chesney Wold is richly green. In this case, the symbolism of colours is pointing to social stratification. These different functions ascribed to blackness, whether named or only implied, indicate that, in his presentation of slums, Dickens was less interested in imitating the real, but rather focused on evoking emotions in readers and generating specific impressions affecting various senses. Consequently, the images of slums generally involve much irregularity and chaos, limited and implicitly dark space, and feature much noise and odour, with the dominant colour being black.

Ewa Kujawska-Lis is Professor in the Institute of Literary Studies at the University of Warmia and Mazury in Olsztyn, Poland. She specializes in Victorian and post-Victorian fiction. Her current interest in theoretical and empirical research on translation focuses on early translations of works by Dickens and Conrad and their contemporary retranslations and refractions, but also intermedial adaptations. She has written articles for *The Dickensian*, *Dickens Quarterly*, *The Conradian*, and *Conradiana*, discussing Polish translations and the reception of these two authors as well as various aspects of their works.

“[L]ooking, with their bright colours and ribbons, like a bed of flowers”: Of Tint and Taint in *David Copperfield*

Céline Prest (Paris)

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In *David Copperfield*, David repeatedly displays a fetishistic interest in the “bright colours and ribbons” (Chapter 43) worn by the female characters, with quasi-impressionistic spots of colour highlighting — even staining — the corresponding body parts. In Chapter 16, Annie Strong is portrayed with her white dress and missing “cherry-coloured ribbons”, while blue ribbons consistently adorn the “top of [Dora’s] curls” throughout the novel.

Although this colour symbolism at first appears to oppose the female protagonists — the fallen woman in red on the one hand, the Marian virgin draped in blue on the other hand — historian Michel Pastoureau has demonstrated the continuity of the two colours in the medieval imagination. Dickens further develops this connection with the emphasis on “cherry-coloured ribbons”, recalling the ambivalent significance of the fruit in popular culture, as the cherry has served both as a Marian and a sexual symbol over the centuries. The author also appears to draw on a pictorial tradition (with paintings by Titian, John Everett Millais, Frederick Morgan, Jules Breton, Joseph Caraud, Jules Emile Saintin) representing youthful female subjects with cherries alongside ribbons — blue and red — as attributes.

This paper will analyse the ways in which these colourful ribbons are woven together to tell a story marked with shade and nuance that adds new dimensions to our understanding of Dickens’s female characters.

Céline Prest is the author of a PhD dissertation entitled “The spectrum of documents: media, signs and meaning in Charles Dickens’s novels” (Sorbonne Nouvelle University), which was awarded the 2017 Paris Chancellerie university prize. She also directed the newest edition of Dickens’s *Pickwick Papers* for French publishing house Gallimard.

“The prismatic hues of memory” (769): Visual Story-Telling and Chromatic Showmanship in Charles Dickens’s *David Copperfield*

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‘The *sensation* of colour is physical, the *perception* of colour is cultural’ (Kastan & Farthing, 9. Original italics). What of the *memory* of colour transcribed through storytelling? Dickens’s interest in the sciences of memory has been studied by critics

over the past two decades. *David Copperfield*, the author's 'favourite child', illustrates the author's will to hold his control over profuse, errant memories to fashion his semi-fictional autobiography. Yet what has not been analysed so far, to our knowledge at least, is the part played by colours in this mnemonic enterprise carried out through fiction. Indeed, chromatic dynamics partakes of memory work, as may be evidenced in many passages, for example when the autodiegetic narrator remarks that '[n]ew thoughts and hopes were whirling through [his] mind, and all the *colours* of [his] life were changing.' (935, my italics). As Rosemarie Bodenheimer argued, Dickens repeatedly asserted 'a wish to erase bad memories, or to replace them with good ones' (58). Colours may well play a part in this selection process.

David Copperfield can become the hero of his own life if, and only if, he succeeds in turning 'the *ghost* of half-formed hopes, the broken *shadows* of disappointments *dimly seen*' (734, my italics) into a succession of bright, vivid memories, paving the way of his *Künstlerroman* towards both artistic success and domestic bliss. The role of colours is paramount to this enterprise, as is shown in Armando Iannucci's 2019 adaptation of the novel (Louttit). The film is, to some extent, an incentive to reconsider Dickens's canonical text through the chromatic prism.

Even if direct references to colours may be few and far between in the novel, they nevertheless feature at crucial moments and are put to many different uses. They are of course given pride of place in David's phenomenological recreation of his childhood in the chapter aptly titled 'I observe', in which Peggotty's red arms and cheeks emerge from the blank of the character's infancy to shape his nascent sense of self. They are like beacons in his amorous journey, from Dora Spenlow, the 'child wife', with her invariable rosebud of a mouth and blue eyes to Agnes, the 'sister wife', with her colour-shifting face: 'Her colour, which had just now faded, returned, and faded again' (912). The monochromatic red is polysemic, pointing in turn to Traddles's shyness, Steerforth's last feat of heroism when aboard his sinking ship he sports a singular red cap, and it also stands for Uriah Heep's non-existent eyebrows: 'where his red eyebrows would have been if he had had any' (674). A telling example of spectral colouring! So colours would seem to both serve a contrapuntal function, bringing out the more dramatic episodes, and propound a graphic analogue to what can hardly find any fitting verbal transcription, such as Heep's egregious deviousness: 'His eyes, as he looked at me, seemed to take every shade of colour that could make eyes ugly' (686).

Recent scientific research has gone some way towards establishing that, though humans can *perceive* an infinite variety of colour nuances, they are unable to *remember* colours very far beyond the basic primary colour wheel (G.Y. Bae et al.). In his retrospective novel, Dickens uses colours sparingly to catalyse the act of remembering and detach his autodiegetic narrator's consciousness from the blankness or darkness of an indistinct past to attain the vivid colourfulness of fleeting epiphanic episodes illustrative of the temporary presentness of the past.

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Georges Letissier is professor of English Literature at Nantes University, France. He has published articles and chapters both in French and English, in France and abroad (Aracne, Palgrave Macmillan, Rodopi, Routledge, *Dickens Quarterly*, Wiley Blackwell). His field of speciality is nineteenth-century literature and contemporary British fiction. His latest publication includes a monograph titled *The Higher Inward Life. George Eliot's Middlemarch* (Presse Paris Nanterre, coll. Intercalaires, 2020) and two chapters 'Napoleonic Twinning: Ford Madox Ford's *A Little Less Than Gods* (1928) and Joseph Conrad's *Suspense* (1926)', in *Homo Duplex. Ford Madox's Experience and Aesthetics of Alterity*, Isabelle Brasme (ed.), PUM, 2020, and 'A 'Dorothy Hodgkin of vagabonds, a derelict Nobel Prize-Winner' (PB 65): The Spectacularisation of Social Invisibility in Alan Bennett's *The Lady in the Van* (1989), in *Études britanniques contemporaines*, 2021, Numéro, 61. <https://journals.openedition.org/ebc/>. He has coedited with Caroline Patey and Cynthia E. Roman a two-volume study titled *Enduring Presence: The Afterlives of William Hogarth*, Oxford: Peter Lang, 2021.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 15: “Eco-Narratives of Gender and Age”

chaired by

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two sessions

SESSION 1:

Ana Sentov (Belgrade) and **Milena Škobo** (Bijeljina): “Multi-Generational Voices in the MaddAddam Universe” ana.sentov@flx.edu.rs;

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Matthias Stephan (Aarhus): “Climate Trauma in *The High House*: A Fatalistic Tale of Climate Fiction” engms@cc.au.dk

Teresa Botelho (Lisbon): “Memory Carriers and Ecological Grief in Indigenous Climate Fiction: Alexis Wright’s *The Swan Book* and Cherie Dimaline’s *The Marrow Thieves*” tdbs@fcsb.unl.pt

SESSION 2

Nadine Böhm-Schnitker (Konstanz): “Multi-Scalar Temporalities in Contemporary Climate Fiction and Film” nadine.boehm-schnitker@uni-konstanz.de

Carolin Becklas (Oldenburg), **Martin Butler** (Oldenburg), and **Michael Fuchs** (Oldenburg / Innsbruck): “The (Great) Derangement: Agency and Acting Now in *Horizon Zero Dawn*” carolin.becklas@uol.de, martin.butler@uol.de, michael.fuchs@uol.de

SESSION 1

Multi-Generational Voices in the MaddAddam Universe

Ana Sentov (Belgrade) & Milena Škobo (Bijeljina)

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This paper will examine voices of resistance in Atwood's MaddAddam trilogy through ecocritical and ecofeminist lenses. We will trace the development and expansion of voices of resistance from the single-narrator perspective of *Oryx and Crake* (2003) and the complementary perspective of two narrators in the second novel, *The Year of the Flood* (2009), to the multi-generational, even multi-species, voices in the final novel, *MaddAddam* (2013). Although the first novel arguably ignores intergenerational repercussions of climate crisis and impending apocalypse, focusing on the young victims of the old and the greedy, the other two novels seek to incorporate multiple perspectives, both of young and elderly, male and female, human and non-human.

We will suggest that Atwood's MaddAddam trilogy demonstrates that the climate crisis and its aftermath can only be overcome by acknowledging the dualism of self vs. other, where "self" stands for the privileged groups (upper- or middle-class, human, technologically and industrially developed, and almost invariably white and male), while "other" are oppressed groups (the poor, the working class, nonhuman animals, not developed, non-white, and female). To overcome the crisis, the protagonists must acknowledge their interconnectedness and the inherent value of all life, regardless of age, gender, and species. Only by working together can the survivors begin to build a society based on collaboration and not oppression.

Ana Sentov is an assistant professor in the Department of English at Union University, Serbia. Her dissertation discussed female characters in Margaret Atwood's novels, and her publications have appeared in venues such as *Gender Studies* and *English Studies Today*.

Milena Škobo is an assistant professor in the Department of English at Sinergija University in Bosnia and Herzegovina. Her dissertation explored the blurry boundaries of fiction and

reality in Margaret Atwood's oeuvre. In addition to William Blake and Canadian literature, she has published about teaching literature in the digital age.

Climate Trauma in *The High House*: A Fatalistic Tale of Climate Fiction

Matthias Stephan (Aarhus)

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The global climate crisis has far-reaching effects, and though its effects disproportionately impact along lines of class, nationality, income and education, the intersection of gender, age, and generations is not immune. This can be seen in some early cli-fi, such as George Turner's *The Sea and Summer* (1987), in which not only the frame story is inhabited by multiple generations with a similar goal (to understand the historic causes of an environmental apocalypse), but in which the nostalgic look at 1980s' Melbourne focuses on a family and its evolution across generations. Yet, that novel was both apocalyptic and post-apocalyptic in its scope, proving a window of optimism (in the long term) for those that survived the Greenhouse culture of the novel.

My paper, however, will focus on the interactions of the family in *The High House* (2021), and how they manage with the increasingly dire circumstances following a global crisis of rising seas and increased isolation. Jessie Greengrass's novel is part of a new trend in cli-fi that has eschewed the even remote optimism of the distant post-apocalyptic for an exploration of climate trauma, as E. Ann Kaplan calls it. The novel focuses on a single family, constructed through need and supplied by the forethought of climate activist Francesca, and how they live out their days in East Anglia after the sea has broken the dams and altered the course of the river, surrounding them. My paper will focus not only on family dynamics, but also on human-nonhuman interactions, the continued use of empathy, the interaction between generations, and not least the expression of humanity—all considered in strains of cli-fi, and explored for its literary techniques and potential to make meaningful change in our understanding.

Matthias Stephan is an associate professor of intercultural studies and literature at Aarhus University in Denmark. He researches postmodernism, its implications in Gothic, sf, and crime

fiction, and their intersections in considering global climate change. His work has appeared in *Science Fiction Studies*, *Scandinavian Studies*, *Coolabah*, and *English Studies*. He is the author of *Defining Literary Postmodernism for the Twenty-First Century* (Palgrave, 2019), general editor of *Otherness: Essays and Studies*, and coordinator of the Centre for Studies in Otherness.

Memory Carriers and Ecological Grief in Indigenous Climate Fiction: Alexis Wright's *The Swan Book* and Cherie Dimaline's *The Marrow Thieves*

Teresa Botelho (Lisbon)

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The concept of anthropogenic climate change, in its most simplistic interpretation, implies that all humanity is collectively responsible for the present threats to planetary sustainability, ignoring the fact that the unequal distribution of wealth and power that characterizes human history inevitably points to an unequal responsibility for the degradation of our common environment (see Moore 2017). The unquestioned discourse of collective responsibility facilitates frames of understanding that isolate generations (such as the protagonists of the post-WWII age of acceleration and those who followed it) and burden them as a whole, with the self-centered and selfish construction of a life model that has led to the present crisis. Post-colonial and environmental justice studies have rightfully questioned how those with little to no power and agency can be subsumed under a global generational construct and held as co-responsible for what they did not control and from which they have not benefitted.

This presentation will examine how this logic is reconfigured in the representation of intergenerational links in Indigenous literature. It will focus on two novels, *The Swan Book* (2013) by the Waanyi Australian writer Alexis Wright, a speculative novel set in an Aboriginal community, in a future already destroyed by climate change, and the young adult novel *The Marrow Thieves* (2017) by the Métis Canadian writer Cherie Dimaline, also set in a half-destroyed future. In particular, I will explore how older adults emerge figure as carriers of memory and as collaborative

agents in young teenage characters' resilience and resistance in the imagined scenarios of environmental grief (Craps, 2020).

Teresa Botelho is Associate Professor of American Studies at NOVA University of Lisbon. She is a member of the research group Mapping Utopianisms (CETAPS) and convenor of the research strand American Intersections at CETAPS. She has published on African American and Asian American culture and literature, theater and drama, and science fiction and dystopian literature. Her current research interests include the collaboration between science and literature, technological utopias/dystopias in connection with trans- and posthumanism, refugee literature, and climate change fiction.

SESSION 2

Multi-Scalar Temporalities in Contemporary Climate Fiction and Film

Nadine Böhm-Schnitker (Konstanz)

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In my paper, I will analyze three different but interrelated confrontations between human history, deep time, and myth to highlight a trend toward multi-scalar temporalities in climate fiction. By reading Ben Zeitlin's film *Beasts of the Southern Wild* (2012) alongside Amitav Ghosh's *The Hungry Tide* (2004) and Mahasweta Devi's *Pterodactyl, Puran Sahay and Pirtha* (1989), I will explore the texts' multi-generational character constellations and their specific confrontations with geological time. In Devi's story, this confrontation occurs between an Adivasi boy and the titular pterosaur of the late Jurassic period—a time that marks the breaking apart of the supercontinent Pangea and the slow development of today's continents. This confrontation is both an eco-Gothic meeting with all-encompassing death in the midst of the climate crisis and an encounter with the souls of the tribals' ancestors. In Ghosh's novel, a historical

event, the Morichjhāpi massacre, triggers an old man's wish to teach the children of India about India's continental drift in a story that entangles myth and non/human co-evolutions. In Zeitlin's film, the five-year-old Hushpuppy tames the ancient aurochs and betrays resilience in the face of climate change as her father dies and leaves her uncared for. In all three instances, the confrontation of characters with deep time throws into relief the slow violence (Rob Nixon) of global warming that nevertheless remains enmeshed with concrete historical events. On that scale, the intersectionality of age, gender, and class becomes palpable and foreshadows presumed consonances of multi-generational voices aimed at battling the effects of climate change.

Nadine Boehm-Schnitker is Temporary Professor in English Literature and Literary Theory at Konstanz University. She specializes in Victorian and neo-Victorian studies and is currently preparing her second monograph, *Senses and Sensations: Towards an Aesthetics of the Victorian Novel*, for publication. Her current projects explore the cultural legacy of the Opium Wars, neo-Victorian negotiations of class and inheritance, comparative practices in the long eighteenth century, and ecocriticism.

The (Great) Derangement: Agency and Acting Now in *Horizon Zero Dawn*

Carolyn Becklas (Oldenburg), Martin Butler (Oldenburg), and Michael Fuchs
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Set in the early thirty-first century, the videogame *Horizon Zero Dawn* (Guerilla Games, 2017) looks back at the disasters caused by anthropogenic climate change in the first half of the twenty-first century: rising sea levels, food shortages, biodiversity loss, climate refugees, and more than a billion human casualties are only part of the larger story. As humanity tried to regain control over Earth, Dr. Elisabeth Sobeck developed robots that detoxified the planet, turning Faro Automated Solutions (the company Sobeck worked for) into a mega-corporation. The company's founder

continued to expand his sphere of influence, but the ever-more-intelligent AI turned against their creators, eradicating all life on the planet in the 2060s. Sobeck designed an AI system (tellingly called GAIA) that would start terraforming and repopulating the planet in the future.

Although nearly a thousand years pass between these catastrophic events and the diegetic now, in which players control Aloy, *Horizon Zero Dawn* makes its inter-generational eco-imagination explicit: it figures Aloy as a genetic double of Elisabeth Sobeck, anchoring notions of human generations in biological reproduction and bloodlines while simultaneously disentangling them from these principles by introducing posthuman forms of reproduction through genetic engineering. Our paper will suggest that this apparent paradox is characteristic of open-world games such as *Horizon Zero Dawn*: players' interactions with these gameworlds are defined by "hypertext aporia" (Aarseth 1997) because players are constantly confronted with incomplete narrative information. Similar to this incongruity, the videogame is characterized by what videogame designers and scholars call "ludonarrative dissonance": the videogame's narrative evokes the super-human timescale of global warming and acknowledges the long-term project of mitigating the consequences of climate change, but the ludic experience situates players in the now of playing, arguably overshadowing the narrative layers. Indeed, this emphasis on playing highlights Aloy's heroic actions in the present moment, exaggerating individual agency in line with neoliberal identity politics while backgrounding the slowness of the unfolding environmental catastrophe.

Carolyn Becklas is a doctoral candidate in the program "Shaping the Future: Transforming the Present through Scenarios of Digitalisation" at the University of Oldenburg, Germany. She holds a joint master's degree in European history from Humboldt University Berlin and University College Dublin. In her dissertation, she asks how and when climate change is brought into (digital) play, how it is simulated and represented, and what ecological futures are taking shape through games. She also teaches sustainability in digital games at Jade University of Applied Sciences.

Martin Butler is Professor of American Literary and Cultural Studies at the University of Oldenburg (Germany). His research focuses on popular culture, in particular forms and figures of cultural mobility and cultures of participation in new media environments. He has written *Voices of the Down and Out: The Dust Bowl Migration and the Great Depression in the Songs*

of *Woody Guthrie* (Universitätsverlag Winter, 2007) and co-edited nine essay collections, including *Resistance: Subjects, Representations, Contexts* (transcript Verlag, 2017), *Precarious Alliances: Cultures of Participation in Print and Other Media* (transcript Verlag, 2016), and a special issue of *Popular Music and Society* on musical autobiographies (vol. 38, no. 2, 2015).

Michael Fuchs is a part-time postdoc in the project “Fiction Meets Science” at the University of Oldenburg (Germany) and a part-time postdoc in the project “Delocating Mountains: Cinematic Landscapes and the Alpine Model” at the University of Innsbruck (Austria). He has co-edited six books, most recently *Fantastic Cities: American Urban Spaces in Science Fiction, Fantasy, and Horror* (University Press of Mississippi, 2022), and (co-)authored sixty-plus essays, which have appeared in journals such as *The Journal of Popular Culture*, the *Popular Culture Review*, and the *European Journal of American Culture* and books such as *Dark Scenes from Damaged Earth: The Gothic Anthropocene* (University of Minnesota Press, 2022), *Fiction and the Sixth Mass Extinction: Narrative in an Era of Loss* (Lexington Books, 2020), and *The Cambridge History of Science Fiction* (Cambridge University Press, 2019).

The seminar convenors:

Roberta Maierhofer is the director of the Center for Inter-American Studies at the University of Graz in Austria and one of the PIs in the ERA-funded project MascAge: Analyzing Social Constructions of Ageing Masculinities and Their Cultural Representations in Contemporary European Literatures and Cinemas. Her research focuses on (inter-)American literature, cultural studies, gender studies, transatlantic cooperation in education, and aging studies. She is the author of *Salty Old Women: Eine anokritische Untersuchung zu Frauen, Altern und Identität in der amerikanischen Literatur* (Blaue Eule, 2003) and *Die ungestillte Sehnsucht: Suche nach Ordnung in William H. Gass fiktosophscher Theorie der Literatur* (Universitätsverlag Winter, 1999) and (co-)editor of books such as *Alive and Kicking at All Ages: Cultural Constructions of Health and Life Course Identity* (transcript Verlag, 2014), *The Ages of Life: Living and Aging in Conflict?* (transcript Verlag, 2013), and *Narratives of Life: Aging and Identity* (Routledge, 2007).

Michael Fuchs is a part-time postdoc in the project “Fiction Meets Science” at the University of Oldenburg (Germany) and a part-time postdoc in the project “Delocating Mountains: Cinematic Landscapes and the Alpine Model” at the University of Innsbruck (Austria). He has co-edited six books, most recently *Fantastic Cities: American Urban Spaces in Science Fiction, Fantasy, and Horror* (University Press of Mississippi, 2022), and (co-)authored sixty-plus essays, which have appeared in journals such as *The Journal of Popular Culture*, the *Popular Culture Review*, and the *European Journal of American Culture* and books such as *Dark Scenes from Damaged Earth: The Gothic Anthropocene* (University of Minnesota Press, 2022), *Fiction and the Sixth Mass Extinction: Narrative in an Era of Loss* (Lexington Books, 2020), and *The Cambridge History of Science Fiction* (Cambridge University Press, 2019).

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 16 “English as a Foreign Language for Students with Special Educational Needs – Strategies and Challenges for Teacher Training and Research”

chaired by

Ewa Domagała-Zyśk (Lublin) and Jitka Sedláčková (Brno)

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three sessions

SESSION 1

Ewa Domagała-Zysk (Lublin) and Marta Chomicz (Lublin): “Teacher Training and EFL for Students with Special Educational Needs – Good Practices for Inclusive Hybrid Education” ewadom@kul.pl

Lenka Tothova (Brno) and Jitka Sedláčková (Brno): “Teaching English to DHH in Inclusive Secondary School Classroom: Teacher Experience” tothova@teiresias.muni.cz, jitkasedlackova@mail.muni.cz

Paulina Lewandowska (Lublin): “Recommendations for EFL Teachers Based on the Retrospective Experiences of People with Hearing Loss” paulina.lewandowska@kul.pl, ppaulina.lewandowskaa@gmail.com

SESSION 2

Katharina Urbann (Berlin), Kristin Schlenzig (Cologne) and Melanie Kellner (Essen): “Digital Learning Approaches within the Deaf Foreign Language Classroom” katharina.urbann@hu-berlin.de, k.schlenzig@uni-koeln.de, melanie.kellner@mailbox.org

Beata Gulati (Siedlce): “Using ASL in Teaching English to a Deaf Student During Pandemic Times - A Case Study” beatagulati@gmail.com

Anna Nabiałek (Poznań) and Marta Rudnicka (Poznań): “Students’ Needs and the English Language We Teach” annanab@amu.edu.pl, martar@amu.edu.pl

Magdolna Nemes (Debrecen): “Teaching Foreign languages in One City in the North-East of Hungary to students with Special Educational Needs” nemesm@ped.unideb.hu

SESSION 3

Anna Podlewska (Lublin): “Tertiary Education English as a Foreign Language (EFL) Teachers of the Deaf and Hard of Hearing (DHH) – Implications for Professional Development” podla@autograf.pl

Lucie Betáková (České Budějovice): “Implementing the Strategy for the Educational Policy of the Czech Republic up to 2030+ into English Language Teacher Training” betakova@pf.jcu.cz

Marta Chomicz: “Teaching Writing Skills in English as a Foreign Language to Deaf and Hard of Hearing Students” marta@pjawst.edu.pl

SESSION 1

Teacher Training and EFL for Students with Special Educational Needs – Good Practices for Inclusive Hybrid Education

Ewa Domagała-Zysk (Lublin) and Marta Chomicz (Lublin)

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Nowadays research and evidence-based practices of EFL teachers of students with special educational needs are rich and extensive. However, they mainly cover experiences of single - *self-made* – teachers, who decided to devote their skills and passion to make English and other foreign languages available for their students with special needs. In the contemporary era of inclusive education at every stage – prima-

ry, secondary and tertiary – detailed regulations are necessary to train every language teacher to be ready to teach every student – also the students with diverse or additional needs. What makes the picture more complex – it is the reality of pandemic education which is probably going to transfer to different forms of future hybrid education.

The aim of the paper is to present the main principles of inclusive hybrid language education and picture several evidence-based strategies which may serve as repertoire for teaching training practices for EFL teachers ready to work in inclusive contexts at every stage of education.

Ewa Domagała-Zysk, PhD is university professor at the Department of Education, John Paul II Catholic University of Lublin (KUL). After her studies she worked as a pedagogue and an English teacher in a J.Ch. Andersen Therapeutic School for children with special educational needs. Since 1998 she has been working as a researcher and lecturer at KUL and its Centre for Deaf and Hard of Hearing Education. She was a pioneer of teaching English as a foreign language to deaf university students in Poland, starting her work with a specialist and innovative English for the Deaf and Hard of Hearing course in 1999. She is the author of more than 40 empirical papers on that issue, more than 50 presentations on international conferences, editor of *English as a foreign language for the deaf and hard of hearing persons in Europe* (2013, Lublin: Wydawnictwo KUL), (together with E. Kontra) *English as a foreign language for deaf and hard-of-hearing persons. Challenges and strategies* (2016, Newcastle upon Tyne: Cambridge Scholars Publishing) and (with N. Moritz and A. Podlowska) *English as a Foreign Language for Deaf and Hard of Hearing Learners Teaching Strategies and Interventions* (2021, Routledge). International Research Group English as a foreign language for deaf and hard of hearing persons (EFL DHH). Coordinator: Ewa Domagała-Zysk.

https://www.kul.pl/english-for-deaf-and-hard-of-hearing,art_74431.html

Updated: 25 January 2021

Teaching English to DHH in Inclusive Secondary School Classroom: Teacher Experience

Lenka Tothova (Brno) and Jitka Sedláčková (Brno)

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With the recent shift towards inclusive education in the Czech Republic, an increasing number of teachers encounter or will encounter DHH in their regular classes. The case of foreign language education, at the same time, differs from other school subjects in many respects, for example in the types of interaction it contains. The paper presents the experiences of teachers of English as a Foreign Language who worked with DHH students included in regular Czech secondary schools. The core of the paper presents the experiences shared by the interviewed teachers with regard to the support and information they received from their schools and other institutions, the everyday classroom experience including the communication with the students, the teaching approaches, the necessary accommodations, and so on. Sharing experiences of teachers is understood as particularly helpful to identify examples of good practice, support English teachers who meet DHH learners in their classes as well as inform teacher educators and representatives of various institutions about the types and kinds of support that would be useful to prepare and accompany teachers in such situations.

Lenka Tóthová, Ph. D. is a lecturer at Teiresias - the Support Centre for Students with Special Needs, at Masaryk University, specializing in teaching English as a Foreign Language to D/deaf and hard of hearing learners. She is a course designer, creating new foreign language courses and learning opportunities for Masaryk University's students and the deaf public. Being also an inclusive mobility coordinator, she supports accessible mobility at her university, working with incoming and outgoing students with disabilities who engage in exchange stays.

Jitka Sedláčková, PhD studied English Language and Literature at the Faculty of Arts, Masaryk University, Brno, Czech Republic. In the course of her studies she became interested in English Language Teaching from both the practical and theoretical points of view. In 2008 she started teaching English to hearing impaired students at the Masaryk University. She finished a PhD research project focused on reading of Deaf learners in EFL.

Recommendations for EFL Teachers Based on the Retrospective Experiences of People with Hearing Loss

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The purpose of the presentation is to describe the experience of acquiring English as a foreign language (EFL) to hard of hearing (HH) students at school, using a retrospective of current users of this language. The research was carried out on 90 HH people from 19 countries. This issue was taken up because despite many positive changes, barriers and challenges that they face during the acquisition of the language still exist. Hearing loss can cause not only problems and challenges in acquiring languages but also difficulties in functioning in a society. This is a significant issue because nowadays, the knowledge of foreign languages is an important element of functioning in a globalised world and inclusive measures should be taken into account. Therefore an attempt should be made to gather these experiences and to improve this situation. As a result, general recommendations for teachers who have HH students in their classes are offered. This is intended to contribute to a better quality of EFL classes for HH students, especially in mainstream schools.

Keywords: English as a foreign language (EFL), hard of hearing (HH), hearing loss, acquiring a new language, recommendations for teachers, inclusive education, social inclusion

Paulina Lewandowska is currently a PhD candidate at the John Paul II Catholic University of Lublin (Poland). Her research interests focus on the deaf and hard of hearing people and their social and educational inclusion (accessibility, awareness, rights of persons with disabilities, surdoglottodidactic) and non-formal education. She is also a Secretary of the International Federation of Hard of Hearing Young People (IFHOHYP) and a Vice-President of the Association of Hard of Hearing People and CI users "SUITA". For the past few years Paulina has been involved in activities for and about people with hearing loss (the organizer of several editions of scientific conferences, speaker during the conferences, the facilitator of workshops, trainings, study sessions, moderator of debates).

SESSION 2

Digital Learning Approaches within the Deaf Foreign Language Classroom

Katharina Urbann (Berlin), Kristin Schlenzig (Cologne) and Melanie Kellner (Essen)

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The German research group “Sign Language in the Foreign Language Classroom” (SiLC) first presents an update on their network meetings on a national level as well as their current research on cross-lingual activation of German Sign Language, German, English, and American Sign Language. Second, the research group SiLC will share practical experiences with digital learning approaches within the Deaf foreign language classroom and invite participants to present apps or other digital programs they have been using. While sharing experiences, the challenges and benefits will also be discussed to provide an overview of potentiality using these apps and digital programs.

Katharina Urbann is a research associate (since 1/2019 post-doctoral) in the department of sign language pedagogy and audio pedagogy at the Humboldt University of Berlin in Germany. Among other topics her research focuses on bimodal bilingual foreign language teaching. In 2020 she founded the research group "sign language in the foreign language classroom"(SiLC): <https://www.hf.uni-koeln.de/41455?lang=2>

Since 2017 she has been serving as a Board member of the German society for sign language and culture of the Deaf (GGKG).

Using ASL in Teaching English to a Deaf Student During Pandemic Times - A Case Study

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A positive outcome of pandemic times is a possibility to work from home. The author of this article took the challenge to conduct remote classes to a Deaf student from another University. American Sign Language is used to teach English. A case study will describe a bilingual situation in which a teacher and a student can take advantage of one language to assist in acquiring the other and in the transfer of general knowledge.

Key words: ASL, English, Deaf, pandemic times, distance teaching and learning

Beata Gulati is lecturer at the Siedlce University of Natural Sciences and Humanities, former Director of the Centre for Education and Rehabilitation of Disabled Students, President of the Association for the Promotion of Education for Disabled People "Hefajstos". Author of many publications about education for the disabled at university level, a specialist in TEFL for Deaf students. She has presented a model of inclusive education in Poland and abroad at many conferences (Edinburgh, Oxford, Kenilworth at annual NADP conference). The author of a handbook for university teachers How to work with students with disabilities, and Teaching foreign languages to disabled students.

Students' Needs and the English Language We Teach

Anna Nabiałek (Poznań) and Marta Rudnicka (Poznań)

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The overall purpose of Multilingual Centre for Teaching Foreign Languages at AMU (Adam Mickiewicz University) is to prepare students with additional educational needs to the final university exam completing their BA as well as MA education. Years' experience has shown that the language the Centre teaches has been covering many more areas than just the academic field. The students have used it as a tool that they find crucial to pursue their objectives, whether they refer to academic development, entering the labour market, fulfilling their dreams or many others. The choice of language taught in the Centre depends on a variety of educational factors but is also strongly determined by students' personal experience, their emotional

baggage, their openness, perceiving and developing their own potential as well as motivation. Although as language instructors we are able to motivate our students in a variety of ways, one problem remains - the ability to use a language in a genuine environment. Knowing how important the issue is, we would like to pose that question to the researchers present at the ESSE conference hoping to find an effective way to enhance students' opportunities, especially hard-of-hearing students', to communicate with their international peers in the times of pandemic.

Anna Nabiałek is a senior lecturer of English at the Foreign Languages Centre of the Adam Mickiewicz University in Poznań. She has been working with deaf and hard of hearing students since 2008. She was the co-founder and has been the Head of the Multimedia Foreign Languages Teaching Centre for AMU hearing impaired students since 2010.

Marta Rudnicka is a senior lecturer of English at the Foreign Languages Centre of Adam Mickiewicz University in Poznań. She has been working at the Multimedia Foreign Languages Teaching Centre for AMU hearing impaired students since 2018. She is an experienced English teacher involved in teaching a wide range of individual and group courses as well as conducting international projects such as COIL.

Teaching Foreign languages in One City in the North-East of Hungary to students with Special Educational Needs

Magdolna Nemes (Debrecen)

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The paper deals with the issues of teaching a second language to school-aged children with SEN. The theoretical parts frame the empirical research of our paper which describes the characteristics of children with SEN and the rules governing their language teaching.

In our research we made semi-structured interviews with open-ended questions featuring 25 children with Special Educational Needs in grades 7 and 8 in order to gain more information about their opinion and attitudes concerning foreign lessons at school, which in turn might help to unify the material and/or the methods. We also contacted the children's parents (25) to fill out a questionnaire about their impres-

sions and opinions with regard to their children's German learning experience at school. Finally, we asked the two teachers to paint a broader picture of teaching foreign language to children with SEN. The research took place in spring 2020 in Nyíregyháza, Hungary. We did our research in Viktor Göllesz Vocational School, Skills Development School, Student Hostel and Integrated Special Educational Methodological Institution as well as in Gusztáv Bárczi Primary School, Skills Development School, Student Hostel and Integrated Special Educational Methodological Institution. To carry out our research, we asked for the parents' and the head teachers' ethical consent.

Based on the answers of the language teachers, we came to the conclusion that they pay attention to individual development and playful, communicative language teaching, even though it is challenging to teach foreign language to children with SEN, as they often have difficulties in their mother tongue.

Keywords: individual abilities, playful language teaching, foreign language, development

Magdolna Nemes, PhD, is lecturer at the Faculty of Education for Children and Special Educational Needs of the University of Debrecen, Hungary. Teacher of Ethnography and Hungarian Literature and Grammar with a Masters degree from the University of Debrecen and a PhD. She obtained a professional qualification as a teacher of English language and culture (University of Miskolc, 2012) and as a Special Needs Educator and Therapist (Learning Disabilities and Difficulties; University of Debrecen, 2022). In 2011 she launched a special programme in teaching English to young learners for Early Childhood Education BA students at the Faculty of Education for Children and Special Educational Needs of the University of Debrecen. Her main research areas are: bilingual children; the difficulties of becoming bilingual; language learning; linguistic socialization and the effectiveness of early English, teaching a second language to school-aged children with SEN, language learning in dyslexia. She regularly takes part in conferences where she gives papers about her research projects and publishes scientific papers.

SESSION 3

Tertiary Education English as a Foreign Language (EFL) Teachers of the Deaf and Hard of Hearing (DHH) – Implications for Professional Development

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As a result of changes in educational policies and technological advances such as cochlear implants and digital hearing aids, increasing numbers of students with hearing loss enter universities around the world. Despite numerous challenges DHH students face when learning to communicate in a foreign language, they have to satisfy the same requirements for graduation as their hearing peers. Analysis of tertiary education EFL teachers' needs has indicated the lack of or incomplete preparation of this group of academics to work with DHH EFL learners. The paper presents the design and delivery of a comprehensive professional development workshop devised to offer faculty members theory, practical advice as well as strategies for supporting DHH individuals, such as: an overview of the critical issues concerning identity in Deaf communities, resources for integrating Deaf culture into the EFL classroom, insights into the educational needs from the perspective of DHH EFL learners themselves, practical tips for adaptation of teaching materials for use in EFL instruction for students with hearing loss and effective strategies for teaching all four language skills.

Anna Podlewska, Ph.D., is a senior lecturer at the Department of Foreign Languages at Medical University of Lublin. She is also affiliated with the Institute of Pedagogy and the Centre for the Deaf and Hard of Hearing Education at John Paul II Catholic University of Lublin. An experienced teacher, material writer and teacher trainer she has taught different age groups at all proficiency levels. Her experience involves teaching medical and business English. Her research interests focus on the use of Cued Speech to support language skills development in English language instruction for students with hearing impairments.

Implementing the Strategy for the Educational Policy of the Czech Republic up to 2030+ into English Language Teacher Training

Lucie Betáková (České Budějovice)

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The Strategy for the Educational Policy of the Czech Republic up to 2030+ is a strategic document of the Ministry of Education of the Czech Republic which has two major strategic objectives:

1. Focus education more on acquisition of competences needed for an active civic, professional and personal life.
2. Reduce inequalities in access to quality education and pave the way for the maximum development of the potential of children, pupils and students.

The Deans of Faculties of education and other faculties educating teachers signed a memorandum in 2021 in which they stated their willingness to promote the strategy in teacher training programmes at their institutions. In accordance with the strategy the Ministry of Education has announced a reform of pre-service teacher education aiming at six areas of topics and objectives. What the strategy means for English teacher education at the Faculty of Education of the University of South Bohemia especially in relation to language education of pupils and students with SEN will be the main aim of this paper. We will build on examples of good practice from previous international projects carried out by our English department in which we concentrated on teaching English to pupils with various types of impairment or special needs.

Lucie Betáková works as the Head of the Department of English Studies and a Vice Dean for International Relations at the Faculty of Education of the University of South Bohemia in the Czech Republic. She is a teacher trainer specializing in ELT methodology. She has published mainly in the areas of classroom discourse, language needs of non-native speaker teachers of English and language testing. Apart from that she participated in a project called Vivace, i.e. Voices for Inclusion, Voices for Access in Language Learning and Cultural Education - a Socrates Lingua Project aimed at bringing foreign language learning to marginalized sectors. Within this project foreign languages were brought to various organizations working with people with different types of impairment or SEN.

Teaching Writing Skills in English as a Foreign Language to Deaf and Hard of Hearing Students

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Proficiency in creating written statements, both in the national language and in foreign languages, is a necessary condition for active participation in social, scientific, and professional life. Today, in the era of the Internet and social media, writing has become an even more important skill, especially for deaf and hard of hearing people who, thanks to their proficiency in writing, can communicate effectively with the whole world. Moreover, it has been proven that writing has a beneficial effect on the development of human cognitive functions. Numerous studies show however, that teaching writing in foreign languages is often neglected by language teachers and disliked by language learners. In her talk, the author will present her research on strategies and challenges of teaching writing to deaf and hard of hearing students of English as a foreign language.

Marta Chomicz is an English teacher and researcher. She is doing her PhD research on teaching writing skills in English as a foreign language to deaf and hard of hearing students.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 1717: “English in Liberia: Language and Literature”

chaired by

Lucia Siebers (Duisburg-Essen) and Martin Mühlheim (Zurich)

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two sessions

SESSION 1: WRITING AND READING LIBERIAN LITERATURE

Vamba Sherif (novelist / independent scholar): “Opening Address: English in Liberia” (www.vambasherif.com)

Martin Mühlheim (Zurich): “Histories of Liberian Literature: Surveying a Fragmented Field” m.muehlheim@es.uzh.ch

Patricia Jabbeh Wesley (Altoona, PennState): “Collecting, Compiling, and Editing Breaking the Silence: Anthology of Liberian Literature, 1800s to the Present” pjw14@psu.edu

David Kazanjian (Philadelphia): “‘Suffering gain and it remain’: Reading Letters from Early Colonial Liberia” kazanjia@english.upenn.edu

SESSION 2: THE ENGLISH LANGUAGE IN A LIBERIAN CONTEXT

Lucia Siebers (Duisburg-Essen): “New Dialect Formation in Liberia: A Comparative Analysis of Nineteenth-century African American Letters” lucia.siebers@uni-due.de

Henryatta Ballah (Lexington): “The Introduction of English in Liberia and the Making of a Distinct Elite-Class in Nineteenth-Century Liberia” hballah@wlu.edu

John Victor Singler (New York City): “Congo and Country, Settler English and Kolokwa: Liberians and their Englishes” jvs1@nyu.edu

D. Othniel Forte (Bangkok): “Characteristics of Liberian English”

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SESSION 1 : WRITING AND READING LIBERIAN LITERATURE

Opening Address: English in Liberia

Vamba Sherif (novelist / independent scholar)

(www.vambasherif.com)

Liberian literature is one of the oldest on the continent. Before the founding of the country, there were literary writings by a selection of its Muslim population. These were praise poems which mainly explored the relationship between man and God, between a student and his teacher. And it is now believed that the first African novel in English was by a Liberian.

Literature flourished in Liberia with works by writers like Bai Tamia Moore and Wilton Sankawulo. Nowadays there are writers abroad and in Liberia, like Professor Patricia Jabbeh Wesley, Wayétu Moore, Saah Milimono, Elma Shaw, Augustus Voahn, Gii-Hne Russell, and others who are expanding on this literary tradition. But Liberian literature faces a great challenge. Despite the long literary tradition, the country does not encourage literary aspirations. The talk will outline the challenges Liberian authors continue to face – as well as the speaker’s (and others’) attempts to help overcome them.

Histories of Liberian Literature: Surveying a Fragmented Field

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One of the challenges facing researchers interested in Liberian literature is the fragmented nature of the literary historical field. In part, this fragmentation is due to the fact that many pioneering studies are not easily accessible; indeed, some may even have been lost for good. Yet even if one surveys all the extant studies, the field remains divided into three largely isolated strands: one that focuses on Liberian folklore, dating back to the late 1890s; a second comprising studies of Anglophone Liberian literature and written by Liberians who, in addition to working as literary critics, are also authors of prose fiction, poetry, and/or drama; and a third strand consisting of works by non-Liberian academics whose surveys of the Anglophone literary tradition are usually cursory – and all too often dismissive. In addition to sketching the trajectories of each of these three strands, this talk aims (a) to explain why the fragmented nature of the field has served to perpetuate a comparative dearth of literary-historical research; and (b) what kind of critical work is needed to overcome this fateful fragmentation.

Collecting, Compiling, and Editing *Breaking the Silence: Anthology of Liberian Literature, 1800s to the Present*

Patricia Jabbeh Wesley (Altoona, Penn State)

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African literary scholars, researchers, and students of African literature have wondered for many decades where in the world was Liberia in the African literary landscape, some posing this very question to me at annual conventions. I too pondered this question since grade school. As a high school student, my fascination with African literature was met with disappointment that my home country could not boast of such literary giants as Achebe, Soyinka, or Ngugi. Anthologies on African poetry, fiction, or literary criticism of African literature were void of representation of Liberia. There was this deafening silence, this invisibility of Africa's oldest republic that was as

embarrassing as disempowering. In order for anyone's literary works to be included in the major works in Africa or in the world, that body of literature must be peer-reviewed and must meet the highest literary standard. The lack of publishing houses and government support further crippled any effort by struggling Liberian writers. My desire to change that reality propelled my own career as a writer and poet since high school. I also had a burning desire to someday publish a comprehensive collection of literature by Liberian writers, a desire that was fulfilled two years ago when I obtained a fellowship from Penn State University to devote a year to the project. My talk will cover the daunting process of collecting, compiling, and editing what is now, *Breaking the Silence: An Anthology of Liberian Poetry, 1800s-Present*, (University of Nebraska Press, spring 2023), a 240 page comprehensive body of poetry by Liberian poets since the 1800s.

“Suffering gain and it remain”: Reading Letters from Early Colonial Liberia

David Kazanjian (Philadelphia)

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In this paper I reflect on the methods I used, in my book *The Brink of Freedom*, to answer the question of what freedom meant to formerly enslaved black American settlers in Liberia during the initial decades of their colonization of West Africa. I will focus on a letter written on July 19, 1858, by an unnamed black settler to the treasurer of the American Colonization Society, William McLain. I will first show how each sentence in this letter can be read to communicate descriptive data about life in Liberia in 1858. I will then show how, beyond those descriptive statements, the letter also offers a poesis that speculates upon what a free life might entail. As such, I argue that quotidian documents by subalterns like this letter ought to be read not only as historical texts that communicate empirical content, but also as works of radical political theory that imaginatively remake their worlds.

David Kazanjian is Professor of English and Comparative Literature at the University of Pennsylvania, USA. His fields include transnational American literary and historical

studies through the 19th century, political philosophy, continental philosophy, Afro-diaspora studies, Latin American studies, and Armenian diaspora studies. He is the author of *The Colonizing Trick: National Culture and Imperial Citizenship in Early America* (Minnesota UP) and *The Brink of Freedom: Improvising Life in the Nineteenth-Century Atlantic World* (Duke UP). He has co-edited (with David L. Eng) *Loss: The Politics of Mourning* (California), as well as (with Shay Brawn, Bonnie Dow, Lisa Maria Hogeland, Mary Klages, Deb Meem, and Rhonda Pettit) *The Aunt Lute Anthology of U.S. Women Writers, Volume One: Seventeenth through Nineteenth Centuries* (Aunt Lute Books). He has also published widely on the cultural politics of the North American-Armenian diaspora, and co-edits a book series on America and the Long 19th Century for NYU Press.

SESSION 2: THE ENGLISH LANGUAGE IN A LIBERIAN CONTEXT

New dialect formation in Liberia: A Comparative Analysis of Nineteenth-century African American Letters

Lucia Siebers (Duisburg-Essen)

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In the three decades up to the American Civil War, more than 11,000 African Americans emigrated to Liberia assisted by the American Colonization Society. While the majority of the emigrants settled in and around the capital Monrovia, other settler communities were founded further south in Bassa and Sinoe County. The geographical origin of the settlers in these three regions was quite diverse: Africans Americans who lived in Monrovia and Bassa County often originated in South Atlantic States (predominantly Virginia as well as North Carolina and Maryland), whereas settlers in Sinoe County mostly came from the Deep South (South Carolina, Alabama, Georgia, Mississippi and Louisiana) (Singler 1998:234). An earlier study investigated the Monrovia community in more detail (Siebers 2019) but in order to get a fuller

picture of the different regional settlements and the way in which they shaped the beginnings of Liberian English, it is essential to analyse other communities as well. According to Singler (1989), the settler community in Bassa County has been very different from other communities from the very beginning. The aim of this paper is to analyse the language usage of the African Americans in Monrovia, Bassa and Sinoe County based on their correspondence and to investigate whether regional variation can be observed with regard to selected morphosyntactic variables. It is argued that such an analysis contributes to our understanding of new dialect formation in nineteenth-century Liberia.

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Lucia Siebers is a senior lecturer in the department of Anglophone Studies at the University of Duisburg-Essen. Her research interests include World Englishes (African and African American varieties in particular), modern and historical sociolinguistics, letter writing and language change as well as corpus linguistics. She compiled the Corpus of Older African American Letters, which contains more than 1,500 vernacular letters from the 18th and 19th centuries. She is author of an article entitled "African American English in nineteenth-century Liberia: Processes of change in a transported dialect". With Merja Kytö, she recently co-edited a volume on *Earlier North American Englishes* (Benjamins).

The Introduction of English in Liberia and the Making of a Distinct Elite-Class in Nineteenth-Century Liberia

Henryatta Ballah (Lexington)

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Utilizing various historical methods, including archival research and original oral histories collected in Liberia, this paper examines the introduction and role of American

English in the construction of an elite Liberian identity beginning in 1822. Furthermore, it examines the impact of this new elitism on the socio-economic and political status of indigenous peoples. Although scholars have examined issues of heavy taxation, labor exploitation, massive loss of indigenous land, the denial of citizenship rights to indigenous peoples, as evidence of overlordism, quasi-colonialism and colonialism, little attention has been given to the role of the English language in this process, especially in the creation of an ethnically consolidated ruling class; this paper seeks to fill that void.

Serving as the “home” for Africa’s “lost” children—predominantly emancipated slaves from the United States and the Caribbean, Liberia was founded in 1822 by the American Colonization Society—a Christian based organization. The paper engages the following questions: 1) When, why, and by what means was English introduced in Liberia? 2) What role did fluency in speaking and writing English played in the construction of a bourgeois Liberian identity, and what impact did this have on the socio-economic and political status of indigenous people? 3) What factors facilitated the adoption of English as the official language of Liberia between 1841-1856 and what is its lasting impact on Liberia’s sixteen indigenous languages?

Henryatta Ballah is an Assistant Professor of History and Africana Studies Program at Washington and Lee University, U.S.A. She is a historian of Nineteenth & Twentieth- Century Africa. Her research interests include: colonial Africa, civil wars, labor and social movements, youth history, women’s history, and terrorism in contemporary Africa. Her current manuscript, *Elders, God, and the State: Historizing State Repression against Student and Youth Activism in Liberia* historicizes students’ and youth political activism and state repression in Liberia from the 1950s to 2010, within two contexts: precolonial indigenous childrearing practices, and hierarchical Christian norms introduced by American missionaries in the nineteenth century. Her research has been supported by numerous grants and fellowships, including a 2020 Career Enhancement Fellowship from the Woodrow Wilson National Foundation. Her scholarship has been published by *Journal of history of Childhood and Youth*, *Journal of West African History*, University of Wisconsin Press, and she has a forthcoming article entitled, “Witchcraft in Liberia,” Oxford University Press.

Congo and Country, Settler English and Kolokwa: Liberians and their Englishes

John Victor Singler (New York City)

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African American immigrants founded the political state of Liberia in the first half of the nineteenth century. The 16,000 Settlers and their descendants have never been more than a tiny fraction of those within Liberia's borders, but they ruled absolutely from the country's founding until a 1980 military coup. The fundamental ethnic divide between Settlers ("Congoes" in Liberia) and members of indigenous groups ("Country" people) has endured, and Settler ideology continues to prevail.

While the Settlers see themselves as owners of English in Liberia, an English-lexifier variety had in fact existed all along the West African coast for more than a century before the Settlers arrived. Beginning as a trade medium, it expanded over the eighteenth century. After the Settlers' arrival, the Liberian instantiation of West African Pidgin English did acquire a range of Settler features. Still, the Settlers—viewing their English as superior—maintained their distinctively African American speech.

The present paper analyzes interaction between Settler English and Kolokwa, the latter being the twenty-first-century term for non-standard English, particularly as spoken by members of Liberia's indigenous groups. It examines features distinctive to one variety as well as features that the two share. The data comes from sociolinguistic interviews carried out immediately prior to the civil war: the Lakpazee Kolokwa Corpus from a Monrovia neighborhood and the Sinoe Settler Corpus from 250 km down the coast from Monrovia. It draws on phonological evidence to argue that Kolokwa influence on Settler English is more pervasive than Settlers would care to acknowledge.

John Victor Singler is professor emeritus and past department head of linguistics at New York University. He holds an M.A. in African Area Studies from the School of Oriental and African Studies at the University of London and an M.A. and Ph.D. in linguistics from UCLA. He has been a Fulbright Specialist at the University of Liberia and has taught at the University of Ghana and the University of Cape Town. He is the author of *An Introduction to Liberian*

English (African Studies Center, Michigan State University). With Gareth Griffiths, he produced a new edition of the 1892 Liberian novel *Guanyia Pau: The story of an African princess* (Broadview). He has authored more than forty articles on the Englishes spoken in Liberia and is engaged in ongoing research on these varieties. He is co-editor of *The Handbook of Pidgin and Creole Studies* (Blackwell-Wiley).

Characteristics of Liberian English

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Scholars agree that Liberian English has multiple varieties (Hancock, 1971; Singler, 1981, 2013). However, Singler, particularly, accounts for the established five characteristics of LSE/LE based on his review of Hancock's seminar work. This paper attempts to further refine those categories by updating them based on aspects of the sociocultural realities, ignore or neglected, in the earlier classification. This reordering, it is hoped, should shed better light on LE/LSE and prompt a scholarly discussion on the issue.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 18 "Gender in English Language Education: Current Trends and Future Perspectives"

chaired by

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The aim of this seminar is to explore the link between English language teaching and learning and the topical research area of Gender Studies from a European perspective. We invite contributions addressing and interrogating the impact of Gender Studies research on curricula, materials, and methodology in English language education in Europe. Contributions should focus on topics related to gender including, for example, gender(ed) identities, sustainability, (mental) health, gender and the posthuman, as well as both traditional and innovative language learning and teaching materials (moving images, graphic novels, born-digital texts, etc.) and approaches to gender-sensitive English language education.

Christian Ludwig (PhD) is currently Visiting Professor of Teaching English as a Foreign Language at the Freie Universität Berlin, Germany. His research interests include teaching literature, graphic novels, and moving images as well as gender in literature and film. His current research focuses on gender and critical literacy in English language teaching.

Polina Shvanyukova is Research Fellow in English Language and Linguistics at the University of Udine. She has published on the history of English language teaching in Italy, Business English in a historical perspective, as well as Late Modern English travel literature related to the exploration of the Pacific. Her current research is concerned with corpus-assisted multimodal discourse analysis of nonlegislative Congressional debate on the topic of reproductive justice.

Two sessions

SESSION 1 (Slot 8: Thursday, 1 September 2022, 16.30-18.30)

Laura Diamanti (Cassino): "English Gender Markedness in Translation: Raising Awareness in Foreign Language Teaching Context" l.diamanti@unicas.it

Katerina Klementova (České Budějovice): "A Man's Car or a Woman's Car: Gender Stereotyping Still Present in ELT Coursebooks" kklementova@jcu.cz

Richard Smith (Warwick): "Women in the History of ELT"
R.C.Smith@warwick.ac.uk

SESSION 2 (Slot 9: Friday, 2 September 2022, 10.30-12.30)

Amaia Soroa-Bacaicoa (Leioa): "Intersectionality and Vulnerability in Gabby Rivera's Work: A Proposal for Secondary Education" amaia.soroa@ehu.eus

Polina Shvanyukova (Udine): "Integrating Gender Perspectives through Digital Technology in English Language Education" polina.shvanyukova@gmail.com

"General discussion: Gender in English Language Education, Current Trends and Future Perspectives"

SESSION 1

English Gender Markedness in Translation: Raising Awareness in Foreign Language Teaching Context

Laura Diamanti (Cassino)
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Personal pronouns reference is constrained in English, being a semantic language: by gender-specific pronouns in grammar, and cognitive and social factors affecting their choice in textual pragmatics (Thomas 1995: 114). Markedness entails a complexity formally larger in marked than unmarked forms, of which marked reference is part,

and depends on the context (Givón 1995: 25-28). As an alternative to the canonical pronominalisation, gender-neutral pronouns are considered in public contexts such as universities in referring to not gendered individuals with non-binary pronouns. Accordingly, this contribution examines interdisciplinary approaches to European Gender Studies and Translation Studies to raise awareness in the process of translation, considering an intersectional perspective which would shed light on the structures of “underrepresentation (and overrepresentation) and discrimination (and privilege)” (Freidenvall, Dahlerup 2020: 238). Rather than merely reacting to the sexual differences of the human identity assimilated to the unmarked form, translating gender would aim to mark a distinction, “a discursive construction enunciated at multiple sites” of the self (Simon 1996: 6) with unavoidable markers in the process of recreation of the target text.

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Laura Diamanti holds a PhD in General and Historical Linguistics and of Modern Languages (University Guglielmo Marconi of Rome) and a PhD in Applied Linguistics (University of Macerata). Her research is in English Language and Translation, Textual Linguistics, Corpus Linguistics, Gender and Markedness, Grammaticalization, Eco-translation. She is Editorial Member of *TECNAL (Laboratorio di Tecnologia, Narrativa e Analisi del Linguaggio)* of the Department of Human Sciences, Society and Health, and Lecturer of English Language at the 1st Cycle Degree in Modern Languages and Literatures (University of Cassino and Southern Lazio). She is also Member of the *Gender Studies Network – ESSE*, and Reviewer for *Linguæ &*, Journal of modern languages and cultures.

A Man’s Car or a Woman’s Car: Gender Stereotyping Still Present in ELT Coursebooks

Katerina Klementova (České Budějovice)

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General ELT coursebooks cover a range of everyday-life topics assigned to A1 – C2 levels based on their complexity. A closer look at three versions of a dialogue on men's and women's cars of choice reappearing in three consecutive editions (2011, 2014, 2018) of a beginner level coursebook reveals not only the topic's popularity but more importantly, its rather rigid interpretation. I offer an analysis of gender stereotypical features of the presentation of the topic of car-choice within said coursebooks, employing the third-wave feminism focus on each person's ability to possess, express, and conceal the full range of traits previously related to one gender or the other (Snyder-Hall, 2010), CDA's (critical discourse analysis) competency to debunk social power abuse (van Dijk, 2001), and foreign language acquisition theories touching on the reliability of the ELT topics discussed (Cook, 2013). With this address, I intend to contribute to the debate about the appropriateness and applicability of the traditionally designed coursebook content to the need for plurality in language education today.

Katerina Klementova (MA in teaching of Czech and English) works as a lecturer of spoken and written language analysis, a teacher of practical language, and she also supervises pre-service teacher praxes. She is an external PhD student of the programme English Language and Literature in a Didactic Perspective at the Faculty of Education, Charles University. Her dissertation topic is "21st century ESP: time to focus on teacher education". Her other interests are language of news media, sociolinguistics, English language skills in the workplace, teacher training in English for specific purposes.

Women in the History of ELT

Richard Smith (Warwick)

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This presentation acknowledges a problem – the lack of representation of women in conventional histories of English Language Teaching (ELT) – and sets out to stimulate interest in research in this area. Whereas many teachers have doubtless been women, the best-known ELT theorists and coursebook writers have tended to be men, at least

up until the 1980s. One implication of the neglect involved here is that language teaching historians should focus as much on histories of practice in different contexts as on the general history of methods, which tend to reflect the interests of those with the power to prescribe. Another is that there needs to be more research into phenomena which have tended to devalue/hinder or – on occasion – promote (recognition of) women's contributions. On the basis of this argument, I report on a recent initiative to elicit suggestions for topics and names to consider in the 19th/20th 'herstory' of ELT, and I present findings from preliminary research into, in particular, three distinct groups or sets of women in British ELT: materials writers in the inter-war years, methodologists associated with the British Council's English Language Teaching Institute (ELTI) in the 1970s–80s, and the Women in TEFL publishing movement of the 1980s.

Richard Smith is Professor of ELT and Applied Linguistics at the University of Warwick, where he teaches courses in History and Spread of English, Sociolinguistics of English as a Global Language, and Innovations in TESOL Methodology. His research interests focus on the History of (English) language teaching and applied linguistics, 'Decentring' ELT/TESOL, and capacity-building in ELT/TESOL research, including teacher-research.

SESSION 2

Intersectionality and Vulnerability in Gabby Rivera's Work: A Proposal for Secondary Education

Amaia Soroa-Bacaicoa (Leioa)

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The aim of this paper is to examine the pedagogical value of Gabby Rivera's artistic work. Rivera is a queer, Puerto Rican writer and podcaster from the Bronx and the first Latina writing for Marvel Comics. In her Young Adult novel *Juliet Takes a Breath*, her version of Marvel's superhero America Chavez, and her podcast *The Joy*

Revolution/Joy Uprising, Rivera portrays complex social identities that could be analyzed from an intersectional lens (Crenshaw, 1991).

An intersectional approach to Rivera's work allows for a better understanding of how one's social identity may create tensions between inclusion and exclusion, determining one's sense of belonging. In addition, by exploring the connections between vulnerability, joy, and resilience, Rivera vindicates the power of fiction and art to reflect on mental health.

This paper will also provide a proposal for exploring Rivera's work in secondary education. This multimodal project encompasses a novel, comic books, and podcasts, and it allows for a discussion on intersectionality, gender identities, and mental health in the English classroom. Finally, the results of having used this proposal in an English language class will be discussed.

Keywords: Latinx culture, mental health, queer identity, intersectionality, teaching

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Amaia Soroa-Bacaicoa holds a BA in English Studies with an emphasis on Literatures in English and an MA in Comparative Literature from the University of the Basque Country (UPV-EHU). She has taught English and Spanish in Spain and the US, and she is currently a PhD student at the same university, where she has been granted a predoctoral scholarship. She is also taking a Master's Degree in Secondary Education, and her research focuses on the portrayal of mental health issues in contemporary Latina literature.

Integrating Gender Perspectives through Digital Technology in English Language Education

Polina Shvanyukova (Udine)

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As part of a wider investigation into the integration of gender perspectives into English language classrooms, this paper examines the potential of video corpora to develop students' critical multimodal communicative competence (Cocchetta 2018). In the belief that, besides consolidating their digital and language skills, theory-based multisemiotic analysis of video corpora can deepen students' reflections on socio-political issues and the genres enacting them, the corpus in question collates one-minute English-language speeches delivered on the House Floor during the 1st session of the 117th Congress (between January 3, 2021, and January 3, 2022). Through these speeches, Members of Congress express their views on bills, policy issues, etc. (Rocca 2007, Schneider 2017) relating to the ongoing, non-legislative debate on reproductive justice. By foregrounding the pedagogical practices around the intersections between gender and critical multimodal skills, the ultimate goal of the research is to expand English language education (Johnson 2018) so as to become more attuned to gender-related issues.

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Polina Shvanyukova is Research Fellow in English Language and Linguistics at the University of Udine. She has published on the history of English language teaching in Italy, Business English in a historical perspective, as well as Late Modern English travel literature related to the exploration of the Pacific. Her current research is concerned with corpus-assisted multimodal discourse analysis of nonlegislative Congressional debate on the topic of reproductive justice.

General discussion: Gender in English Language Education, Current Trends and Future Perspectives

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 19 "Global Implications of News Discourse Published in English in the Social Media"

chaired by

Jasmina Đorđević (Niš) and Bledar Toska (Vlora)

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This seminar invites scholarly driven investigations aimed at exploring the implications of discourse of various local and global news published worldwide in English in the social media (Facebook, Instagram, Twitter, etc.). Contributions are expected to highlight new paradigms of analytical and theoretical research of daily news published in the English language on social media and provide insights into how the discourse displays contemporary topics to global audiences (including but not limited to linguistic devices, discursive strategies, constructions and transformations, ideological polarizations, etc.), thereby influencing both ideologies and identities of the social network users consuming the news worldwide. We encourage investigations including various objects (oral and written discourse, texts, communicative events, etc.), explorations of different corpora compiled from content posted on social media in the form of opinions, responses, replies, memes, gifs and reactions as well as analyses based on theories established in journalism, media studies, linguistics, culture studies, etc.

We believe the seminar will provide an enriching experience for all participants. In addition, we are planning a joint publication of selected papers presented within the seminar. The publication would be with a prominent international publisher, the choice of which will depend on the aims and scope of the selected papers.

Two sessions

SESSION 1

Jasmina Đorđević (Niš): "Female Hate Speech as a Silencing Strategy: Shaming Sexual Abuse Victims on Facebook" jasmina.djordjevic@filfak.ni.ac.rs

Bledar Toska (Vlora): "When War and Metaphors Unfortunately Meet: Facebook News Dissemination on the Russian Invasion of Ukraine" bledartoska@yahoo.co.uk

Vladimir Ž. Jovanović (Niš), **Mihailo Antović** (Niš), and **Vladimir Figar** (Niš): "Dynamic Schematic Complexes: Image Schema Interaction Underlying Newspaper Headline Conceptualizations on Social Media" vladimirz.jovanovic@filfak.ni.ac.rs mihailo.antovic@filfak.ni.ac.rs vladimir.figar@filfak.ni.ac.rs

Julia Schilling (Hamburg) and **Robert Fuchs** (Hamburg): "Discursive Strategies and Polarizations in British COVID-19 Twitter Discourse" julia.schilling@uni-hamburg.de robert.fuchs@uni-hamburg.de

Sven Albrecht (Chemnitz) and **Marina Ivanova** (Chemnitz): "Talking About News Articles Related to the Covid Pandemic on Twitter: Global Discourse and Intertextuality" sven.albrecht@phil.tu-chemnitz.de marina.ivanova@phil.tu-chemnitz.de

SESSION 2

Željka Babić (Banja Luka): "The Truth, the Whole Truth, and Something that Resembles the Truth – A News Value Analysis in Social Media" zeljka.babic@ff.unibl.org

Jovanka Stančevska-Lazarevska (Skopje) and **Irina Petrovska** (Ohrid): "A Linguistic Analysis of the Emotional Impact of Breaking News Headlines in the Social Media" jovanka@ukim.edu.mk irina.petrovska@yahoo.com

Ivana Šorgić (Niš): "'CORONAVIRUS FIGURES WORSE THAN EVER': What Framing and Discourse Structures on *Blic.rs* Communicate to Audiences Amid Crisis" ivana.sorgic@filfak.ni.ac.rs

Nikola Tatar (Niš): "The Topoi of Burden, Reality, Threat, and Urgency in Social Media Headlines as Instruments of Trustworthiness: The Case of the Ukrainian Crisis" nikola.tatar@filfak.ni.ac.rs

Isabel Ermida (Braga): "Hate Speech in Social Media: Presupposition Constructions of Disability Shaming" iermida@elach.uminho.pt

SESSION 1

Female Hate Speech as a Silencing Strategy: Shaming Sexual Abuse Victims on Facebook

Jasmina Đorđević (Niš)

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This research is aimed at identifying discourse structures in the hate speech of women shaming sexual abuse victims on Facebook. The main assumption is that such discursive strategy directly leads to the silencing of sexual abuse victims thereby contributing to the perpetuation of the Spiral of Silence. Based on Sociocognitive Discourse Studies, the comments of female Facebook users following news about actresses in the USA accusing powerful men of sexual abuse published in 2021 were analysed qualitatively. The corpus of comments was compiled by typing the keywords “actress sexual abuse” into the search bar on Facebook. A further filtering was applied by choosing public posts published in 2021. The analysis showed that about 30% of all comments contained victim shaming expressed by women. The identified discourse structures of opinion and emotion words as well as ideological polarization reflect victim shaming as a common aspect of the sociocognitive dimension among women resulting from their employed hate speech. A somewhat paradoxical outcome of victim shaming on social media in general may be expected. On the one hand, the victims will probably be silenced as they will refrain from speaking out in the future given the lack of support coming from other women; on the other hand, audiences may be silenced as they will refrain from supporting sexual abuse victims. In either case, sexual abuse is being normalized as the atmosphere of isolation and reprisal may discourage other potential victims of speaking out thereby legitimizing the Spiral of Silence as a discursive strategy.

Jasmina Đorđević (Associate Professor and Head of the Foreign Language Centre, Faculty of Philosophy, University of Niš, Serbia) teaches General English, English for Specific Purposes, Translation of Non-Literary Texts, Applied Linguistics, Language and the Digital Environment, Methodology of Linguistic Research and The Theory of Cultural Linguistics in the Study of Translation. Her academic and scientific interests include multimodal and digital media discourse analysis, the Study of Translation as well as Computer-Assisted Language Learning.

When War and Metaphors Unfortunately Meet: Facebook News Dissemination on the Russian Invasion of Ukraine

Bledar Toska (Vlora)

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With the aim to provide a strictly scholarly contribution in the realm of metaphor analysis studies, this presentation attempts to investigate how UK and USA based news agencies disseminate their news on Facebook from the beginning of the 2022 Russian invasion of Ukraine. Based on the conceptual metaphor theoretical framework contextualized in the present topic carrying local, regional and global implications, the study seeks to explore frequent and common uses of metaphorical devices which conceptually enable and enrich the production, perception and consumption of news via social media worldwide. The first part of the presentation discusses theoretical issues related to conceptual metaphor uses in contextualized media discourse and their linguistic impact on the structural organization of news dissemination. The second part attempts to apply them at an empirical level in order to analyse metaphorical expressions as connected to the domain of war and all the parties involved in it (Russia, Ukraine, NATO and EU). Various extracted illustrations from the profile pages of UK and US news outlets on Facebook are being discursively investigated in an attempt to explore the flexibility and usefulness which metaphors provide in social media with the intention to inform and invite their readership to align with the view of the UK or USA press. Conclusive remarks, some limitations and further suggestions for future research are included in the third and last part of the work.

Dr **Bledar Toska** joined the Department of Foreign Languages, University of Vlora, Albania in 2003, where he is currently lecturer in Linguistics. He received his BA degree in English from the University of Vlora in 2002, his MA degree in Applied Linguistics in 2007 and his PhD in Text Linguistics in 2012 from the University of Tirana. Mr. Toska has written several articles in national and international scientific journals and has delivered many speeches in international conferences. He is also the General Secretary of the Albanian Society for the Study of English (ASSE) and general editor in some academic journals.

Dynamic Schematic Complexes: Image Schema Interaction Underlying Newspaper Headline Conceptualizations on Social Media

Vladimir Ž. Jovanović (Niš), Mihailo Antović (Niš), and Vladimir Figar (Niš)

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The research focuses on meaning generation in language based on complexes of relevant image schemas (Johnson, 1987; Oakley, 2007). Viewed as relatively fixed or static building blocks of concept formation, image schemas are observed in this research as involved in potentially dynamic interactions which may be conducive to online complex conceptual construction found both in non-figurative and metaphorical language. Some of the most common rudimentary semantic elements in the form of image schemas or image schema groupings (Cienki, 1997) labelled as PATH, FORCE, CONTAINER, LINK, BLOCKAGE or RESTRAINT REMOVAL are often engaged in an underlying interrelation producing linguistic structures such as ‘a car hitting a dog’, ‘a man hitting on a girl’, or ‘beating around the bush’. This paper endeavours to identify some of the more frequent complexes of image schemas that are basic to conceptualizations registered in the media coverage of the domains of politics and economy. The corpus samples have been sourced from the news headlines presented on Facebook pages of prominent media companies, drawing on the more relevant current issues in world affairs. The instantiations of the observed complexes include cases such as the headline ‘Pandemic Fears Give Way to a Rush for Bomb Shelters’ by The New York Times and the like in a cross-cultural perspective.

Vladimir Ž. Jovanović, Ph D was born in Skopje, North Macedonia and since 1981 he has been living in Niš, Serbia. He is a full professor at the English Department of Niš University teaching language and linguistic subjects at undergraduate and Ph D studies. He has published five monographs and textbooks and authored or co-authored more than 50 papers in journals and collections. He has been a member of ESSE since 1995 and president of the Serbian Association for the Study of English since 2019. His professional interests include morphology and word-formation, discourse analysis, semantics and pragmatics.

Mihailo Antović is Professor in the Faculty of Philosophy, and Head Researcher at the Centre for Cognitive Sciences, University of Niš, Serbia. He has published extensively in the areas of cognitive linguistics, semantics, semiotics, and music cognition, including three books in Serbian and numerous articles in international journals and edited volumes. He is the recipient of Fulbright and Humboldt Fellowships.

Vladimir Figar was born on 30 April 1981, in Niš. He is currently employed as a lector at the English Department, University of Niš. His main areas of research include Cognitive linguistics, Psycholinguistics, and Discourse analysis. The most significant papers that he published so far mostly dealt with the role of conceptual metaphor in political discourse. Specifically, the analyses included both discourse-based approaches, and empirical approaches where the author explored metaphor clusters and the potential of metaphorical expressions to provoke an emotional response. Additionally, the author also explored the issues of psychological validity of semantic frames and grammatical patterns.

Discursive Strategies and Polarizations in British COVID-19 Twitter Discourse

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The COVID-19 pandemic has profoundly influenced daily life, leading to intense public debate and a lexical innovation across many languages. (Socio-)Linguists quickly rose to the task of analysing COVID-19 discourse, but there is as yet no systematic analysis of the lexical items and discourse patterns that characterize British COVID-19 discourse, its linguistic devices and ideological polarizations. We address this

research gap through a systematic comparative analysis of discourse on the social media platform Twitter during the COVID-19 pandemic, which can offer insights into the public's perception of the COVID-19 pandemic. Through a big data approach, we identify not just distinct keywords and phrases linked to the pandemic but also track their development over time and across regions. We use a data-driven approach to identify COVID-19 related n-grams ($1 \leq n \leq 4$) for each month of the pandemic based on log likelihood and log ratio, with a dataset of over 50 million Tweets from 2019 through 2021, contrasting discourse before and during the pandemic. We then assign these keywords to semantic fields such as COVID-19 NAMES (e.g. SARS-CoV-2), PUBLIC HEALTH INSTRUCTIONS (e.g. self-isolation), VACCINATION and PEOPLE/INSTITUTIONS (e.g. NHS) and examine their development over time. In a subsequent step, the focus of the analysis shifts to the ideological and discursive underpinnings of these terms, tracing the fault lines of the sometimes acrimonious public debate around government policies and personal behaviour during the pandemic, and how the debate has shifted as society comes to grips with the SARS-CoV-2 virus.

Robert Fuchs is Associate Professor of English Linguistics at the University of Hamburg, Germany, and is the author of "Speech Rhythm in Varieties of English" (Springer). His research interests include the study of varieties of English across the world and its use as a Native, Second or Foreign Language, including their phonetics and phonology, syntax, recent diachronic change, sociolinguistic relevance as well as applications in second and foreign language teaching and learning, and the analysis of discourse on social media. His work has been recognised with awards from the International Society for the Linguistics of English and the European Society for the Study of English.

Julia Schilling is a research associate with Prof. Dr Robert Fuchs in English Linguistics at the University of Hamburg, Germany. Her research interests include corpus and computational linguistics, political discourse analysis, and the analysis of discourse on social media.

Talking About News Articles Related to the Covid Pandemic on Twitter: Global Discourse and Intertextuality

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This contribution investigates the discourse behaviour of Twitter users around the globe when they discuss news articles on the COVID-19 pandemic in English. In contrast to previous similar studies, we are particularly interested in the intertextuality between tweets and the news articles. Intertextuality, the act of texts referencing other texts, is understood both in the narrow and the broad sense. In the narrow sense, we look at the textual overlap of the user's tweet and the headline to determine the degree to which the tweet overlaps with the news and accordingly reproduces its language. In the broad sense, we analyse the expression of personal comments which do not necessarily overtake the headline's language but reference its topic. The study combines two datasets, a 2020 sample of Davies' Coronavirus Corpus and the 2021 open large-scale COVID-19 Twitter chatter dataset by Banda and colleagues. After extracting 2880 tweets from a ~140 million tweets subset of the Twitter dataset referencing news from the Corona Corpus, we conducted a semi-manual annotation of five intertextuality variables. Then, we computed topic models for a wide range of topic numbers and selected the most appropriate number of topics based on their coherence and perplexity scores. By fitting the topic model to our data, we automatically identified the most discussed topics and the dominant topic for each tweet. Finally, we classified major types of tweet news responses and their functions in the interaction between the two texts. By applying new text analysis methods, we were able to intersect two large datasets featuring two textual genres on the topic of COVID-19 and identify global trends in the social media discourse on news regarding the coronavirus pandemic.

Sven Albrecht is doing a PhD at the department of the English Language and Linguistics at Chemnitz University of Technology, working on quantitative sociophonetics of non-native English speakers. The vision of this interdisciplinary project is to teach computers how to speak Chinese English to improve subject matter learning and to reduce tutoring workloads at universities. In addition, he is working on bridging socio-economic gaps by modernizing the

English curricula at Palestinian higher education institutions. The idea is to enable people from disadvantaged communities to participate as equal partners in the global academic and professional world.

Marina Ivanova (PhD student of English Linguistics, Faculty of Humanities, Chemnitz University of Technology, Germany) is working on a PhD project which uses psychophysiological evidence from experiments with electroencephalography (EEG) to study how speakers of Slavonic Englishes perceive word stress cues. In addition to her PhD focus on Psycholinguistics, Sociolinguistics, and Phonology, she also pursues her research interests in Corpus Linguistics and English for Academic Purposes.

SESSION 2

The Truth, the Whole Truth, and Something that Resembles the Truth – A News Value Analysis in Social Media

Željka Babić (Banja Luka)

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The avalanche of public reaction which was incited by Novak Đoković's Facebook and Instagram announcements about his arrival and participation at the 2022 Australian Open Tennis Tournament ended up in the so-far unheard of judicial decision on the withdrawal of his visa, which was duly followed and covered by both public and social media. The public has been accustomed that the Covid-19 age brings quite unprecedented decisions, but the outburst of public on social networks seemed, in this case, to be the trigger for decision making. The presentation will offer an analysis of the presence of values in social media news reports, both as a text and an image, in the framework of the discursive news values analysis (DNVA) with the purpose of identifying them, and establishing their purpose in creating the public's opinion worldwide. The adaptability of DNVA to linguistic purposes makes it applicable to a wider type of research than just the identification of themes and patterns of meaning in the given corpora in relation to a specific problem, which will enable a more comprehensive analysis of the corpus. The aim of the research is to identify, analyse

and systematise the news values used in the representation of Novak Đoković in the selected social media during the month of January 2022 in order to provide a fuller understanding of the possible impact of social media on the outcome of the visa issue.

Željka Babić (Full Professor) has been teaching several different linguistic and applied linguistics courses at the first-, second- and third-cycle studies at the University of Banja Luka's Faculty of Philology. Her research interests are predominately connected with translation studies, applied psycholinguistics and contact and contrastive language studies.

A Linguistic Analysis of the Emotional Impact of Breaking News Headlines in the Social Media

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The emotions of social media users are an important issue both for the social media as well as for their users. The current Corona pandemic seems to be a perfect context in which emotions can be manipulated by creating and sharing specific news. The main assumption that this research relies on is that certain vocabulary is meant to evoke specific emotions, such as fear, anxiety, anger or joy on the part of the audience. The aim of this research is to identify and analyse specific vocabulary used in breaking news headlines regarding the corona virus spread (the new wave) and its influence over people's lives. To achieve that aim, a survey based on 50 headlines about the corona virus compiled from Facebook, Instagram and Twitter has been conducted. The headlines were presented in a questionnaire together with a rating system based on which the participants were asked to decide how trustworthy the headlines seemed to them. The survey questions did not reveal the source of the headlines to prevent bias and to gather more reliable answers. Based on the participants' replies, the participants' emotions could be evaluated while lexical elements that trigger their emotional reactions could be identified.

Jovanka Lazarevska-Stanchevska (Full Professor at the Faculty of Philology "Blazhe Koneski", "Ss Cyril and Methodius" University, Skopje, North Macedonia) teaches English

Lexicology, Morphology, Semantics and Cognitive Linguistics. Her academic and scientific interests include Cognitive Linguistics and Critical Discourse Analysis.

Dr **Irina Petrovska**, full professor at the Faculty of Tourism and Hospitality in Ohrid, North Macedonia, teaches ESP for tourism and hospitality. She is a visiting professor of Applied linguistics at the Faculty of Education in Bitola, Macedonia. Dr Petrovska was appointed Vice – Dean of Education at the FTH in 2000/2001 and she was a Visiting Fulbright Scholar for 2001/2002 at Kirkwood Community College, Iowa, USA. Her international experience includes project coordination management, professional study programs, presentations of multiple conference papers. Her fields of research are applied linguistics, sociolinguistics and intercultural communication.

“CORONAVIRUS FIGURES WORSE THAN EVER”: What Framing and Discourse Structures on *Blic.rs* Communicate to Audiences Amid Crisis

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The present paper investigates the way in which one of the leading online portals in Serbia, Blic.rs delivers news pertaining to the Covid-19 pandemic to followers on their official Facebook page. A total of 100 headlines and almost the same number of status messages were analysed within two distinct frameworks: 1) the theory of media framing as proposed by Semetko & Valkenburg, and further modified by Ogbodo, and 2) socio-cognitive discourse analysis, expounded by Van Dijk. The idea was that two perspectives combined – one macrolinguistic, and the other microlinguistic, might offer better insight into the messages communicated to the broad Serbian audience in times of global crisis. The paper hypothesises that to some extent the choice of frames and dominant discourse structures on the Facebook page of Blic.rs go against the good practice of crisis communication, which aims to spread accurate and reliable information in a timely, transparent, and truthful way, as well as to eliminate misinformation and disinformation. Having in mind that online portals with a large following can mitigate or exacerbate the adverse effects of any crisis, it seems necessary to bring to light the manner and degree to which this daily tabloid with more

than one million Facebook followers diverges from balanced and truthful reporting on the pandemic and resorts to detrimental sensationalism.

Ivana Šorgić is an English teacher at the Centre for Foreign Languages, Faculty of Philosophy, University of Niš, Serbia. She teaches general English, as well as ESP to the students enrolled in two study programs: Journalism, and Public relations. Her main interests include sociocognitive discourse analysis, contact linguistics, psycholinguistics, and psychology of bilingualism.

The Topoi of Burden, Reality, Threat, and Urgency in Social Media Headlines as Instruments of Trustworthiness: The Case of the Ukrainian Crisis

Nikola Tatar (Niš)

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The current situation in Ukraine has drawn to the surface the tendency of news agencies to overuse the strategy of argumentation in news headlines on their social media profile pages. The excessive use of the topoi of burden, reality, threat and urgency, the basic topoi that the strategy of argumentation relies on, reflects the goal of news agencies to convince their readership that what their journalists are presenting is trustworthy. In that way they are contributing to the support of Ukraine while adding to the unfavourable image that Russia already has. Based on the identification as well as the analysis of the topoi of burden, reality, threat and urgency, the aim of this paper is to illustrate how European news reports published on social media profile pages on the Ukrainian crisis try to be trustworthy. To that aim, a corpus of 50 headlines published on the Facebook page of The Guardian since the day Russia attacked Ukraine was compiled. Given the fact that the context of this research is based on an ongoing event, the qualitative research of the identified topoi of burden, reality, threat and urgency may provide grounds for tentative conclusions only. Yet, an important conclusion is that the strategy of argumentation is imposing the trustworthiness of a Western European news agency's stance regarding the Ukrainian crisis while, at the

same time, adding to the unfavourable image of Russia thereby further deepening the gap between NATO and Russia.

Nikola Tatar (Teacher of English in the Centre for Foreign Languages, Faculty of Philosophy, University of Niš, Serbia) teaches General English and English for Specific Purposes. Currently, he is a PhD student at the Faculty of Philosophy in Niš, and his area of interest includes multimodal and digital media discourse analysis, applied linguistics and psycholinguistics.

Hate Speech in Social Media: Presupposition Constructions of Disability Shaming

Isabel Ermida (Braga)

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The widespread emergence of discriminatory discourse on the Internet in recent years has turned online hate speech into a major social problem all over the world. Yet, if it is consensual that hate speech occurs in social media forums on a daily basis, it is not as straightforward to identify the actual linguistic characteristics of the phenomenon, let alone detect them automatically (e.g. Kovacs et al 2021). This paper stems from a three-year international research project, “NetLang”, which has collected a large bilingual (English and Portuguese) database of hate speech interactions on YouTube and newspaper comment boards, with the aim of studying their language patterns. The paper examines a subset of texts containing one of the ten types of prejudice on the basis of which the project corpus was constructed, namely “disability shaming”. In a hybrid approach, combining computational linguistics tools with input from pragmatic analysis, the comments extracted in this category underwent a preliminary selection in terms of sentiment analysis and emotion mining. Two automatic detection lexicons – SentiWordNet (Esuli and Sebastiani, 2006) and the NRC lexicon (Mohammad and Turney 2010) – first selected the comments with negative polarity and emotions ranging from disgust to anger. These were then filtered for the occurrence of three presupposition triggers (e.g. Levinson 1983, Karttunen 2016, Simons et al 2017) namely factive verbs, iteratives, and change of state verbs. The resulting set of presupposition constructions was manually annotated into different categories of

prejudice expression, with a view to determining how underlying biased assumptions concerning the disabled are verbalized in online conversations.

Isabel Ermida is Professor of Linguistics at the Department of English of the University of Minho at Braga, Portugal, where she is currently the Principal Researcher of the international project "The Language of Cyberbullying: Forms and Mechanisms of Online Prejudice and Discrimination in Annotated Comparable Corpora of Portuguese and English" ("Netlang"). She has dedicated her research activity to the analysis of indirectness and concealment in language, as is the case of prejudice and discrimination in social media discourse, with a focus on the sociolinguistic and pragmatic aspects of ideological construction.

ESSE Mainz 2022, 29 August – 2 September 2022

**Seminar 20: "Hideous Progeny? Reanimatons of Mary Shelley's
Frankenstein"**

chaired by

**Enrichetta Soccio (Chieti and Pescara), Seda Arıkan (Elazığ),
Patrick Hart (Ankara), and Yeşim İpekçi (Elazığ)**

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One session

SESSION 1 (Slot 1: Monday, 29 August 2022, 16.00-18.00)

Seda Arıkan (Elazığ): "Geographies of Political Peace and Horror in Mary Shelley's
Frankenstein and *Frankenstein in Baghdad* by Ahmad Saadawi"

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Yeşim İpekçi (Elazığ): "A Bildung With(out) Body in the Posthuman Adaptations of
Frankenstein" yipekci@firat.edu.tr

Claire Larssonneur (Paris): "Do androids dream of Frankenstein? *Machine like Me*,
by Ian McEwan" claire.larssonneur@gmail.com

Tomasz Fisiak (Lodz): "'Let Me Tell You About My Operation': *Frankenstein* Meets
the Music Video" tomasz.fisiak@uni.lodz.pl

SESSION 1

Geographies of Political Peace and Horror in Mary Shelley's *Frankenstein* and *Frankenstein in Baghdad* by Ahmad Saadawi

Seda Arikan (Elazığ)

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Among many textual adaptations of *Frankenstein*, Ahmad Saadawi's *Frankenstein in Baghdad* (2013), originally written in Arabic, is the first middle eastern adaptation of Mary Shelley's novel in the aftermath of the US invasion of Iraq. Although *Frankenstein in Baghdad* does not change the nameless position of Shelley's monster, it shifts the setting from the North and West to the South and East. The geography in Shelley's novel leads the reader to identify specific European settings which are associated with peace and/or horror. Following Shelley's focus on geography and its connection to political horror and peace, Saadawi turns its geography upside-down in his novel by establishing a terrific setting in Iraq—the south, contrary to Shelley's north-centered novel. Although the natural setting of ice and cold in *Frankenstein* turns into a human-made setting of fire and burning in *Frankenstein in Baghdad*, Saadawi portrays a geographical Gothic that is created by politics like Shelley does. Thus, similar to Shelley's political geographies of the Gothic, the city of Saadawi's resurrected monster, "Whatsitsname," is a political geography that is home to horror and peace that is pursued. This study paves the way for discussing how both Shelley and Saadawi portray geographies of political peace and horror though using different political geographies in different centuries.

Keywords: Mary Shelly's *Frankenstein*, Ahmad Saadawi's *Frankenstein in Baghdad*, horror, politics, geography

Seda Arikan works as an associate professor of English at the Department of English Language and Literature, Firat University/Turkey. She studied as a visiting researcher in Centre for Iris Murdoch Studies at Kingston University/London in 2012 and she has completed her postdoctoral study on "Virtue Ethics in the Novels of Doris Lessing" at Fordham University/New York in 2019, which will be published as a monograph. She has officially managed the full doctorate course load at the Department of Philosophy at Yıldız Technical University/Turkey. She has published studies on psychoanalytic literary criticism, comparative literature, philosophy and literature, ecology and literature, gender studies, and three monographs published in Turkish titled *Iris Murdoch's Novels in the Light of Lacanian Psychoanalytic Method* (2014); *Cefer Cabbarlı: (Non)Reflections in the Mirror* (2019), which

was honored with Cefer Cabbarlı Award of 2019 in Azerbaijan, and *Doris Lessing: A Philosophy of Life from Marxism to Sufism* (2018), which was awarded the best monograph of the year on English Literature in 2020 by IDEA (English Language and Literature Research Association of Turkey, the member of The European Society for the Study of English)..

A Bildung With(out) Body in the Posthuman Adaptations of *Frankenstein*

Yeşim İpekçi (Elazığ)

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Mary Shelley's *Frankenstein* (1818), a narrative subverting the ideals of humanism, was written in the genre of the *bildungsroman* that has been defined as humanism's narration of becoming human. This genre originally narrates the human being's radical uniqueness and innate purpose of reaching her/his full potential by subjugating the body to the mind. In the novel, Victor and his double anti-bildung reveals the impossibility of this subjugation and unravels a crisis at the core of liberal subjectivity, thus subverting this story with a critical approach to what it means to be human. This critical approach has been elaborated within the field of trans-/posthumanism and represented in an exaggerated form in a recent posthuman *bildungsromane*. Jeanette Winterson's *Frankissstein* (2019), for example, narrates the possibility of transforming the human into a completely abstract concept. The scientist Victor Stein in the novel aims at transforming himself into data in order to survive in an Artificial Intelligence form after his death. The inability to control the body in Shelley's *Frankenstein* turns into a complete eradication of the body in Winterson's *Frankissstein*. Against this background and with a particular focus on Winterson's novel, this study aims to explore how the posthuman adaptations of *Frankenstein* employ the genre with(out) the body and what they do tell us about the neoliberal instrumentalisation of the human.

Keywords: Body, Bildungsroman, *Frankenstein*, *Frankissstein*, Posthuman

Yeşim İpekçi is a research assistant at the department of Western Languages and Literatures, Fırat University/Turkey and a doctoral candidate in English Literature at Middle East Technical University/Turkey. She has been granted a Fulbright scholarship to do research on her PhD thesis at Fordham University during 2021/2022 academic year. She presented papers, held

seminars and published articles on the Victorian bildungsroman, postcolonial novel, gender studies, psychoanalysis and literature, and affect theory.

Do androids dream of Frankenstein? *Machine like Me*, by Ian McEwan

Claire Larssonneur (Paris)

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I would like to examine the complex relation between Ian McEwan's 2019 *Machine Like Me* and the myth of Frankenstein. There are indeed numerous thematic echoes of Frankenstein in this novel: an artificial creature gradually empowered, birth through electricity, the scientist and the prototype, a child in danger, violence and crime. McEwan however renews the story by shifting slightly the perspective: the character of Alan Turing for instance weaves together a fatherly figure, that of an unforgiving God and a contemporary media icon. The theme of madness is replaced by an exploration of the uneasy relation between rationality and morals, and the shortcomings of accountability. The creature, an AI powered robot, is neither nameless nor ghastly: Adam is handsome yet slightly uncanny and his plight mirrors that of economic migrants. Another point of interest is the economics featured in McEwan's novel: the commercialisation of humanoids, the role of financial speculation, the importance of real estate: no escape here into empty icy solitudes, the novel remains firmly anchored in the realistic portrayal of contemporary London. This would finally lead me to investigate the broader narrative of the artificial double and its link to the current AI hype and wonder whether the narrative of an encounter with a human-like figure does justice to the digital turn in terms of economics and politics.

Claire Larssonneur's research is in the fields of translation studies, contemporary British literature and digital humanities. She has studied the works of David Mitchell, Ned Beauman, Ian McEwan and Graham Swift, with a focus on the representations of contemporary England in its threefold relationship to a globalised space, a fantasised history and scientific imagination. These literary studies are also linked to a more theoretical investigation of digital subjectivities in relation to technology, carried out through the Labex ARTs H2H project "The Digital Subject", the Cerisy colloquium "Posthumans and Digital Subjectivities" and the Angles issue #7 "Digital Subjectivities".

“Let Me Tell You About My Operation”: *Frankenstein* Meets the Music Video

Tomasz Fisiak (Lodz)

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The seminar description aptly reminds us that within 200 years that followed the publication of *Frankenstein*, there have been numerous renditions of Mary Shelley's text: “on page, stage and TV, in films, cartoons, comics, graphic novels, video games.” This comprehensive list may be complemented by one more medium, the importance of which has significantly increased since the 1980s, i.e. a music video. William Straw and Mathias Bonde Korsgaard note that from the 2000s onwards “[a] range of works have placed music videos within a broader history of encounters between music and audiovisual entertainment media such as cinema or television.” The following paper shall observe such encounters in the music video adaptations of *Frankenstein*, not only analysing the creative reformulations of Shelley's seminal Gothic novel but also attempting to situate them within the theoretical framework of intertextuality and transmediality. The analysis will embrace works by artists as diverse as OOMPH!, David Guetta feat. Nicki Minaj, They Might Be Giants and Editors.

Tomasz Fisiak is Assistant Professor in the Department of British Literature and Culture, Institute of English Studies, University of Lodz, Poland. His monograph *She-(d)evils? The Construction of a Female Tyrant as a Cultural Critique* was published in 2020 by Peter Lang. His publications cover topics such as feminist auto/biographies, horror cinema in the 1960s and the 1970s, popular/pulp culture. He is Managing Editor in *Text Matters: A Journal of Literature, Theory and Culture*. He is also a member of the Board of Polish Association for the Study of English (PASE). He is currently a team member of the project *Word, Sound and Image: Intertextuality in Music Videos* no. 2019/33/B/HS2/00131 financed by National Science Centre in Poland.

One Life for Two: Frankenstein's Alter Ego or the Creature (in Peter Ackroyd's *The Casebook of Victor Frankenstein*)

Khanim Garayeva (Szeged)

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Peter Ackroyd is well-known for rewriting the literary history of certain periods featuring prominent events in the life of London. Many names and occurrences have been reanimated by Ackroyd as the Creature of his Frankenstein. Some blame his such retellings in being bathetic absurdities, others in quick-witted experiments. This ambiguity is mainly achieved by Ackroyd's implementation of a technique in creating textual realities in his works, and the result is his historiographic metafiction. In such novels, Ackroyd plays with real life – distorts or blurs it by seeding biographical or factual elements throughout the fictional narrative.

Ackroyd's *The Casebook of Victor Frankenstein* tells the same story as Mary Shelley's yet with several contextual departures from the original, which makes it authentic. As the novel's final two lines declare, *The Casebook* is actually a diary given to the Superintendent of the Hoxton Mental Asylum for Incurables by the patient called Victor Frankenstein in 1822. Hence, the whole narrative projects Victor Frankenstein's reality. To establish a clear understanding of Peter Ackroyd's main characters, first, I will map his Victor and Creature in the pool of adaptations of Shelley's originals and present the parallels and the deviances between the original story and Ackroyd's version. Followingly, to question the casebook's credibility in reflecting the ambiguity of Victor's reality or power of his imagination, I will point out Ackroyd's textual techniques in creating both Victor Frankenstein's double identity and the Creature's individual existence under the name Jack Keat. Finally, I will argue that Victor is the Creature, Jack Keat is his alter ego, and, despite sabotaging the whole narrative's authenticity, Frankenstein himself commits all the crimes.

Khanim Garayeva is a PhD candidate in Literary Studies at the Department of English Studies, University of Szeged, Hungary. She received her MA degree with distinction from the Faculty of Philology, Azerbaijan University of Languages. She taught English and Norwegian literatures at Azerbaijan University of Languages and "Introduction to Literature" at the University of Szeged. Her academic research lies in studying various approaches to esotericism and the rationale behind its usage in modern English fiction, namely in the selected novels of Peter Ackroyd and Dan Brown. She also utilises digital analysis of esoteric patterns in the books of the authors under study.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 21: “Interlingual and Intersemiotic Translations of *Alice’s Adventures in Wonderland*”

chaired by

Bogumila Kaniewska (Poznań), Anna Kérchy (Szeged), Riitta Oittinen (Tampere) and Aleksandra Wieczorkiewicz (Poznań)

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Alice’s Adventures in Wonderland has been designed from its first publication in 1865 as an illustrated story in which Lewis Carroll’s language games and John Tenniel’s drawings work together in a complementary and/or contradictory manner to create the nonsensical fantasy effect that famously renewed children’s literature by celebrating the non-didactic, ludic, interactive potentials of the genre. This seminar rethinks the image-textual dynamics of the Alice books in a transnational, transmedial context: we focus on the interconnected challenges of interlingual translation and intersemiotic adaptation. Our aim is to explore the many new faces Alice gains through her verbal and visual transformations into new words and images across a variety of different languages, genres, and media. We are interested in linguistic and pictorial strategies of domestication and foreignisation, multimedial modes of cultural negotiations which customize Wonderland for target cultures distanced –in time, space, technology and mindset – from Victorian Britain’s dreamscapes.

four sessions

SESSION 1: Interlingual Translation

Bogumila Kaniewska (Poznań): “The Project of a Reader in Polish Editions of Carroll’s *Dylog*” kanbo@amu.edu.pl

Anna Kérchy (Szeged): “Dancing with the Drunken Brushmaker: Carrollian Nonsense Meets Hungarian Gibberish” akerchy@ieas-szeged.hu

Elahe Mousavian (Szeged): “Alice’s Journey to the East: Translations and Reception of an English Fantasy in Iran” elahemousavian@yahoo.com

Yekaterina Yakovenko (Moscow): “*Alice in Wonderland* in Old English: A Blend of Anglo-Saxon, Victorian, and Modern Worldviews” yakovenko_k@rambler.ru

SESSION 2: Intersemiotic Translation

Riitta Oittinen (Tampere): “Carroll in Intervisual Translation” riitta.oittinen@tuni.fi

Tzina Kalogirou (Athens): “The Mystery and the Melancholy of Alice: Surrealist Revisualizations of Alice’s Adventures in Wonderland”
gkalog@primedu.uoa.gr

Jade Dillon (Trondheim): “Exploring Alice’s Development through Camille Rose Garcia’s Illustrative Space” jade.dillon@ntnu.no

Péter Kristóf Makai (München): “Twenty Fingers in an *Alice* Book: Jonathan Green’s Choose-Your-Own-Adventure Wonderland, or the Gamebook as Literary Adaptation” peter.makai@mensa.hu

SESSION 3: Unfaithful Translations and Revisions

Francesca Arnavas (Tartu): “Down, down, down. Would the fall never come to an end?”: Lewis Carroll’s Rabbit Hole as a Conceptual Metaphor”
francesca.arnavas@ut.ee

Aleksandra Wieczorkiewicz (Poznań): “Collage, Addition and Excess. Polish “unfaithful” Alice in word and image” wieczorkiewicz@amu.edu.pl

Tuğçe Alkış (Rize): “Looking Beyond Iconized Alice: John Logan’s *Peter and Alice*”
tugcealkis@hotmail.com

Adriana Peliano (Sao Paulo): “*Alicinations*” (video presentation)
alicemaravilha@gmail.com

SESSION 4: Transmediations

Dietmar Böhnke (Leipzig): “Bryan Talbot’s *Alice in Sunderland* (2007) as a Transmedial Adaptation of Carroll and Tenniel’s *Alice* Books” dboehnke@uni-leipzig.de

Jiří Rambousek (Brno): “Czech Responses to Carroll’s *Alice*”

Jiri.Rambousek@phil.muni.cz

Maddalena Carfora (Naples): “The Transmedia Paths of Wonderland: A Cross-media Escape Room” mcarfora@unior.it

Sidia Fiorato (Verona): “Advertising Alice: transmedial journeys through Wonderland” sidia.fiorato@univr.it

SESSION 1: INTERLINGUAL TRANSLATION

The Project of a Reader in Polish Editions of Carroll's Dylogy

Bogumila Kaniewska (Poznań)

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The history of Polish “Alice in Wonderland” consists of twelve translations (translation series), which were created in different political and cultural circumstances due to complicated history of Poland and changes in the understanding of children's literature as well. Those affected not only the shape of novel's text itself, but also the editorial form. I would like to present divergent images of young reader brought by particular editions of “Alice”. The primary, though not the only, area of observation will be the text of translation and the reader's project contained therein. I will therefore ask questions about the linguistic competence demanded of a child lector, about the level of domestication and exoticisation of the text, about references to culture and reality contemporary to the translator. Creating the image of a reader involves also the illustrations, the layout, the cover etc. The third issue to be discussed is so-called paratext, i.e. footnotes, comments, introduction, etc., coming from the translator. I draw particular attention to the infiltration of elements of Polish culture into Carroll's vision, the process of domestication of Alice's story, its adoption into the local literary canon on the one hand and modernisation on the other. This peculiar dialogue that takes

place between the original text and its successive interpretations (which I also consider to be translations, adaptations, references, theatrical productions, illustrations, etc.) is - as it seems - the key to the mystery that is every masterpiece.

Bogumiła Kaniewska is a literary scholar, Polish philologist, translator, professor of humanities at Adam Mickiewicz University, Poznań, Poland. Main research areas: history of literature, contemporary Polish literature and literary theory, children's literature, theory of translation. The author of works on Polish contemporary prose, First-person narration in Polish contemporary prose, Following Tristram Shanda's traces and All Told. On prose of Wiesław Myśliwski and popular science books, co-author of academic and school textbooks. She is a literary critic and translator of English-language prose, mainly children's literature, with which she also deals academically. The Rector of the Adam Mickiewicz University. In 2020 she was also elected President of the Conference of Rectors of Polish Universities.

Dancing with the Drunken Brushmaker: Carrollian Nonsense Meets Hungarian Gibberish

Anna Kérchy (Szeged)

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Hungarian poet, novelist Dezső Kosztolányi famously compared literary translation to “dancing in bondage.” He believed that the impossible challenge of harmonising sound and sense to meet the original meanings could only be resolved by creative reinventions. His translation of *Alice's Adventures in Wonderland* reimagines the Carrollian dreamchild as *Evie in Fairyland* and offers a perfect example of hyper-domestication and brilliant linguistic inventiveness. His verbal humour inspired by Hungarian proverbs, folklore tradition, children's rhymes and a peculiar form of Hungarian gibberish, *halandzsa* language games result in grotesque figures like the Drunken Brushmaker (replacing the Mad Hatter) and the Wooden Dog (an equivalent of the Cheshire Cat) which make us wonder just how far a translation can move away from the source text so that the original still remains recognisable. The first Alice novel has six Hungarian translations, but Kosztolányi's adaptation revised by Tibor Szobotka – with the intent to correct the brilliant mistranslations and bring the text closer to the Carrollian original – remains the most widely published and read version, and the only

translation accompanied by original Hungarian illustrations which further nuance textual meanings. I will analyse the language games in Kosztolányi's original and revised translation and explore how verbally generated nonsense effects are enhanced by visual puns in illustrations by Dezső Fáy, Tamás Szecskó (two sets), and Katalin Szegedi.

Anna Kérchy is an Associate Professor in English literature and head of the Doctoral Program in Literature at the English Department of the University of Szeged, Hungary. Her research interests include gender studies, women's writing/art, interfacing of Victorian and postmodern fantastic imagination, fairy tales, children's literature, and transmedia storytelling. Besides more than 100 refereed essays published in international journals and collections, she authored three books: *Alice in Transmedia Wonderland* that won the HUSSE book award, *Body-Texts in the Novels of Angela Carter*, and *Essays on Feminist Aesthetics and Narratology*. Her recent publications include *Translating and Transmediating Children's Literature* co-edited with Björn Sundmark (Palgrave, 2020), "The Secret Life of Things" published in *Marvels & Tales*, and "The Acoustics of Nonsense in Lewis Carroll's Alice Tales" published in *IRCL*.

Alice's Journey to the East: Translations and Reception of an English Fantasy in Iran

Elahe Mousavian (Szeged)

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In different Persian versions of the renowned English fantasy *Alice's Adventures in Wonderland*, translators tend to modify the text and render the literary tone in various ways in order to make the story more comprehensible for the Persian audience; and in doing so, they used various strategies. In recent translations of the work, the difficult linguistic aspects of the text are starting to be adjusted to reflect the connotations of the original text. We will compare a range of Persian-language translations and (or) adaptations of *Alice's Adventures in Wonderland* (from the oldest version of 1958 in which Alice's name has been changed to a Persian name to the most recent one that happened a year ago) as well as looking at some contemporary reception of Alice in

other artistic forms such as illustrations and animation, which, I argue, act as a medium for the encounter of two different cultures.

Seyede Elahe Mousavian is a Doctoral Student of Comparative Literature in the University of Szeged, Hungary. The working title of her Dissertation is “The Politics of Children’s Literature: A Comparative Study of Power Relations and Knowledge Production in Texts for Children and Young Adults During the 20th and 21st Centuries. She earned her M.A degree in Children’s Literature at Shahid Beheshti University, Tehran, Iran with a project on “Children’s literature and political atmosphere: a study on history, formation and various occurrences of politics in Iranian children’s literature until the end of Pahlavi”. Her current work focuses specifically on the politics of children’s literature and their impact on the education and life of children. Her favorite place to do research and work is wherever children are around.

***Alice in Wonderland* in Old English: A Blend of Anglo-Saxon, Victorian, and Modern Worldviews**

Yekaterina Yakovenko (Moscow):

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Alice’s Adventures in Wonderland enjoying great popularity in the world, no wonder its translations appear in extinct, revitalized, and even constructed languages. The Old English version of *Alice in Wonderland* suggested by Peter S. Baker (“Æðelgýðe Ellendæda on Wundorlande”, Everttype, 2015) is both a case of intralingual translation and an attempt of revitalizing Old English. In spite of the fact that the text can be enjoyed by very restricted, mostly professional audience it deserves attention as for the translational strategies, word selection, morphemic particularities of the coinages, the ways of rendering original puns, allusions, parodies, rhymes, etc. A contrastive analysis of the original and the translation allows us to reveal the specific of the latter, which can be observed in deliberate (or forced) deviation from the source making the text look rather modernized Old English. The translator’s substitutions for objects and phenomena appearing in Carroll’s book but lacking in Anglo-Saxon culture (*béor* “beer” for tea, *gebeorscipe* (lit. a party at which beer is served) for a tea-party, *hara* “hare” for a rabbit), coinages and constructed forms (*bíetlgamen* “mallet-game” for croquet, *tídgemet* “time meter” for timepiece, *seldcúplícor* (< OE *seldcúp* “strange, curious”

(already an adjective, so no other adjective-forming suffix is required) for *curiouser*, etc.), puns (e.g., instead of *not* vs *knot*, *wiht* “creature” vs *wiht* “weight”), as well as alliterative verses serving as allusions to Old English poems, result in cultural reinterpretation (a term suggested by Eugene Nida) of Carroll’s text, or, as Baker claimed in the preface to his translation, “a send-up of three different cultures”.

Yekaterina Yakovenko is a leading researcher of the Department of Germanic languages of the Institute of Linguistics of the Russian Academy of Sciences. She got the degree of Doctor of Sciences (Philology) (the highest academic degree in Russia) in 2007. Her monograph “Homo biblicus. Yazykovoy obraz cheloveka v angliiskikh I nemetskikh perevodakh Biblii (opyt kontseptualnogo modelirovaniya) (“Homo biblicus. Man’s Linguistic Image in English and German Bible Versions (Experience of Cognitive Modelling)”. Moscow, 2007) focusing on problems of Christian anthropology, biblical translations, lexical semantics seen cognitively, has an interdisciplinary character. She is the author of more than 180 papers (journal papers, conference proceedings, etc.) and the editor of the collection of papers on the Gothic language (the fourth volume of the collection is to appear in 2022). Yekaterina Yakovenko deals with issues of cognitive linguistics, contrastive analysis, Bible versions into Germanic languages, Germanic studies, the Old English vocabulary, theory and practice of translation in the Middle Ages. She is a member of the Society for Biblical Studies (SBL), the European Society for the Study of English (ESSE), the Russian Cognitive Linguists Association (RALK), participating regularly in their meetings.

SESSION 2: INTERSEMIOTIC TRANSLATION

Carroll in Intervisual Translation

Riitta Oittinen (Tampere)

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Lewis Carroll wrote two stories of Alice, first *Alice’s Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1872). Both of the published stories were illustrated by John Tenniel. However, the very first Alice, the

hand-written *Alice's Adventures under Ground* appeared already in 1864 with Carroll's own illustration (published posthumously 1965). During four and a half years, 2017–2021, Riitta Oittinen illustrated both of the Alice books. Her illustration of the first Alice is based on Carroll's original words and images in his 1864 version. She compares the visuals of the two sets of material in order to illuminate the carnivalesque changes in the used images and their influence on the characterization in the story. *Carnivalized storytelling* (Mikhail Bakhtin: *Rabelais and His World* 1984) depicts new ways of communication that bring about new ways of speaking and expressing ideas. Carroll's verbal and visual carnival is full of satire, rituals, comic verbal twists, and rude expression defeating the fear of the original. Oittinen looks at translation of images into images as *intervisual* translation (Oittinen: "The Many Faces of Alice in Carnival 2020", forthcoming). In carnival, new ways of communication always bring about new ways of speaking and expressing ideas. They denote the skill to go overboard and leave the tracks of the everyday life. At the heart of any form of translation, then, there is a never-ending process of dialogue and carnivalization, which includes writers, illustrators, translators, and readers, and the whole society where texts are born and reborn and read silently or aloud.

Key Words: Intervisual translation, carnival, satire, Lewis Carroll's very first Alice.

Riitta Oittinen is Adjunct Professor at the Universities of Tampere and Helsinki, Finland. She is an artist and illustrator and a prolific academician who has over 200 publications: articles, book chapters, animated films for children, books (written, translated, illustrated) on the verbal and the visual in translation, translating for children, the dialogics and carnival of children's literature, Bakhtin's philosophy, ethics, multimodality and translators' and illustrators' diaries as an artist and translator herself. Oittinen's most recent research is ethnographic and deals with intervisual translation, where she discusses the illustrations of *Alice's Adventures in Wonderland* by Carroll and herself ("The Many Faces of Alice in Carnival: From Intersemiotic to Intervisual Translation" in Slav Grachev and Margarita Marinova (eds.) *The Art of Translation in Light of Bakhtinian Re-accentuation*, forthcoming 2022). There is another major book chapter coming along by Eliisa Pitkäsalo and Oittinen: "On translation and censorship in children's literature" in a book (forthcoming) edited by Denise Merkle and Brian Baer. Moreover, Oittinen co-edited *Negotiating Translation and Transcreation of Children's Literature* (Springer 2020) with Joanna Dybiec-Gajer and Malgorzata Kodura and wrote a book chapter for it: "From Translation to Transcreation to Translation: Excerpts from a Translator's and

Illustrator's Notebook." Among Oittinen's monographs are, e.g., *Translating Picturebooks. The Verbal, the Visual, and the Aural for a Child Audience* (2018), *Whose Story? Translating the Verbal and the Visual in Literature for Young Readers* (2009), *The Verbal, the Visual, the Translator* (2008), *Translating for Children* (2000), *Translator's Carnival* (1995), and *I Am Me – I Am Other: On the Dialogics of Translating for Children* (1993). Recently (2017–2021), she has illustrated both of Lewis Carroll's Alice books: *Alice's Adventures in Wonderland* (1997 and forthcoming, 75 images) and *Through the Looking-Glass and What Alice Found There* (forthcoming, 75 images). She is also at the early steps of writing a book on censorship of translating comics and picturebooks in collaboration with Pitkäsalo.

The Mystery and the Melancholy of Alice: Surrealist Revisualizations of *Alice's Adventures in Wonderland*

Tzina Kalogirou (Athens)

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Lewis Carroll, the author of *Alice's Adventures in Wonderland* (1865), was hailed by the Surrealists as a precursor of the Surrealist movement, an avant la lettre subversive and playful surreal artist who questioned the very nature of reality, challenging the common sense in literary representation. The paper scrutinizes Salvador Dali's illustration of *Alice's Adventures in Wonderland* (1969), a work that can be considered as a profound and challenging revisualization of the classic text and, possibly more importantly, of its standardized original illustration by Sir John Tenniel. The illustration by the great Surrealist artist revolves around a handful of visual obsessions and preoccupations that permeate Dali's oeuvre. Dali's style in this case is more expansive and inclusive, with longer lines, vast expanses of colour, and complex, multilayered images that are rooted into the unconscious. "Echo" is both a favorite word and a key word in Dali's work. Sky and sea, sea and land, landscape and Alice, flora and fauna, Alice and animals, and the ecstasies of time—past, present and future—either melt into each other (like the iconic Dali's melting clocks) or stand opposite one another in an echo-relationship. Echoes and reflections constitute the distinctive rhythm of the sequences of illustrations, while the tiny, shadowy figure of Alice jumping her rope echoes the girl in the famous painting by Giorgio de Chirico *Mystery and melancholy of a Street* (1914).

Keyword: Dali, Surrealism, dream, memory, echo, poetics

Tzina Kalogirou is Professor of Modern Greek Literature and Literature Teaching in the School of Education/ Department of Primary Education at the National and Kapodistrian University of Athens in Greece, and Director of the Postgraduate Programme of “Rhetoric, Humanities, and Education”. She is the author, editor or co-editor of 16 academic books (in Greek and English) and numerous chapters/papers (in Greek, English French and Italian) in edited volumes, international and national refereed journals, and conference proceedings. She is a member of the steering committee of The Child and the Book International Conference and the co-editor (with Xavier Minguez Lopez) of the international academic Journal of Literary Education. She is also an official partner of the international research project TALIS, member of the Scientific Committees of the editorial series ‘Laboratorio Children’s Books’, for Anicia Edizioni – Rome, “Niata” for the University of Palermo, and of the international scientific committee «Τρισκελής. Collana mediterranea di storia, letteratura e varia umanistica».

Exploring Alice’s Development through Camille Rose Garcia’s Illustrative Space

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Plagued in Wonderland by questions of self-uncertainty, Alice endures a journey of nonsensical adventures only to wake up and discover it was all a dream. However, the Caterpillar’s enigmatic question, ‘who are you?’ prevails, and this paper asks the same question of the illustrated Alice – who is she? This selection of illustrations by Camille Rose Garcia transitions the character of Alice from the serene banks of Oxford into a much darker and more sinister version of Wonderland. This paper will explore the distorted space of Alice in Garcia’s Wonderland mindscape through a study of the grotesque and the abject. There are evident assertions of cuteness in Garcia’s artwork that contain elements of metapicture through allusions to Walt Disney’s 1951 *Alice in Wonderland*. Garcia fuses the uncanny and the cute in this selection of images to capture the layers of meaning and interpretation in relation to Alice. Garcia relies on the grotesque and the uncanny to (re)produce an Alice that has a kinaesthetic relationship with her own form. Alice’s identity is continuously destabilised through

physical alteration and distortion. Her body stretches, shrinks, and spirals through varying degrees of bodily autonomy. Ruth Y. Jenkins notes that this abjection threatens the normative order of culture. However, this paper argues that this abjection is more threatening to Alice's identity *within* herself rather than the social hierarchy of reality and imagination. Using this assertion in line with Garcia's illustration of the 'Alice' figure, the position that Alice maintains in *this* Wonderland is shown through the grotesque representation of the female body.

Jade Dillon is an Associate Professor of Children's Literature and Young Learners at the Norwegian University of Science and Technology. Her research interests include children's literature, visual texts, cinematography, and gender studies. Jade's research focuses on the visual iconography of the 'Alice' figure created in Lewis Carroll's *Alice* books and it traces the progression of Alice's characterisation through multimodal platforms including illustration and fine art photography. Her current research project focuses on representations of menstruation in children's literature and artwork. She has previously published essays in volumes with Palgrave Macmillan and McFarland. She is currently co-editing a volume entitled *Family in Children's and Young Adult Literature* with Dr Eleanor Spencer. Jade is co-founder of the Children's Literature Education and Research (CLEAR) group at NTNU with Dr Alyssa Lowery. Jade tweets from the account @jade_dillon, and her website is www.jadedillon.com.

Twenty Fingers in an *Alice* Book: Jonathan Green's Choose-Your-Own-Adventure Wonderland, or the Gamebook as Literary Adaptation

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As Jan Susina playfully suggests, the *Alice* books are a hypertext, "in that the reader does not need to read the text in a linear fashion, but can choose their own adventure by reading the chapters in a sequence of their inventions" (2010, 3). As if to prove Susina right, veteran gamebook editor Jonathan Green crowdfinanced his *Alice's Nightmare in Wonderland* in 2015, a choose-your-own-adventure remediation of the Victorian classic. The success of Green's gamebook led to the creation of the ACE Gamebook series, which adapts literature and folklore into the format. This paper

investigates the possibilities of the literary gamebook as a format that extends Carroll's storyworld and grants agency to readers in ways impossible in traditional narratives. Reading Green's work as "paraludic literature" (Arnaudo 2020), the paper argues that the gamebook "draws the reader into a collaborative and participatory mode of adaptation" (Waldron 2015) in a way congenial to the style of Carroll's original. Furthermore, by the inclusion of steampunk narrative elements in his work, Green positions the adaptation in a tradition of literature that "attempt[s] to reinvent our expectations of interaction and immersion, production and consumption" (Palmer 2016, 69). The paper therefore analyses the gamebook as a literary hypertext and argues that although they are delivered in the same basic medium (the printed text), the adaptation to a gamebook constitutes a change in qualified medium (Elleström 2020), with its own conventions.

Péter Kristóf Makai is currently a Landhaus Fellow at the Rachel Carson Center for Environment and Society since January 2022, researching how board and video games portray anthropogenic climate change and biodiversity. He worked as a KWI International Fellow at the Kulturwissenschaftliches Institut in Essen, focusing on how computer games mediate the physical pleasures of theme parks and how board games use themes to convey meaning. He was the Crafoord Postdoctoral Research Fellow in Intermedial and Multimodal Studies at Linnaeus University in Växjö, Sweden. He obtained his PhD from the University of Szeged in Literary Studies, writing his dissertation on the depiction of autism in contemporary Anglophone literature and literary theory. In addition, he regularly publishes on Tolkien and games and in science fiction studies. He is a Member of Mensa Hungarica, an avid hiker and biker, and holds a Level 3 Award in Wines from WSET.

SESSION 3: UNFAITHFUL TRANSLATIONS AND REVISIONS

“Down, down, down. Would the fall never come to an end?”: Lewis Carroll’s Rabbit Hole as a Conceptual Metaphor

Francesca Arnavas (Tartu)

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Lakoff and Johnson’s foundational work *Metaphors We Live By* has firstly shown the pervasiveness of metaphorical thinking, based in pre-linguistic embodied mental patterns, and influencing the ways in which we understand reality on a daily basis. Most of our ordinary representations of life and events rely on metaphorical mapping. Novelists, poets, visual artists often utilise conventional conceptual metaphors, expanding them, enriching them, questioning them, through their creative work. Our basic embedded metaphors (such as life is a journey, good is up/bad is down, death is a departure...) are taken up and re-elaborated, expanded, or even deconstructed by works of art, which thus help in shaping new ways of looking at the world. Artists can even create new conceptual metaphors, which, if powerful and influential enough, then become part of our everyday life. This is what Lewis Carroll has done with his rabbit hole, in the first of his notorious *Alice* books, *Alice’s Adventures in Wonderland*. Before Lewis Carroll wrote *Alice’s Adventures in Wonderland*, a rabbit hole was just a rabbit hole, the hidden place where a rabbit lives; but since the publication of the first of the *Alice* books until today the rabbit hole has gradually become a deeply rooted metaphor of our conceptual apparatus, used without need of further explanation. As with all powerful metaphors, the rabbit hole has ramified into several different shades of meaning, coming to signify different things, such as a general symbol of a journey into the unknown, or the description of a situation in which one becomes absorbed in something to which one can easily get out of it. The rabbit hole is nowadays both an expression commonly used in our daily conversations, and an inspiration for various artistic re-interpretations, which have built upon its complex metaphorical significance. Songs (such as Jefferson Airplane’s *White Rabbit*), plays (such as Lindsay Abair’s *Rabbit Hole*), movies (*The Matrix*, or the recent experimental *Alice, Through the Looking: A la recherche d’un lapin perdu*) have all taken up and re-elaborated through their artistic lenses the powerful conceptual metaphor of the rabbit hole.

Francesca Arnavas is a Postdoctoral Researcher at the University of Tartu. She is specialised in cognitive narratology, Lewis Carroll, Victorian literature, fairy tales, and unnatural narratology. She is the author of the monograph *Lewis Carroll's Alice and Cognitive Narratology* (De Gruyter, 2021).

Collage, Addition and Excess: Polish “Unfaithful” Alice in Word and Image

Aleksandra Wieczorkiewicz (Poznań)

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On the 150th anniversary of the publication of *Alice's Adventures in Wonderland* the Polish translation series of Carroll's masterpiece has been expanded with an unique translation: Grzegorz Wasowski's *Perypetie Alicji na Czarytorium* [*Alice's Peripeties in Magic-Territory*], which reflects a desire to prove that what has already been translated many times can be expressed in a new way and with new imagery. The title page states that Wasowski offers Carroll's *Alice* in his own “unfaithful translation”, while Chapter XII entitled “The Conclusion” (the translator's afterword integrated into the novel) presents his credo: to render Carroll “more than faithfully”, “English spirit – Polish language”, “the variety of humour and the diversity of words”. Reaching into the rich resources of language (archaisms, neologisms, proverbs, etc.), Wasowski has become *Alice's* co-author, whose voice dominates over that of the original. At the same time the book presents an array of illustrations by English artists of the 19th and early 20th century (J. Tenniel, A. Rackham, P. Newell, W.H. Walker, H. Furniss, B. Le Fanu, among others), offering a collage of various visualizations. These graphics, juxtaposed with the translation which tends towards the strategy of domestication, creates a pattern of divergent trajectories which can be read as yet another collage, bringing together two cultures: the source and the target one. In my presentation I will analyse Wasowski's translation in terms of its collage-like qualities, tracing its translational additions and pointing to its graphic (intentional) excess, with particular emphasis on the relation between word and image.

Aleksandra Wieczorkiewicz is a PhD candidate at the Faculty of Polish and Classical Philology at Adam Mickiewicz University in Poznań, Poland; she was also a visiting scholar at the Centre of International Research in Childhood: Literature, Culture, Media at the University of Reading, UK. Her academic interests include English children's literature of the Golden Age, as well as children's literature translation studies. She is also a literary and academic translator. Her latest publications concerns the history of the influence of English-language classics on Polish children's literature (in *Retracing the History of Literary Translation in Poland*, Routledge 2021).

Looking Beyond Iconized Alice: John Logan's *Peter and Alice*

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This paper explores the multidimensional space of John Logan's play in which the stories of real-life Alice and Peter are intertwined with their fictionalized personas in *Alice's Adventures in Wonderland* and *Peter Pan*. Logan's intertextual and metafictional fantasy work enables the reader to consider Alice beyond the boundaries of canonized and iconized representations. Inspired by a real meeting between eighty-year-old Alice Liddell Hargreaves and thirty-year-old Peter Llewelyn Davies, this play fictionalizes these inspirational figures, emphasizing their in-betweenness. Logan creates his own mad tea party in which he delves into such popular and controversial subjects of children's literature as the nostalgia of childhood and the melancholia of growing up. Moreover, the meeting of the real-life Alice and Alice of Wonderland in the hyperreal space of fantasy highlights Alice's multiple selves, deconstructing the stability of truth and examining the transformational quality of self and identity. In this respect, this paper aims to focus on the reformulated representations of Alice in Logan's drama in relation to such common subjects of children's literature like the never-ending journey of self-discovery, the nostalgia of childhood and the melancholia of growing up.

Keywords: Multiple selves, self-discovery, childhood, nostalgia

Tuğçe Alkış received her B.A. from the department of English Language and Literature at Atatürk University, Turkey in 2009. She then completed her M.A. in the same department at Istanbul University in 2014 and her PhD at Atatürk University in 2020. She works as a research assistant at Recep Tayyip Erdogan University, Turkey.

***Alicinations* (video presentation)**

Adriana Peliano

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My adventures with Alice started when I was a little child and watched the Hanna Barbera cartoon. I immediately understood Alice as a kaleidoscopic adventurous entity that traveled through other universes, media, narratives, wherever imagination could reach. But it was only at the age of 15 that I started to recreate Alice through collages, an activity that unfolded throughout my life in my artistic work and conductor of the Lewis Carroll Society of Brazil. In my artistic adventures Alice crosses borders between languages, travels through the history of art, jumps from canonical references like Tenniel's heritage to an "alicescope of alicinations". The idea is to take a journey through plenty of images and spoken text showing different Alices I created during the last 30 years in assemblages, collages, books, videos and other curiosities. The approach is more personal and artistic than academical.

Adriana Peliano is a Brazilian visual artist, designer, and illustrator. She received an MA in New Media Arts at KIAD (Maidstone, UK, 2003) and one in Aesthetics and Art History at USP (São Paulo, 2012), defending a dissertation entitled "Through Surrealism and What Alice Found There"; and finished postgraduate studies in Children's Literature at Casa Tombada (São Paulo, 2022). In 2010, Adriana founded the Lewis Carroll Society of Brazil, where she produces art, offers workshops and lectures, promotes cultural events, and blogs. She has contributed significant articles about Lewis Carroll in magazines, journals, and books; illustrated Brazilian editions of the *Alice* books, including co-translating and designing the Jabuti Prize-winning *Alice's Adventures under Ground*; and written *Alice and the Seven Keys* (Underline Publishing, 2021).

SESSION 4: TRANSMEDIATIONS

Bryan Talbot's *Alice in Sunderland* (2007) as a Transmedial Adaptation of Carroll and Tenniel's *Alice* Books

Dietmar Böhnke (Leipzig)

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Lewis Carroll and John Tenniel's *Alice* volumes can be seen as one of the progenitors of both the medium of the comic or graphic novel and many aspects of the more general phenomenon of neo-Victorianism, as Anna Maria Jones and Rebecca N. Mitchell point out in the introduction to *Drawing on the Victorians* (2017). Moreover, they are a prime example, *avant la lettre*, as it were, of the palimpsestuous intertextuality of postmodern adaptations of Victorian texts, interrogating the transmedial and intersemiotic interfaces. In this paper, I propose to analyse Bryan Talbot's 2007 graphic novel *Alice in Sunderland* as exactly such a transmedial adaptation of and meditation on the *Alice* books and Lewis Carroll's life and work more generally. In this weighty and experimental graphic novel in the style of a music-hall extravaganza, Talbot offers a wide-ranging local history of his hometown of Sunderland in the North-East of England and its surrounding area and uncovers multiple connections to Carroll's life and the contents of the *Alice* books, not all of them entirely serious. More interestingly even, this is also a metatextual reflection on comics and the graphic novel as a medium, and their connection to Carroll/Tenniel's work, as evidenced in the potted history of (forerunners of) comics at various places in the graphic novel, esp. on pages 191-201. At one stage, the 'author' even enters the story himself in a typically postmodern *mise en abyme*, highlighting philosophical questions of the relation between fantasy and reality that seem to inform Carroll's and Talbot's work in equal measure, as evidenced in the quotation from Edmund Miller's *Lewis Carroll Observed* which is printed as epigraph to *Alice in Sunderland*: "Drifting into a world of fantasy is not an escape from reality but a significant education about the nature of life." In my analysis of Talbot's graphic novel as a transmedial adaptation of

the *Alice* books, I might also touch on the more general relevance of *Alice* for the comic medium, some of Talbot's other works (such as *Heart of Empire*, the *Grandville* series, or *Sally Heathcote*, *Suffragette*) as well as the relevance of Talbot and graphic novels for the neo-Victorian phenomenon at large.

Dr Dietmar Böhnke is Senior Lecturer in British Cultural Studies at the University of Leipzig, as well as Study Abroad coordinator at the English Department. His research interests include Scottish literature and culture, especially of the present; the Victorian Age and its contemporary rewritings; book history (esp. Tauchnitz); and the British media, especially film. He has published various articles on these topics, as well as two books on contemporary Scottish authors: James Kelman (Berlin 1999) and Alasdair Gray (Berlin 2004). Most recently, he co-authored a book on the nineteenth-century publisher Bernhard Tauchnitz (Leipzig 2017). He also occasionally works as a presenter/interpreter of readings by high-profile contemporary writers (e.g. John Burnside, John M. Coetzee, Teju Cole, Howard Jacobson, Rachel Kushner, Deborah Levy, Tim Parks). In 2005, he was a Visiting Research Fellow at the Center for Advanced Studies in the Humanities at the University of Edinburgh.

Czech responses to Carroll's *Alice*

Jiří Rambousek (Brno)

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The prominent Czech artist and filmmaker Jan Švankmajer has been enticed by Carroll's *Alice* for over 50 years. After the short film *Jabberwocky* (1971), he shot the full-feature film *Alice* in 1988. In 2017, he created a new set of illustrations for the representative edition of the pre-war translation of *Alice* by Jaroslav Císař. The Czech titles of Švankmajer's films are more revealing than the English ones. His *Alice*—literally translated—reads *Something from Alice*; the Czech title of his *Jabberwocky* reads *Jabberwocky and the Apparel of Straw Hubert*, combining Carroll's monster with a character from the children's book *Annie the Dwarf and Straw Hubert* (1936), an overt response to *Alice* by the Czech poet Vítězslav Nezval. The paper will give a brief overview of the history of Czech translations of *Alice* and focus on Nezval's and Švankmajer's re-interpretations of Carroll's books. The importance of

Carroll for the Czech surrealist movement will be discussed, together with the problems of changes, both intentional and non-intentional, in target readership.

Jiří Rambousek, PhD, teaches courses in practice and theory of translation. In his research, he focuses on the history of Czech translations of literature for children and young adults, translation bibliographies, and interference in Czech translations from English. He published an annotated parallel edition of four Czech translations of *Alice in Wonderland* in 2020 and participated in the 2015 project *Alice In a World of Wonderlands. The Translations of Lewis Carroll's Masterpiece*, ed. by Jon Lindseth and A. Tannenbaum. He has published articles on various aspects of translation, including translator training and false cognates as a problem in translation, and is active as a translator of both fiction and non-fiction.

The Transmedia Paths of Wonderland: A Cross-media Escape Room

Maddalena Carfora (Naples)

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Since its publication in 1865, *Alice's Adventures in Wonderland* has been reimagined and reinterpreted in a variety of contexts thanks to its impressive creative pattern. Indeed, Transmedia Wonderland (Kérchy 2016) lies at the heart of a multi-layered phenomenon that has continued to evolve over time. The imaginative potential of Carroll's two books has been explored in a variety of media, with Wonderland's global influence evident not only in the 1951 Disney adaptation, but also in the live-action adaptations of 2010 (directed by Tim Burton) and 2016 (directed by James Bobin). My paper draws on contemporary intermedial and transmedia approaches to describe a cross-media escape room activity for school children and youth presented at the Futuro Remoto-Transizioni conference in 2021, based on *Alice's Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There*. The mixed environment was created using tangible and intangible tools, namely the augmented reality platform Metaverse (website and app), as well as papers, stickers, tags, envelopes, and colored pens. Scannable QR codes provided students with access to previously created multimedia information and gave them the opportunity to interact with some of the characters of Wonderland to help them solve the puzzles in this multimodal and maze-like adventure.

Maddalena Carfora is a PhD student at the University of Naples "L'Orientale", Department of Literary, Linguistics and Comparative Studies. Her research interests regard the process of interaction between literature, narrative experimentation, (new)media and intermediality, multimodal literature, videogames and digital culture, as well as literary translation, metamodernism, posthumanism, ecocriticism and environmental studies. From March-April 2022 she was Visiting PhD student at Linnaeus University Centre for Intermedial and Multimodal Studies (Växjö).

Advertising Alice: Transmedial Journeys through Wonderland

Sidia Fiorato (Verona)

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Literature and advertising apply narrative strategies which likewise aim to the representation of models of identity in a specific cultural context. In the case of advertising inspired by literary works, an intersemiotic translation takes place, whereby narrative storytelling becomes visual and multimodal in a Medienwechsel and Medienkombination process, which participates not only in the structure but also in the significance of the new semiotic entity (see Rajewski 2005). Carroll's *Alice's Adventures in Wonderland* declares from its very beginning its multimodal stance, as the protagonist laments the absence of pictures and conversations in books; precisely images and sounds characterise her journey through Wonderland, a world which transcends its own cultural system of reference through a (nonsensical) engagement with expectations about visual and literal sense. Advertising usually fashions a visual land whose signified is correlated to a specific cultural worldview and cultural code which invests the individual and the communicative function. It partakes of different media, also including the language of marketing in its visual strategies. Advertising based on Carroll's text usually creates a storytelling experience that seemingly revolves around the image of the advertised products, but is actually affected by the significance of Alice as cultural icon; the objects themselves are transcended in favour of an intersemiotic cultural experience. Thus new aspects, dimensions and functions of Alice emerge in a collective transmedial experience of the text (see Kerchy 2016) which contributes to new cultural reconfigurations. The paper will analyse specific

recent transmedial advertising campaigns of different products based on Alice in Wonderland.

Sidia Fiorato is Associate Professor of English Literature at the University of Verona. Her research interests include law and literature with a specific focus on the legal thriller, literature and the performing arts (dance, theatre, musical), the fairy tale, Shakespeare studies, literature and the visual arts, gender studies. She is a member of ESSE (European Society for the Study of English), AIA (Associazione Italiana di Anglistica), AIDEL (Associazione Italiana Diritto e Letteratura), CUSVE (Centro Universitario di Studi Vittoriani e Edoardiani), and Skenè Research Centre. Among her publications, *Il Gioco con l'ombra. Ambiguità e metanarrazioni nella narrativa di Peter Ackroyd* (2003), *The Relationship Between Literature and Science in John Banville's Scientific Tetralogy* (2007), *Performing the Renaissance Body. Essays on Drama, Law and Representation* (edited volume with John Drakakis, 2016). She is member of the Advisory Board of the journal *Pólemos. Journal of Law, Literature and Culture*.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 23: “Language Mixing in Texts from Medieval England”

chaired by

Annina Seiler (Zurich), Olga Timofeeva (Zurich) and Francesca Tinti (Vitoria)

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This seminar brings together papers exploring language mixing in texts from medieval England, c.500-1500. Numerous texts of various genres both before and after the Norman Conquest include more than one language. The language interplay ranges from the use of individual technical terms to fully-fledged code-switching. The seminar explores the wider implications of language mixing from various perspectives. We welcome papers focusing on language mixing in charters, inscriptions, sermons, medical texts, glossaries, narrative texts, plays, etc., and applying literary, linguistic, historical, or visual methodologies. We encourage contributions that move beyond disciplinary and period boundaries.

three sessions

SESSION 1 (THURSDAY, 1 SEPTEMBER 2022, 14:30-16:00)

Annina Seiler (Zurich), Olga Timofeeva (Zurich) and Francesca Tinti (Vitoria):

“Introduction” annina.seiler@es.uzh.ch; olga.timofeeva@es.uzh.ch;
francesca.tinti@ehu.eus

Nicolas Vodé (Paris): “Translating and Commenting on Latin in Early Middle English

Sermons” nicolastvode@gmail.com

Olga Timofeeva (Zurich): “Multilingualism in *The Book of Margery Kempe*”

olga.timofeeva@es.uzh.ch

SESSION 2 (THURSDAY, 1 SEPTEMBER 2022, 16:30-18:30)

Daniela Fruscione (Frankfurt am Main): “Patterns of Language Mixing in the Anglo-Saxon Legislation and Their Background” Fruscione@jur.uni-frankfurt.de

Alena Novotná and Ondřej Fúšik (Prague): “*pæt is on Engliscre spræce*: Latin in Old English Texts: Creating a Sub-Corpus” alena.novotna@ff.cuni.cz; ondrej.fusik@ff.cuni.cz

Annina Seiler (Zurich): “Linguistic Layers in John of Garland’s *Dictionarius*” annina.seiler@es.uzh.ch

SESSION 3 (FRIDAY, 1 SEPTEMBER 2022, 10:30-12:30)

Amanda Roig-Marín (Allicante): “Middle English Dialects in Mixed-Language Accounts: A Case Study” amanda.roig@ua.es

Laura Mancini (Siena): “The *Aberdeen Burgh Records*: A Study on Language Contact and Interplay” l.mancini19@student.unisi.it

Světлана Müllerová (Prague): “Genre Distribution of Old Norse Adjectival Borrowings in Comparison to Their Old Norse Source” svetlana.mullerova@gmail.com

Monica Ruset Oanca (Bucharest): “The Meaning of Breton Words in *Laustic* by Marie de France” monica.oanca@lils.unibuc.ro

SESSION 1

Introduction

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Translating and Commenting on Latin in Early Middle English Sermons

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The Trinity Homilies are a collection of sermons written in Early Middle English in South-Eastern England, at the end of the 12th century. The sermons contain several sentences of Latin text from Scripture or the hymnography of the Roman rite, which begin new sections in the sermon. Said text is loosely translated by the author, introducing developments drawing on various aspects of church life and spiritual life. Bearing in mind that at the time thematic preaching was a rapidly developing genre, I will analyse how the author feels bound to the Latin sacred text he uses as an opening for his sections. This will include: (1) a study of the vocabulary employed in translating from Latin and of the systematicity of its correspondences with the Latin; (2) an analysis of how the themes of the texts commented upon allow the author to define a specific vocabulary in Middle English for spiritual life; and (3) a discussion of the freedom the author allows himself to stray from his source material when expanding upon spiritual matters.

Nicolas Vodé is a PhD candidate at the Center of Medieval English Studies at Sorbonne-Université. After researching Christian vocabulary in Old and Middle English for his MA under Prof. Leo Carruthers, he is currently preparing his dissertation on *The vocabulary of prayer in Middle English, 12-13th centuries* under Prof. Florence Bourgne at Sorbonne-Université. His research interests include: the evolution of the English language after the Conquest, and the adaptation of Christian themes and thought in vernacular contexts.

Multilingualism in *The Book of Margery Kempe*

Olga Timofeeva (Zurich)

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The protagonist of *The Book of Margery Kempe* pronounces that *sche cowde non other langage than Englisch* (i.33). Nevertheless, this autohagiography contains numerous episodes in which Margery Kempe is able both to communicate with speakers of Italian and Dutch and to utter biblical quotations in Latin. This paper will investigate such multilingual encounters from a sociopragmatic perspective and show how the choice of a linguistic code and code alteration can be used to connote characters both positively (the good can understand each other's languages without interpreters) and negatively (the bad are nonsensical in any language), as well as to underpin Margery's special standing in divine

grace with her linguistically seamless travels to the Holy Land, Italy, Spain, and Germany. It is hoped that this study will contribute to the understanding of *The Book* as a historical text and enrich our vision of how Margery and the diverse other characters are constructed linguistically through their language competences and code-switches.

Olga Timofeeva is professor of English historical linguistics at the University of Zurich. Her early specialisation was in Old English syntax, and she has since published on a broad range of subjects, including Old and Middle English lexis, language contact and second language acquisition in the Middle Ages, historical sociopragmatics, and the evolution of legal register in early English. She is the author of *Non-finite Constructions in Old English* (Société Néophilologique de Helsinki, 2010) and *Sociolinguistic Variation in Old English: Records of Communities and People* (Benjamins, fc 2022).

SESSION 2

Patterns of Language Mixing in the Anglo-Saxon Legislation and Their Background

Daniela Fruscione (Frankfurt am Main)

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From the beginning of the seventh until the eleventh century the English wrote their laws in different varieties of Old English. Following the Norman conquest of 1066 Latin became the language of law. But even before this dramatic change, there was a tension between the two languages. For instance, the Kentish law of Wihtred shows Latinate elements resulting from the influence of ecclesiastical Latin. Language mixing in the last phase of Old English legislation is evident. The legislative production of Wulfstan shows both an élite Old English-Latin bilingualism and, as a consequence of contact with the language spoken by Viking invaders, the use of Norse-derived words. Finally, a group of Anglo-Norman compilers translated the Anglo-Saxon laws into Latin. These translations attest to different approaches with regard to the amount of retained English terminology and code-mixing modalities.

Following the outlined development of Anglo-Saxon legislation, this paper will explore language mixing and will focus on different forms of language interplay while also paying special attention to communication strategies and legislative mentalities.

Daniela Fruscione (PhD) is a private scholar. She has been Research Fellow at the Institute für Rechtsgeschichte of the Johann Wolfgang Goethe-Universität, Frankfurt am Main. She is a Germanist, a philologist and an historian of law. She is the author of the monograph *Das Asyl bei den germanischen Stämmen im frühen Mittelalter* (Köln, 2003) and has contributed many articles to the *Handwörterbuch zur deutschen Rechtsgeschichte*. Her work focuses on the Early Middle Ages, especially on Anglo-Saxon and Lombard legislation and charters. Her research interests and publications include methodological issues, archaic legal terminology, onomastics, gender studies, identity questions, magic.

***þæt is on Engliscra spræce*: Latin in Old English Texts: Creating a Sub-Corpus**

Alena Novotná and Ondřej Fúsik (Prague)

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The aim of the paper is to create a sub-corpus of all Latin words present in the *York-Toronto-Helsinki Parsed Corpus of Old English Prose* (and potentially others) as a result of codeswitching or translations included in texts. The method lies in the use of [tag="FW"] which enables one to identify all non-English words within the corpus; this produces 13, 879 hits with the i.p.m of 8,461. These results have been pruned of all non-Latin words. The paper provides a full list of these instances, gives a report on the steps towards the creation of the sub-corpus and determines the origin of the Latin words/sentences, i.e., whether they are biblical, philosophical, or quotations from scientific works, which seem to be the most common sources. It furthermore dedicates some space to the instances which are followed by immediate translations into Old English (especially when followed by the phrase: *þæt is on Engliscra spræce* or similar). The paper also provides an overview of the distribution of this code-switching within the genre frames as provided in YCOE and determines whether they appear more frequently in texts marked as original Old English production or in texts which are translations from Latin.

Alena Novotná is a PhD student in English Language at Charles University in Prague, Czech Republic. Since 2022, she has been as a lecturer in the history of the English language at Charles

University. Her research focuses on historical linguistics and the application of corpus methods to historical material. Her main area of interest is language change in Middle and Early Modern English, in particular the process of grammaticalization, which is also the topic of her dissertation *Unfinished Grammaticalization in the History of English*. She is also interested in semantic change, as well as older stages of the English language. She is furthermore involved in the development of the Old English–Latin Parallel Corpus.

Ondřej Fúsik is a PhD student in English Language at Charles University in Prague, Czech Republic. He also works as a curator of linguistic metadata in the project “Lindat”, preparing and encoding metadata for the Parallel Corpus of Old English and Latin, Old Norse Corpus and Corpus of Latin Short texts (Opuscula) and others. His research focuses on non-finite verb forms in Latin and Old English. He is also interested in the theory of lexical fields and its applicability to Old English material with the crossover to theology regarding mainly religious prosaic texts, Latin as a lingua franca and the development of Germanic languages.

Linguistic Layers in John of Garland’s *Dictionarius*

Annina Seiler (Zurich)

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The proposed paper focuses on John of Garland’s *Dictionarius*, a thirteenth-century Latin lexicographic work, which survives in at least 26 manuscript copies disseminated across England and the Continent. Originally conceived as a tool for teaching Latin through the medium French, later copies of the work circulating in England, northern France and the Low Countries attracted glosses in Middle English, Old French, and other languages, offering insights into the process of language teaching as well as textual communities for language learning. This paper investigates the complex multilingual text of the *Dictionarius* and how it has been shaped by different layers of glosses. Starting from a linguistic but also visual analysis of the glosses across the manuscript tradition, it aims to address the following research questions: What functions do the different layers of glosses fulfil? How do glosses in different languages relate to each other and to the base text? How can we account for diatopic and diachronic differences in the transmission of John of Garland’s *Dictionarius*? The answers to these questions shed light on medieval language learning and teaching as well as on multilingual textual communities both in England and on the Continent. Moreover, the material under investigation provides evidence for the nature of the evolving Middle English vocabulary.

Annina Seiler is an Academic Associate at the English Department of the University of Zurich, Switzerland. She holds a PhD in English Linguistics from the University of Zurich. She is the author of a monograph on *The Scripting of the Germanic Languages* (Zurich, 2014). Her current research focuses on medieval English glossaries and dictionaries from a meta-lexicographic perspective. Her general research interests include: the history of the English language, Old and Middle English language and literature, multilingualism in the Middle Ages, the history of linguistic thought.

SESSION 3

Middle English Dialects in Mixed-Language Accounts: A Case Study

Amanda Roig-Marín (Alicante)

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This presentation will underscore the value of mixed-language documentary sources for the study of Middle English dialectology, in particular Northern Middle English. In a footnote, Hulbert (1936) already suggested the potential of the English words in manorial records produced in Medieval Latin “to obtain [...] evidence as to the dialect of the places where the rolls were written”, but this avenue of research has hitherto been neglected. This paper addresses the question of how to approach the dialectal dimension of the Middle English vocabulary embedded in Medieval Latin documents through a case study, namely the *Account Rolls of the Abbey of Durham* (1278-1538). Drawing on research into Middle English dialectology and the information provided in historical dictionaries (the *Oxford English Dictionary*, *Middle English Dictionary*, and *Dictionary of the Scots Language*), I will illustrate how the Northern provenance of these accounts can be investigated, covering not just spellings typically associated with (or which happened to be attested in) the north, but also morphology and vocabulary. This investigation is part of a larger project investigating Northern Middle English features in accounts whose base language is Medieval Latin.

Amanda Roig-Marín is a lecturer at the University of Alicante, Spain. She is primarily interested in how historical multilingualism manifests itself in both literary and non-literary texts and in the study

of the effects of language contact on vocabulary. Her research has appeared in such journals as *Studia Neophilologica*, *Neophilologus*, *Notes & Queries*, and *English Language and Linguistics*.

The *Aberdeen Burgh Records*: A Study on Language Contact and Interplay

Laura Mancini (Siena)

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The presentation will focus on how languages mix and intertwine in the first eight books (1398-1511) of the *Aberdeen Burgh Records*, Scotland's most complete and oldest run of civic records. It is from them that it is possible to witness the social, economical and political life of the medieval burgh and, with it, the linguistic aspects of the languages emerging in the text. Considering their legal nature, Latin has a great prominence, though its employment could have been merely formulaic without a real understanding of the sense. Furthermore, from a quantitative point of view, Latin decreases in importance over time, whereas Early Scots becomes more relevant even adopting functions that were previously achieved by Latin, resulting in a progressive vernacularisation of the texts. The mercantile nature of Aberdeen enabled frequent trade connections with other countries and languages, the most recurrent one probably being with the Low Countries: Flemish and Dutch borrowings outnumber those of other languages. The political and mercantile contacts with Scandinavia, France, Germany, and other European countries need also to be taken into account given the loanwords and linguistic interference.

Laura Mancini graduated in 2020 cum laude in a MA on "European and American Languages and Literatures" at University of Rome "Tor Vergata", with a thesis titled "The Language of the Aberdeen Burgh Records (1398-1511)", that received the 'Right to be Published'. She is a first year PhD student at University of Siena in a Philology and Critics PhD and she studies the Old English translation of Gregory's *Dialogi*. Her tutor is Maria Rita Digilio and she will spend her cotutelle in Leiden with Professor Rolf Bremmer.

Genre Distribution of Old Norse Adjectival Borrowings in Comparison to Their Old Norse Source

Světlana Müllerová (Prague)

Lexical material transferred from Old Norse to English reflects different semantic as well as stylistic fields due to the changing status of both languages throughout their period of contact. Semantic layers of a lexeme pertaining to stylistics may be identified by examining its context of occurrence, and on observing text-type or genre distribution patterns. Although restricted attestation may point solely to a lack of diffusion with borrowings, if similar genre distribution is observed in their source language, these restrictions could be viewed as indicators of stylistic overtones. Especially so, if the genres represented in both languages are as similar as with Old Norse and Middle English, sharing texts of medieval romance, historiography, hagiography and of the religious sphere.

Based on a selection of Old Norse adjectival borrowings in Middle English with varying levels of genre restriction, this study aims to contribute to our understanding of the semantics of Old Norse borrowings and of their relationship to native lexis. Distribution scenarios suggested through their comparison with the source lexemes will be related to the observed stages of development of Old Norse lexical borrowings in English.

Světlna Müllerová is a PhD student at the Department of English Language and ELT Methodology of Charles University. Her scholarly interest lies in the area of linguistic contact between English and Old Norse, and in her research she explores the relationships between Old Norse lexical borrowings, their Old and Middle English lexical counterparts, and the Old Norse source. She holds an MA degree in English language from Charles University and her MA thesis focused on the identification of possible obsolescence factors of selected Old Norse adjectival borrowings through their comparison with native synonyms.

The Meaning of Breton Words in *Laustic* by Marie de France

Monica Ruset Oanca (Bucharest)

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When writing her *lais*, Marie de France constantly mentioned their Breton origin, and although no original Breton source was found, she often recorded the name of the *lai* in a Breton dialect. Such an example is *Laustic* (a rendering of the Breton word *eostig*), whose title is also repeated in French: *reisun* (i.e. rossignol) and English: *nihtegale* (i.e. nightingale). The research will start from analysing Harley MS 978 (British Library), the only medieval

manuscript containing *Laustic*, as well as NAF 1104 (Bibliothèque Nationale de France), where other Breton *lais*, by anonymous authors, are recorded.

Marie wrote in Anglo-Norman French, for the 12th-century English court, and the fact that she emphasized the Breton names of her *lais* shows her awareness that she was writing for a cultivated multilingual audience, who was interested both in the original title and in its variants. Therefore, one question that the paper wants to investigate is to what extent the multilingualism witnessed in her *lais* resonates with the general condition of the society she lived in, since the Anglo-Norman elites ruled in England over a population which spoke Old English.

Monica Ruset Oanca, PhD, is a lecturer at the University of Bucharest and she teaches English at the Faculty of Orthodox Theology. She has specialised in theological terminology and she has written extensively on medieval civilization, focusing on medieval English mystic writers (especially on Julian of Norwich and Margery Kempe) and on Arthurian literature (especially *La Queste del Saint Graal*). She has published three books, one of them being her PhD dissertation, which discusses the functions of medieval castles and their religious and social roles. She is interested in emphasising the salvific character of medieval literature.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 24 "Lockdown Literature: Past and Present Pandemic Paradigms"

chaired by

Armela Panajoti (Vlora) and Angelika Reichmann (Eger)

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This seminar focuses on lockdown literature, an emerging genre owing much to the literature produced during the outbreak of COVID-19, here tentatively defined as literature that features pandemics, life and human existence under isolation and prevention measures, human anxiety, fears, uncertainties and future hopes. The seminar aims to discuss the various paradigms, cultural, social, economic, medical, or political, of past and present pandemics in literatures in English, be that fiction, poetry or essay writing.

Potential participants are invited to discuss the literary representations of any of the following:

- Fear of death, human suffering, despair, sorrow, and grief
- Social transformation and cultural beliefs in the time of pandemic(s)
- Social hierarchies, racial differences, human vulnerabilities, inequalities
- Effects of the pandemic on the modernization of the medical profession
- Dystopian visions of the pandemic

Three sessions

SESSION 1 (Slot 4: Wednesday, 31 August 2022, 10.30-12.30)

Vassiliki Markidou (Athens): "'The plague full swift goes by': Modalities of Life and

Death in Thomas Nashe's 'A Litany in Time of Plague'" vmarkidou@enl.uoa.gr

Charmaine Falzon (Malta): "'Infected by Hearsay': Disease, Isolation and the Unreliability of Truth in Daniel Defoe's *Journal of the Plague Year*"

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Angelika Reichmann (Eger): "Foreclosed Future: Mary Shelley's *The Last Man*"

reichmanna@gmail.com

Natasha Anderson (Mainz): "Pain and Pandemics: Infected and Excluded Bodies in YA Fantasy" nanderso@uni-mainz.de

SESSION 2 (Slot 5: Wednesday, 31 August 2022, 14.00-16.00)

Armela Panajoti (Vlora): "Wiredness as a Pandemic Cultural Paradigm: A Reading of Karen Lord's 'The Plague Doctors'" armelap@assenglish.org

Anja Meyer (Verona): "Literature Through the Pandemic: From Atwood to Mitchell's Short Stories in 'The Decameron Project'" anja.meyer@univr.it

Bożena Kucała (Kraków): "On Edge: Liminality in Sarah Moss's *The Fell*" bozena.kucala@uj.edu.pl

Julia Ditter (Newcastle-upon-Tyne): "Apathy or Empathy?: The Role of Community in British Pandemic Literature" julia.ditter@northumbria.ac.uk

SESSION 3 (Slot 6: Thursday, 1 September 2022, 10.30-12.30)

Alexander Yemets (Khmelnytskyi): "Contemporary Medical Limericks: Lexical and Stylistic Devices and Their Functions" yemetsov@ukr.net

Evgeniia V. Zimina (Kostroma) and **Mariana S. Sargsyan** (Yerevan): "Lockdown Poetry: A Road to Hell or Heal?" [e_zimina@ksu.edu.ru](mailto:ezimina@ksu.edu.ru); ezimina@rambler.ru
marianasargsyan@ysu.am; mariana.sargsyan80@gmail.com

Yelena Yerznkyan (Yerevan) and **Grisha Gasparyan** (Yerevan): "COVID Graffiti as a Genre of Literary Writing" yerznkyan@ysu.am
grisha.gasparyan96@gmail.com

SESSION 1

“The plague full swift goes by”: Modalities of Life and Death in Thomas Nashe’s “A Litany in Time of Plague”

Vassiliki Markidou (Athens)

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The paper will analyze Thomas Nashe’s “A Litany in Time of Plague” that represents the earth as a space associated with a wealth of collective memories -namely, those of richness, beauty, rulership, heroic valor, and wit- reassessed within a framework of dramatic urgency arising from sickness and impending death. It will attempt to delineate the early modern poem’s negotiation of modalities of life and death in the midst of a pandemic crisis. The paper will also map intersections and negotiations between late Elizabethan verse and the complex tradition of *memento mori* as well as the religious discourse engrafted in this uncannily topical literary text against the backdrop of humanity’s current struggle with COVID-19.

Vassiliki Markidou, Associate Professor in English Literature and Culture at the National and Kapodistrian University of Athens, has co-edited *Shakespeare and Greece* (Arden Shakespeare, Bloomsbury, 2017), *Precarious Identities: Studies in The Work of Fulke Greville and Robert Southwell* (Routledge Studies in Renaissance and Early Modern Worlds of Knowledge, Routledge, 2020), and the second special issue of *Synthesis: An Anglophone Journal of Comparative Literary Studies* titled *Configurations of Cultural Amnesia* (2010). She has published widely on Shakespeare and his contemporaries as well as on seventeenth-century women writers and eighteenth-century laboring-class women writers. Her main academic interests lie in 16th, 17th and 18th century English literature as well as travel literature. She is President of the Hellenic Association for the Study of English (HASE) and Board Member of the European Society for the Study of English (ESSE).

“Infected by Hearsay”: Disease, Isolation and the Unreliability of Truth in Daniel Defoe’s *Journal of the Plague Year*

Charmaine Falzon (Malta)

charmaine.falzon@um.edu.mt

Early in Daniel Defoe's plague chronicle *Journal of the Plague Year* (1722), the narrator H.F. expresses impatience at the manner in which improbable news stories travelled across the infested city. '[W]here ever it was that we heard it [the story],' Defoe's sober saddler complains, those telling it 'always placed the scene at the farther end of the town, opposite or most remote from where you were to hear it.' 'It was apparent,' H.F. concludes soon after, 'that there was more of tale than of truth in those things.' The contrast between 'tale' and 'truth' lies at the heart of Daniel Defoe's *Journal of the Plague Year*, a text which purports to be a chronicle of life in London during the Great Plague of 1665 written by an eyewitness. My paper, which takes its theoretical inspiration from the claim made by Jacques Derrida, in his 1967 monograph *Of Grammatology*, that, in the complex literary text, the text deconstructs the narrator as the narrator endeavours to construct the text, will deal with the hopelessness of attempting to present a serious, unitary narrative told by a serious, reliable narrator when the supposed facts on which the narrative depends are dubious. This paper will highlight sections and episodes in Defoe's *Journal* where the text's carefully-crafted aura of veracity is undermined by unverified (and unverifiable) statistics, anecdotes and bits of rumour. It will also earmark episodes in Defoe's narrative where H.F., fearing a loss of authority, has his stories and deductions corroborated by neighbours, acquaintances or bystanders. In Defoe's *Journal*, thus, the reader can see that, as the would-be reliable H.F. constructs his text, doing his best to exude commitment and sincerity, loud and discordant voices rise from it, sowing confusion and uncertainty. In this, the *Journal* is seen to mirror the phenomenon it deals with - the plague. Like the plague, in fact, Defoe's text is unpredictable. And like the plague, it has as great a propensity to obscure facts as to reveal them.

Charmaine Falzon is Senior Lecturer in English at the University of Malta Junior College, where she has taught for twelve years. She holds a Master's degree in English Literature (Eighteenth-Century Prose), awarded by the University of Malta. She also holds a Master's degree in Eighteenth-Century Studies, awarded by the Centre for Eighteenth-Century Studies at the University of York, UK. She is currently a final-year PhD student in Eighteenth-Century English Literature at Queen Mary University of London. Charmaine's doctoral research is being supervised by Professor Markman Ellis and Dr. Matthew Mauger. Charmaine's thesis focuses on sub-genre of the eighteenth-century English novel known as the money it-narrative. The topics explored by Charmaine's doctoral thesis include those of what the money

it-narrative reveals about the eighteenth-century attitude to money, to money-as-credit and to the literary work as consumer item. Her PhD supervisors at Queen Mary are Professor Markman Ellis and Dr. Matthew Mauger. Apart from eighteenth-century British prose, Charmaine is also interested in eighteenth-century European visual art, architecture and music, subjects on which she has read widely. She is a regular contributor to the University of Malta's Journal of Baroque Studies.

Foreclosed Future: Mary Shelley's *The Last Man*

Angelika Reichmann (Eger)

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Though the framed narrative of Mary Shelley's *The Last Man* (1826) delivers the apocalyptic vision of a 21st-century plague pandemic as the prophecy of an ancient sybil, its motto is a Miltonic warning against knowing one's future: "Let no man seek / Henceforth to be foretold what shall befall / Him or his children" (*Paradise Lost* XI, 770-72). This intricate setting in the past and future highlights a concern with time, which the title of the novel foreshadows to be a temporality defined by traumatic losses suffered over years spent in the anxious anticipation of the inevitable end of the human race and culture. That, in turn, is caused by a pandemic of symbolic connotations: rooted in human greed and war, the plague is represented as both the product *of* and a markedly feminine revenge *on* patriarchal order. In my view, these features show a striking parallel with the premises of Paul K. Saint-Amour's discussion of the interwar period and its novelistic output in *Tense Future: Modernism, Total War, Encyclopedic Form* (2015). I wish to demonstrate that, regardless of its romantic origins, Shelley's text can enter into a fruitful dialogue with Saint-Amour's paradigm, which embraces proleptic temporalities and "critical futurities" – including non-heteronormative views of the future. Against this backdrop, both Shelley's handling of time and her warning against the knowledge of a foreclosed future in a period of anxious anticipation reveal subtle affinities with 20th- and 21st-century experiences and frames of thought.

Angelika Reichmann, Professor of English Literature at Eszterházy Károly Catholic University, is the author of *Desire – Identity – Narrative: Dostoevsky's Devils in English Modernism* (2012) and has published widely on English and Russian modernist rewrites of

Dostoevsky's classic novel – on Andrey Bely, Joseph Conrad, Aldous Huxley and John Cowper Powys, among others. Her most recent articles focus on J.M. Coetzee and Dostoevsky. Her chief academic interests also include adaptation theory, psychoanalytic literary criticism and the female Gothic. She is a member of the Translation Studies Research Group at Eszterházy University and co-editor of the *Eger Journal of English Studies*, as well as the volume on the Victorian and Modernist periods in the Hungarian series of English literary history forthcoming this year. She has been the secretary of the Hungarian Society for the Study of English since 2015.

Pain and Pandemics: Infected and Excluded Bodies in YA Fantasy

Natasha Anderson (Mainz)

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Illnesses highlight and heighten inequalities in YA fantasy as characters experience exclusion and self-empowerment tied to diseases and disabled bodies. In three recent book series, heroines navigate pandemics' interpersonal impact: Marissa Meyer's 2012 *The Lunar Chronicles*, Marie Lu's 2014 *The Young Elites* trilogy, and Margaret Owen's 2019 *The Merciful Crow* duology. In these three series, protagonists discover how sickness incites emotional extremes as they encounter both mistrust and mutual aid. *The Lunar Chronicles* features a futuristic retelling of the fairy tale "Cinderella", in which Cinder experiences the body's vulnerabilities firsthand both due to her cyborg prosthetics and when her younger sister catches a deadly virus. Meyer's disabled protagonist faces neighbors' disdain and the danger of plague research because cyborgs are drafted for scientific experiments in hopes of developing a cure. Similarly, *The Young Elites* tracks the trials of youths bearing physiological and magical marks in the aftermath of withstanding a fatal infection. Suffering and survival are closely intertwined since the heroine faces abhorrence due to her altered appearance and later is shunned by fellow pandemic survivors. Likewise, in *The Merciful Crow*'s rigid caste system, immunity is both a boon and a burden due to social ostracism as the protagonist and her peers are responsible for the burial of plague victims. These YA fantasy series explore diseases sparking anger, anxiety, and altruism as well as social stigmas towards physical impairments and infection. In light of COVID-19 and other

world crises, such literary depictions illuminating pandemics' personal impact resonate viscerally with readers today.

Natasha Anderson is a Doctoral Research Associate at Johannes Gutenberg University Mainz, Germany, examining Victorian literature. She earned her MA in American Studies at the University of Mainz and her BA in English and History at the University of Stuttgart. She spent a year abroad at Marymount University in Virginia, USA, and represented the University of Mainz in the Institute for World Literature 2019 at Harvard University. She co-organised two virtual international workshops and published an article in the *Journal of European Periodical Studies*. She presented at international conferences in Germany, Greece, and Ireland as well as virtually in Italy, Spain, Sweden, Switzerland, the UK, and the USA.

SESSION 2

Wiredness as a Pandemic Cultural Paradigm: A Reading of Karen Lord's "The Plague Doctors"

Armela Panajoti (Vlora)

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Written in a dystopian fashion, Karen Lord's short story "The Plague Doctors" (2019), set 60 years from now and published only weeks before the breakout of the pandemic of COVID-19, intuitively prefigures and reflects the world struggles and global anxieties about coping with the disastrous suddenness of this deadly pandemic.

Drawing on Breslau's definition of our times as marked by "a new standard—wiredness—as an organizing principle" (2000), I will try to read wiredness as a 'double entendre', that is, while on the one hand, it stands for connection through the use of communication technologies, in the pandemic context of the story, it reassumes its literal meaning of enclosure and comes to stand instead for the strict pandemic measures like the quarantine protocols or the wearing of face masks, that is, as a metaphor for lockdown, thus creating a cultural paradigm that informs our anxieties about the future and hopes for the humanity.

Armela Panajoti is an associate professor at the Department of Foreign Languages, University of Vlora, Albania. She has been working at UV ever since she graduated from the Department of Foreign Languages, University of Vlora, Albania with a Gold Medal (award given to an Albanian student whose grades are all ten – highest Albanian grade). She completed her doctoral thesis on Conrad at the Department of English, University of Tirana, Albania. She is currently the Chair of the Albanian Society for the Study of English (ASSE), general editor of its journal, *in esse: English Studies in Albania*, a member of the Board of the European Society for the Study of English (ESSE). Dr Panajoti has published extensively in a number of peer-reviewed journals and book chapters, and has spoken at, and organised, many international conferences. Her research interests are mainly concentrated on literary and cultural studies as most of her teaching and research activities have revolved around them. She has particularly dealt with matters which explore the relation between language and literature, language and culture, intercultural competence and communication.

Literature Through the Pandemic: From Atwood to Mitchell's Short Stories in "The Decameron Project"

Anja Meyer (Verona)

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The constant and recurrent exposure to the shocking news, photographs, headlines and links broadcast by the media during the darkest months of the Covid-19 outbreak has become an essential component of our daily experience. The prolonged physical isolation and the disturbing media landscape of the last two years have resulted in a fear of negative news coverage and an increase of psychological disorders. In this context, narrative fiction has proven to be a reliable tool for coping with the personal and social anxieties that have accompanied the rise of Covid-19. For this reason, in March 2020, *The New York Times* editors launched "The Decameron Project", a collection of 29 short stories written by authors from all over the world during the first big wave of Covid-19 and digitally published as an all-fiction issue. The title makes direct reference to Boccaccio's *Decameron* (1350) and its original aim of providing both escape for his protagonists and distraction for his readers during the plague. Accordingly, the pandemic stories reflect in different ways the shifting concerns and fears experienced by people during the pandemic. Margaret Atwood, David Mitchell,

Rachel Kushner and Paolo Giordano are among the international authors featured, highlighting the global dimension of the crisis and literature's power to transcend cultural and linguistic barriers. Through a direct analysis of some individual stories, the aim of this paper is to illustrate how this example of pandemic fiction offers strategies to simultaneously confront and contain the anxious mind.

On Edge: Liminality in Sarah Moss's *The Fell*

Bożena Kucała (Kraków)

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This paper analyses the fictional reflection of the 2020 autumn lockdown in Sarah Moss's novel *The Fell* (2021). Due to its topicality and narrow focus (it portrays four characters over the space of several hours), the novel may be read as a "time capsule," preserving the harrowing experience of social isolation, anxiety and domestic incarceration. In an attempt to relate Moss's story to what may be an emergent genre of lockdown literature, this paper argues that *The Fell* is organised around the paradigm of liminality. For the characters portrayed in the book the threshold is social, psychological and existential. Nevertheless, in the case of the main protagonist the metaphorical and the literal merge when, driven to the limit of endurance, she falls off the edge of a cliff while taking a break from quarantine among the fells of the Peak District. The paper explores the various meanings of liminality in Moss's novel.

Bożena Kucała, Assistant Professor at the Institute of English Studies, Jagiellonian University in Kraków, Poland, teaches nineteenth-century and contemporary English literature. Her academic interests include contemporary fiction, especially the historical novel and neo-Victorian fiction. Main publications: *Intertextual Dialogue with the Victorian Past in the Contemporary Novel* (2012), co-edited books: *Writer and Time: James Joyce and After* (2010), *Confronting the Burden of History: Literary Representations of the Past* (2012), *Travelling Texts: J.M. Coetzee and Other Writers* (2014), *The Art of Literature, Art in Literature* (2014), *Powieść brytyjska w XXI wieku* (2018). She has also published numerous articles on contemporary British and Irish writers (Graham Swift, A.S. Byatt, David Mitchell, John Banville). She is also co-editor of the book series "*Topographies of (Post)modernity: Studies in 20th and 21st-Century Literature in English*".

Apathy or Empathy?: The Role of Community in British Pandemic Literature

Julia Ditter (Newcastle-upon-Tyne)

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The large output of creative works in the first few months of the pandemic that are trying to grasp and make sense of life during a pandemic demonstrates how important literature and the arts are in providing us with narratives through which we can understand and cope with crises. In the UK as elsewhere, the Covid-19 pandemic has thrown into relief pre-existing social, cultural and political fault lines and created new ones. Contemporary British novelists like Sarah Moss and Ali Smith, who were previously concerned with other crises – the migrant crisis, the polarising effects of Brexit which divided the country and the climate crisis – have now turned to writing some of the first novels that could become part of a corpus of contemporary ‘pandemic literature’.

Sarah Moss’s *The Fell* (2021) takes the pandemic as its background and subject matter, zooming in on life during the second national lockdown in a village in the north-west of England. A woman’s mental health deteriorates during enforced self-isolation and she breaks the law by going out and goes missing in the hills. Individual vulnerabilities become amplified during the pandemic, and *The Fell* negotiates the difficulties, paradoxes and effects of ‘social distancing’ by focusing on the need for connection and empathy. Ali Smith’s last instalment of her seasonal quartet *Summer* (2020), equally deals with the pandemic in real time, integrating it into the larger discussions around community, divisions and borders that run through the quartet as a whole. Both novelists deal with the pandemic by integrating it into larger political, social and cultural questions that already formed part of their previous novels: the need for empathy and community, the increasing polarisation of opinions in Britain, the vulnerabilities and larger crises that permeate everyday life and the responsibility of the individual to tackle them. In my paper, I aim to compare and contrast Ali Smith’s *Summer* and Sarah Moss’s *The Fell* and examine the role of the pandemic in their narrative negotiation of empathy and community.

Julia Ditter is a PhD candidate at Northumbria University. Her dissertation looks at Scottish literary responses to borders and the environment from the nineteenth century today. Her main research interests include Scottish literature, contemporary anglophone literature, border studies, new formalisms and the environmental humanities.

SESSION 3

Contemporary Medical Limericks: Lexical and Stylistic Devices and Their Functions

Alexander Yemets (Khmelnyskyi)

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The current pandemic of COVID-19 has affected not only standards of living and ways of life of millions in many countries, but also social atmosphere and psychological state of people. In order to keep a stiff upper lip and overcome depression, people resort to humor, to writing humorous poems or stories. The Russian poet Sasha Chernyi once called laughter "a magic alcohol which soothes pain". Limericks are a specific genre of the British humorous poetry. Due to their brevity and paradoxical character, they often produce the effect of foregrounding. In 2020-2021 medical limericks gained popularity in Great Britain. They are created by both professional and amateur writers.

In my report I will characterize the main stylistic and lexical devices in 30 medical limericks about the coronavirus disease selected from such sites as "Lockdown Limericks" and "Community Limericks". The novelty of the paper lies in the fact that it is the first analysis of new medical limericks from stylistic viewpoint. Also, the comparison of lexical and stylistic devices of these poems with classical limericks of the 19-20th centuries is made. Lexically new limericks include medical terms from such semantic groups: 1) names of diseases – COVID-19, pandemic, bug; 2) names of protective objects – face mask; 3) names of social measures – lockdown, social distancing; 4) characteristics of psychological states – depression, melancholy. Stylistically, the main device is hyperbole. The authors emphasize the damage produced by the pandemic to everyday life, economy: The virus has closed down

much biz, / Caused the stock market to lose its fizz (D. Perocaró). In some poems hyperbole is ironic, the authors exaggerate their sadness because of impossibility of attending stadiums or bars: The absence of baseball is tragic, / Early spring has lost its magic, / No fans in the stands drinking beer (S. Smith). In my paper the examples of metaphors and allusions will be given to reveal the pragmatic effect of limericks.

Alexander Yemets teaches at Khmelnytsky National University, Ukraine. He defended his Ph.D (Candidate of Science) in Philology in 2000. The topic was " Semantics, Syntactics and Pragmatics of Tropes in the Aspect of Prose Poeticalness". His current fields of research include English Stylistics, Text Pragmatics, Poetics, Poetry Translation. In 2012 his monograph *Investigating Poeticalness of Prose* was published in Saarbrücken, Germany. All in all he has over 50 articles published in Ukraine and abroad, among them one article in SKASE Journal of Theoretical Studies (Slovakia, indexed in Scopus) and articles published in Poland, Turkey, Slovakia, Lithuania, Belarus and other countries. He is a member of the Ukrainian Association of Cognitive Linguistics and Poetics and CTER (Consortium for Translation Education Research).

Lockdown Poetry: A Road to Hell or Heal?

Evgeniia V. Zimina (Kostroma) and Mariana S. Sargsyan (Yerevan)

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The aim of our research was to trace culture-specific attitudes to the pandemic and lockdown. The authors analysed COVID poetry in English and Russian languages written by both professional and amateur poets and posted online as part of Internet-based projects. The analysis included identifying the most frequently used words, their contextual meanings and connotations. This concordance-based analysis showed that Russian amateur poets tend to be more optimistic about the outcome of the pandemic in comparison with professional poets. The English-language professionals, though expressing many negative feelings, concentrate on the positive aspects associated with post-pandemic expectations. Amateur English-language poets, however, demonstrated the opposite attitude. It can be explained by the difference in the civil role of a professional poet in Russia and the UK. As far as the

similarities are concerned, in both languages, poets avoid direct COVID-related words; associate the pandemic with war or lottery. This part of the research proved the universality of emotions experienced worldwide. Besides, the authors came up with the hypothesis that poetry can become a coping tool for people suffering from anxiety due to the pandemic. The authors encouraged language students of Kostroma State University (Russia) and Yerevan State University (Armenia) to write their own lockdown poems in English in one or several suggested poetic forms (limericks, conventional poems, etc.). After the activity, the participants reported the increase in positive emotions and the decrease in the levels of anxiety.

Evgeniia Zimina, Associate Professor of English Language and Literature at Kostroma State University has published widely on teaching English as a Foreign Language, Scottish Literature and Translation Studies. She is the author of book chapters on *Teacher Involvement in the Russian National Exam in Foreign Languages: Experience and Perspectives* (doi: 10.1007/978-3-319-77177-9_14) in the Springer volume on Teacher Involvement in High-Stakes Language Testing (2018) and *Translating Multicultural Texts: Challenges and Solutions* (doi: 10.46679/978819484830102) in Contemporary Translation Studies, CSMFL Publications (2021). Her research interests include topics in TEFL, Media Studies, Language and Culture, Cross-cultural Communication, Scottish Literature and Culture.

Mariana Sargsyan, Associate Professor of English Language and Literature at Yerevan State University has co-authored articles on Scottish female writing (*In search of identity: trauma and irony in the cognitive light* in Cognition, Communication, Discourse, 2020), identity and language issues (*Scots in Contemporary Prose and Poetry: Issues and Controversies* in Bulletin of Tomsk State University, Philology, 2020) as well as on the methods of teaching English as a Foreign Language (*Methodical Guidelines on Integrating Cultural Knowledge in the English Language Class*, 2016, Yerevan, Nairi Publication House). Her research interests include topics in Language and Style, Language and Culture, Cross-cultural Communication, Media Studies, Scottish Literature and Culture, Contemporary Short Fiction, Scottish Female Fiction. She is the head of research group for British Literature and Linguocultures at Yerevan State University and is Editorial Board Member for *Armenian Folia Anglistika*, International Journal of English Studies.

COVID Graffiti as a Genre of Literary Writing

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Graffiti is a dynamic social practice that is progressively being developed and enriched in parallel with different ongoing personal, social, political, economic events and issues. Covid pandemic is one of the events that developed graffiti as a specific genre of writing with its distinctive semantic, pragmatic, narrational and discourse characteristics.

The present research focuses on Covid graffiti as a unique genre of literature. The application of multimodal and critical discourse analyses research methods allows us to reveal the narrative potential of Covid graffiti texts. The results of the study point out that Covid graffiti mostly applies intertextuality as a literary discourse strategy to convey an efficient and persuasive message, alongside with other strategies such as visual and verbal metaphors, binary oppositions, conditionality and implicitness meant to express isolated people's existential fears and concerns, the experienced anxiety and discomfort caused by the "new normal", as well as their hopes for a speedy recovery from this disastrous pandemic. The empirical material under study comes to affirm the inextricable relationship between literature as verbal and the current harsh reality as non-verbal entities that complement each other in the complex process of meaning-making.

Yelena Yerznkryan is Doctor in Philology, Professor at Yerevan State University. She heads the English Language Department and the Research Council for awarding scientific degrees in Romance and Germanic Languages. Yelena Yerznkryan is the editor-in-chief of the journal *Foreign Languages in Higher Education*, the author of highly ranked monographs in pragmasemantics, Armenian-English, English-Armenian extended dictionaries and more than 170 academic papers. The scope of her interests covers cognitive linguistics, semantics, pragmatics, critical discourse analysis, multimodality, metaphor theory, methods of teaching EFL/ESL/EAP, as well as testing and assessment. She has been the vice-president of the Armenian Society for the Study of English since 2008.

Grisha Gasparyan, PhD in Philology, lecturer at Yerevan State University, Chair of English for the Humanities, assistant professor at Russian-Armenian University, Chair of the Theory of Language and Intercultural Communication. He is an author of around 10 scientific articles on different issues of pragmatics, semantics, text linguistics, discourse analysis etc. He is also the head of the youth wing of the Armenian Association for the Study of English (AASE). The scope of Grisha Gasparyan's scientific interests also includes cognitive linguistics, semiotics, functional stylistics.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 25 "Material Agency: Early Modern Perspectives"

chaired by

Irmtraud Huber (München) and Ursula Kluwick (Bern)

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Three sessions

SESSION 1: Environments (Slot 6: Thursday, 1 September 2022, 10.30-12.30)

Kirsten Sandrock (Freiburg/Göttingen) "[T]hou art the thing itself": Non-Human Agency in *King Lear*" ksandrock@phil.uni-goettingen.de

Timothy Ryan Day (Madrid): "Pursued by Gaps: *The Winter's Tale*, the Holobiont, and Illusions of Autonomy" timothy.day@slu.edu

Irene Montori (Naples): "Nature's Fecundity and Human Labour: The Ecological Importance of Milton's Prelapsarian Life".
irene.montori@fondazione.uniroma1.it

Anja Höing (Osnabrück): "'I blame thee not, thou art but wood' – Perspectives on Material Agency in Marlowe's *Dido, Queen of Carthage*" anja.hoeing@uni-osnabrueck.de

SESSION 2: Objects (Slot 7: Thursday, 1 September 2022, 14.00-16.00)

Ben Lomas (London): "British Library MS Sloane 2903, fol. 55: Paper Expansion and Baconian Science" b.p.lomas@qmul.ac.uk

Gerd Bayer (Erlangen) "Haptic Attachments: Enclosed Objects in Margaret Cavendish's Letters" gerd.bayer@fau.de

Adam Borch (Turku) "Exploring the Materiality of Urban Public Transport in Eighteenth-Century London: *The Sedan and The Adventures of a Hackney Coach*" Adam.Borch@abo.fi

Valentina Finger (München): "Taking in Shadows with a Glass: Speculative Agency in Ben Jonson's *The Alchemist*" valentina.finger@anglistik.uni-muenchen.de

SESSION 3: Bodies (Slot 8: Thursday, 1 September 2022, 16.30-18.30)

Vittoria Forliti (York): "'Confessio Vomitus': Abject Matter, Confession and Selfhood in John Donne's Sermon on Psalm 32:5" vf553@york.ac.uk

Christian Feser (Duisburg-Essen): "'Chewed in the Braines of the Author, and cast up in the presse of the Printer': Material Knowledge in *Coryats Crudities* (1611)" christian.feser@uni-due.de

Gina Walter (Bristol): "'This was a token twixt thy soul and m'": Grief and the Agency of 'Objects' after Death in Early Modern English Drama" gina.walter@bristol.ac.uk

Irmtraud Huber (München) and **Ursula Kluwick** (Bern): Concluding Discussion irmtraud.huber@anglistik.uni-muenchen.de; ursula.kluwick@unibe.ch

SESSION 1: Environments

"[T]hou art the thing itself": Non-Human Agency in *King Lear*

Kirsten Sandrock (Freiburg/Göttingen)
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Ever since the rise of ecocriticism and posthumanism, the study of nature and non-human agency in Shakespeare's plays has received widespread attention (e.g., Brayton 2012; Chiari 2019; Estok 2011; Gamboa/Switzky 2020; Jones 2015; Mentz 2017). This proposed paper focuses on non-human agency in *King Lear* with a particular emphasis on the storm scenes and its negotiation of various forms of non-human agency: from climate impact to spiritual and otherworldly agency, from Lear's

mental phantasms to the 'unnatural' setting of the field and its seasonal irregularities. A material-historical perspective on these forms of non-human agency can help us move away from interpretations of the storm scenes in *King Lear* as a pathetic fallacy – as common in the post-Romantic era – and illustrate how centrally Shakespeare's play raises awareness of non-human agency in the early modern world.

Following Giles Whiteley's argument that weather phenomena in Shakespeare's plays do not mirror the psychology of the characters so much as they situate the characters in a worldview in which human agency is limited by other, non-human forces (Whiteley 2020), I read *Lear*'s universe as being alive to the possibility that human, natural, and spiritual environments interact with one another, and that humans are, in the end, reduced to objects rather than subjects. Shakespeare's storms are an expression of the materiality of early modern meteorological conditions, over which some of his characters – Prospero, Hotspur, Macbeth – may wish to gain power, but eventually, "the biophysical environment" (Brayton 166) denies such preconfigurations of the Anthropocene. Apart from *King Lear*, I will touch on *The Tempest* and *Macbeth* as other plays in which storms are entangled with spiritual and material conditions, always asking the question how much agency humans have in a world that is likewise determined by material and natural forces

Kirsten Sandrock is currently guest professor of English Literature at Tübingen University and will be guest professor at Freiburg University from 2022-23. She otherwise teaches at the department of English Literature and Cultural Studies at the University of Göttingen. Her research focuses primarily on early modern literature and culture and on contemporary Anglophone literature and culture, with special interests in Shakespeare, early modernity, travel writing, colonialism and postcolonialism, Scottish studies, Canada studies, border studies, and gender studies. She is the author of *Scottish Colonial Literature: Writing the Atlantic, 1603-1707* (Edinburgh University Press, 2021) and co-editor of the *Shakespeare Seminar* (with Lukas Lammers). She is currently working on a project on border studies and on a project that researches new approaches to Shakespeare's use of travel writing, especially Atlantic writing, for his plays.

Pursued by Gaps: *The Winter's Tale*, the Holobiont, and Illusions of Autonomy

Timothy Ryan Day (Madrid))

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Reflections on humanity's place in the hierarchy of material agency recur throughout Shakespeare's *The Winter's Tale*. Questions about the space between nature and techne, particularly in the conversation between Perdita and a disguised Polixenes, continue to speak to contemporary issues of agriculture (GMOs), food production (lab-made meats), and the position of human consciousness to the agency of nature. When Perdita claims that flowers that are subject to grafting are not natural, Polixenes assures her that anything touched by man is still natural because man is of nature. What does this mean in a play that is marked by unstable emotions like rage, jealousy, augury, and regularly demonstrates a fluid motion between the animate and inanimate worlds?

This paper will first interrogate *The Winter's Tale's* invocation of material agency on multiple levels, ultimately seeking to position the work as one that intends to de-emphasize the centrality of human agency, recognizing instead its embeddedness in an active and unpredictable environment. I will then seek to pull the play's early modern construction of nature's agency into a contemporary context and make it converse with notions of virality, the holobiont, genetics, and the human umwelt. The play's complex of artistic and botanical meaning alongside a clear ambivalence towards the rationality of humans represents an approach to matter that feels just as familiar in the Anthropocene as it did on the other side of the Enlightenment.

The Winter's Tale engages material agency on multiple levels. Most apparently, the invocation of Pygmalion challenges the liminal space between animate and inanimate objects and how those spaces are spoken to and influenced by art. The return of Hermione from a work of art to a suddenly vivid body questions our most basic assumptions about the inanimacy of material. Of course, the bodies of women do not have to become statues to be subjected to an outside gaze as if they are works of art. The play regularly turns to discussions of makeup and clothing as ways in which women's bodies are painted and shaped. The play also invokes multiple agricultural or botanical references, which align women's bodies with sites of genesis and creation in nature. In short, the animate and the inanimate are represented as being in a

constant and dynamic relationship which questions the possibility of autonomy for either category.

Timothy Ryan Day teaches Shakespeare, ecocriticism, and Creative Writing at Saint Louis University's Madrid campus. His books include the monograph *Shakespeare and the Evolution of the Human Umwelt* (Routledge 2021), the novel *Big Sky* (Adelaide Books 2020), and the poetry collection *Green & Grey* (Lemon Street Press 2018). Most recently, his writing has appeared in *Green Letters* and *Ecozon@*.

Nature's Fecundity and Human Labour: The Ecological Importance of Milton's Prelapsarian Life

Irene Montori (Naples)

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The profound ecological crisis we now face is widely understood as a modern phenomenon. However, the early modern period similarly experienced massive environmental upheavals, fuelling public debates and a sense of loss for a pristine landscape. Milton's poetry witnesses an ecological awareness informing his representation of the natural world and of Paradise, which manifests itself through an alternative model of natural economy.

While Christian thinking and iconography depict Edenic life as a pastoral and idyllic stasis, in *Paradise Lost*, Adam and Eve actively attend the place by cultivating the Garden. Given the recalcitrant fecundity of nature in the prelapsarian world, Adam and Eve understand Earth not as a dead object to be consumed, but rather as the very source of their life in Eden. Adam and Eve's work is an essential process in the Garden since they promote equilibrium and harmony to the luxurious growth of the natural system. Not only do the activities of cultivation and household management extol an ethic of temperance and frugality, but they also serve to exercise the virtues of deliberate reasoning and measured choice.

By comparing some of the early modern representations of Adam and Eve's life in the prelapsarian and postlapsarian world with the famous domestic scenes of *Paradise Lost*, this paper addresses Milton's view on household labour as a natural principle in the dynamic process between earthly fecundity and human industry. In

doing so, I aim to explore the ecological significance of Milton's poetry and contribute to the understanding of the historical attitudes towards nature and the environment.

Irene Montori completed her PhD in English Language Literatures at Sapienza, University of Rome (2015), with a dissertation about Milton and the sublime. In 2014 she was awarded a Fulbright scholarship at Wake Forest University (NC, USA). Since 2018, she has been a teaching assistant in Comparative Literature at Sapienza, University of Rome, working with Prof Emilia Di Rocco. She is a lecturer in English Literature at the University of Naples, Federico II. She is the author of *Milton, the Sublime and Dramas of Choice: Figures of Heroic and Literary Virtues* (Studium, 2020), which was awarded the IASEMS Mariangela Tempera book prize in 2021.

“I blame thee not, thou art but wood” – Perspectives on Material Agency in Marlowe's *Dido, Queen of Carthage*

Anja Höing (Osnabrück)

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Christopher Marlowe's *Dido, Queen of Carthage* is a play that explores different ways the protagonists interact with the material world and especially reflect on or come into conflict with its agentic capacities. Aeneas, the character most closely resembling the Cartesian prototype of “man”, strives for clear dualities and envisions a non-responsive, controllable material world, but is repeatedly frustrated in his search, as neither the supernatural entities governing the play's world nor his own mind allow for such a clear-cut Cartesian framework. Queen Dido, in turn, openly muses on material agency and ponders the dividing line between humans and the material world in terms of moral responsibility, for example in absolving a felled tree of guilt (but neither of agency nor of subject loyalty) in Aeneas's flight from Carthage. Aeneas's son Ascanius, finally, blurs the line between human and nonhuman matter, at one point becoming virtually indistinguishable from the material setting. What may appear as a posthuman vision, however, only becomes possible as Ascanius entirely abandons his (human) agency to the material world—for him, the only major human character in the play not struggling with, but yielding to the agency of the material world, human and material agency paradoxically become the most antithetical. In representing these different approaches to material agency, Marlowe's *Dido*, so this paper will argue,

does not single out a conclusive materialist claim or ideal but offers a virtual kaleidoscope of different early modern perspectives on material agencies, and questions their potentials and pitfalls.

Anja Höing is a post-doctoral lecturer at the University of Osnabrück, Germany. She obtained her PhD in 2017 for a research project on talking animal stories and is now working on a research project on representations of childhood in early modern literature. Her main research interests lie in representations of animals and plants in literature, Ecocriticism and Ecofeminism, and interfaces between representations of childhood and of the nonhuman environment. Her most recent publications include the anthology chapter “Vegetal Individuals and Plant Agency in Twenty-First Century Children’s Literature” in *Plants in Children’s and Young Adult Literature*, edited by Melanie Duckworth and Lykke Guanio-Uluru. Routledge, 2021, and the article “A Winged Symbol: The Power of the Child-Animal Bond in Jill Lewis’s *Sky Hawk*.” *Children’s Literature Association Quarterly*, vol. 46, no. 2, 2021.

SESSION 2: Objects

British Library MS Sloane 2903, fol. 55: Paper Expansion and Baconian Science

Ben Lomas (London)

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The Baconian ‘reconstruction of the sciences’ placed great weight on the importance of print. Print was to allow the numerous new data produced through experiment and observation to be shared as widely as possible. Francis Bacon was explicit in his *Instauratio Magna* (1620) that ‘while it is more difficult to set type than to write letters by hand, there is this difference: that, once set, type can serve for countless copies whereas manuscript letters serve only for one’. But paper acted differently when printed rather than written upon. Having been moistened before printing, paper would expand inconsistently beneath the weight of the press and, later, would shrink inconsistently when drying. In this paper, I will explore the lively discussion on this

issue and the problem it posed to early modern natural philosophy – particularly in the printing of early scientific and mathematical diagrams. I will do so using a manuscript that has not previously been discussed: British Library, MS Sloane 2903 fol. 55, which shows a founder Fellow of the Royal Society gathering information on paper expansion and searching for ways in which paper's disruptive agency could be mitigated.

One reason for the neglect of this manuscript is its author, Abraham Hill, who has long been seen as little more than an administrator to the Society: as one historian of science wrote, 'Hill's claim to remembrance is founded not on contributions to the advancement of knowledge (for he made none)'. Moreover, Hill's manuscript is initially baffling, a 270mm by 190mm sheet with more than thirty scribbled notes (e.g. 'B N. Org. 211.' or 'Ricc. Geog. 32. 33'). In this paper, though, I will show that these notes are citations in the works of major scientists on the subject of paper. I will argue that they demonstrate Hill's sincere engagement with his subject and with the problem of paper expansion. Hill's citations include Bacon and Robert Boyle, Johannes Hevelius and Marin Mersenne, William Petty and Willebrord Snellius. It is remarkable that this manuscript has never previously been considered either by book historians or by historians of science. It reveals that the distorting effects of paper's unavoidable agency were worried over by Bacon's followers in the early Royal Society and by others throughout Europe, including some of history's most renowned scientists. In this paper, I will argue that historians have overlooked these fears for paper's stability and, in doing so, have overlooked the agency of matter.

Benjamin Lomas is a third-year PhD student at Queen Mary University of London, researching the experience of climate change in early modern England. He has side-interests in the history of science and the history of paper. His research has been supported by the UK government's Arts and Humanities Research Council and by the Royal Society.

Haptic Attachments: Enclosed Objects in Margaret Cavendish's Letters

Gerd Bayer (Erlangen)

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Margaret Cavendish claimed that her *Sociable Letters* (1664) were actual letters exchanged between intimate friends prevented by geographic distance from a more direct and personal form of exchange. Her book served Restoration readers both as a gateway into polite forms of conversation, into the kinds of social interaction their social betters engaged in, but also into a way of learning about how the newly popular form of epistolary exchange provided means of proximity. Letter writing, at the time, became increasingly popular with the rise of literacy rates but also with the introduction of reliable and affordable postal services. As early modern men and women learned to communicate with each other across physical distance, matters of corporeality and materiality gained new significance, in particular in the light of the fact that epistolary forms of communication rely precisely on the spectral presence of an absent partner. While letters thus provided new challenges in terms of how speech and its content can be verified – a discursive shift that contributed significantly to the self-fashioning of the early forms of the novel and its claim to factuality – they also showed moments of attachment to the corporeal and physical exchange that unmediated communication afforded. This presentation will address those letters in Cavendish's publication that include direct references to objects included in letters, arguing that by taking recourse to material objects, the letter writers relied on the agency of these objects in the transmission of particular thoughts and feelings. In other words, Cavendish's letters – material objects in their own right – relied on further physical attachments in order to affect their readers.

Gerd Bayer teaches English literature and culture at the Friedrich-Alexander-Universität Erlangen-Nürnberg. He has published on contemporary and early modern literature, including *Novel Horizons: The Genre Making of Restoration Fiction* (Manchester UP, 2015) and on Holocaust literature and film. He recently co-edited *The Ethics of Survival in Contemporary Literature and Culture* (Palgrave, 2021).

Exploring the Materiality of Urban Public Transport in Eighteenth-Century London: *The Sedan and The Adventures of a Hackney Coach*

Adam Borch (Turku)

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I propose a paper focused on two eighteenth-century novels: the anonymously published *The Sedan* (1757) and *The Adventures of a Hackney Coach* (1781). Both belong to that subgenre of the novel that had its heyday in the 1770s-1790s and is now variously referred to as novels of circulation, object tales, spy novels, and it-narratives. As other novels in the genre, they engage in a kind of anthropomorphism by having non-human main characters. In these cases, the stories are told through the imagined consciousness of two modes of urban public transport (PT): a sedan (or hackney) chair and a hackney coach.

In reading the novels, I explore the connections between literature and PT and consider what literary texts can tell us about urban PT in the eighteenth century, something which has so far only been done in connection with long-distance PT, especially the stage coach (e.g. Ewers 2018). In doing so, the paper will also engage with current debates in transport history and mobility studies (e.g. Jensen 2016, Adey et al. 2020) about the materialities of PT, encounters between the human and the nonhuman. Since neither novel has been studied in any detail, the paper will also look to contribute to recent scholarship on this particular subgenre of English literature (e.g. Blackwell 2007; Hatton 2020).

Adam Borch is a doctoral candidate at the Department of English Language and Literature, Åbo Akademi University. In his thesis, he examines the role of anonymity in Alexander Pope's work with a particular focus on the satirical poem *The Dunciad*. He is currently working as a research assistant in the HERA-funded project PUTSPACE ("Public Transport as Public Space in European Cities: Narrating, Contesting, Experiencing"). He has published articles on provincial urban identity in eighteenth-century England (2017, 2021), didactic poetry in the eighteenth century (2019) and learned societies' use of new media (forthcoming).

Taking in Shadows with a Glass: Speculative Agency in Ben Jonson's *The Alchemist*

Valentina Finger (München)

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This paper argues that in Ben Jonson's comedy *The Alchemist* (1610), glass objects, especially mirrors, are markers of (meta)theatricality and essential agents of the plot. The productive interaction of human and vitreous agency in this play has its parallel in the significance of glasses in early modern experimental culture. In the sixteenth and early seventeenth century, they serve the study of the principles of sight and light, they are installed to create optical illusions, and are marketed as media to communicate with otherworldly spheres. I demonstrate how, in the trickery that sets the plot of *The Alchemist*, those spheres intertwine, with glasses pervading the tricksters' acts and language. Drawing on the specular activities of the magus John Dee (who had died just recently in 1609), the protagonists repeatedly stress the presence of a magic mirror. This "dark glass" (4.2.59), alongside a "perspective" tool (3.4.87), they keep in a "chamber of demonstrations" (4.2.63) evoked as a theatrical space within, or behind, the playhouse stage. Instead of (like regular mirrors) reproducing present states, these instruments are introduced as producing distant realities (like future fortunes), and their scenarios are used to provoke and control the desires of individuals.

The epicure Mammon, who expects to increase his wealth through alchemical aureate abundance, most excessively articulates his desires. I argue that the specular imagery he employs in his speeches is closely tied to the significance of mirrors as producers of spectacle, both in contexts of natural magic and on the early modern stage. First, he envisions the walls of his bedchamber to be covered with glasses cut in "subtle angles" (2.2.46) to multiply his naked body as well as the (painted) erotic scenes unfolding in his room. Like his riches produced by the alchemist's skilful handling of vitreous instruments, his bodily pleasures are infinitely (re)produced by his specular surroundings. The private chamber is transformed into a performative space. Later, Mammon imagines the beauty of his lover to inflame others "like a burning glass" (4.1.140), and he expects this effect to be intensified by the light reflected in her jewels. Again, the physical qualities of mirrors are evoked as productive forces that influence, and implicitly threaten, human subjects.

Mirrors are represented as active manufacturers of images and individual fates in this play and so, too, are other glasses. Each act includes references to the vitreous equipment furnishing the other theatrical off-stage space, the alchemist's laboratory. These glasses are identified as crucial agents within and for the deception plot: they compose the experiments to produce gold, and they serve as props handled by the tricksters to make others believe in their speculative acts. This paper shows how

towards the end of the play both spheres merge, together with the 'actual' theatrical sphere of the stage. When the trickery is uncovered and "every glass is burst" (4.5.66), the breaking indicates the end of the performance(s) in and of the play; and the mirror (among other glasses) is put forward as a producer of (meta)theatricality whose reflections are now ended.

Valentina Finger is a member of the academic staff at the English department at Ludwig-Maximilians-Universität Munich. She studied Fashion Journalismus and Communication followed by Comparative Literature in Munich and at King's College London. Her research and teaching interests include practices of dress and disguise as well as cosmetic culture in early modernity. She is a co-organiser of the student workshop ("Shakespeare Academy") that since 2019 is hosted at the annual meetings of the German Shakespeare Society (Deutsche Shakespeare-Gesellschaft). Since 2019, she is a member of the CRC 1369 "Cultures of Vigilance" ("Vigilanzkulturen"). She is currently working on her doctoral dissertation project on mirrors, both as props and tropes, in English Renaissance drama.

SESSION 3: Bodies

"Confessio Vomitus": Abject Matter, Confession and Selfhood in John Donne's Sermon on Psalm 32:5

Vittoria Forliti (York)

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Vapour, vomit, mud, tartar, plague. It is through these starkly physical images that the preacher and poet John Donne describes sin, in a sermon on Psalm 32 (c.1624-25). They are also images used to describe the process of regeneration through confession: the penitent is one who regurgitates the polluting matter of sin, expels himself from his plague-ridden body, fashions himself out of the unformed slime of unconsciousness. Through a close reading of passages from this sermon, I show that these images are more than figurative: they also reflect a sustained attention to the materiality of sinful flesh, and to the power exerted not only by abject matter, but also

by the grace which moves the repentant sinner to jettison it. Confession is a discursive practice that would seem coextensive with the parameters of consciousness, intentionality, and agency questioned by recent theories of material agency. In this sermon, however, the sublimation of sin through language exists alongside an ambiguous conception of intentionality. The agency of the subject is subordinated to the divine, reflecting a Protestant understanding of the operation of grace in repentance and disrupting the chain of causality that leads to forgiveness. Drawing on Julia Kristeva's abject and Jane Bennett's "thing-power", I will consider the materiality of sinful flesh inscribed at the heart of this ritual of purification. The irrepressible outpouring of Donne's *confessio vomitus* not only reverberates in his literary production as a whole but can also modify the notion of confession as a seat of sovereign agency in its secular counterparts.

Vittoria Forliti is a second-year PhD candidate at the University of York, funded by the White Rose College of the Arts and Humanities consortium (AHRC). The provisional title of her thesis is 'Confessional Poetics: Confession and Repentance in Early Modern English Verse', and it examines the relationship between early modern cultures of introspection and the lyric form in five writers spanning the period between 1560 and the 1640s. Her research interests include European Petrarchism, devotional poetry, and literary theory.

"Chewed in the Braines of the Author, and cast up in the presse of the Printer": Material Knowledge in *Coryats Crudities* (1611)

Christian Feser (Duisburg-Essen)

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In *Coryats Crudities*, the account of a journey through continental Europe, Thomas Coryate (1577?- 1617) presents his travel experiences as the eponymous "crudities". In the prefatory material to his work, the author himself and the composers of various mock-panegyric verses (enlisted to advertise the book) playfully engage with this semantically rich term: they are imagined as raw vegetables, unripe fruit, and, among other things, an obstruction in the author's stomach which has moved into his brain and needs to be evacuated. Even the engraver of the bizarre frontispiece to the work is invited to join the mock-scholarly discussion on what "Crudities" are. Thus, the

borders between travel experience, writing, book production, and advertising become indistinct.

The proposed paper suggests that “crudities” must be read against the backdrop of humour theory and its particular anxieties about the effects on the body of travel abroad, and will attempt to disentangle the epistemological politics of both Coryate’s crudities and *Coryats Crudities*.

Christian Feser holds an M.A. in English and American Studies from the University of Bamberg, Germany, and CCNY, New York. His M.A. thesis investigated the influence of penal law and the practice of physiognomy on selected works of 18th- and 19th-century British literature. He is currently a doctoral student and research assistant at the Chair of British Literature and Culture at the University of Duisburg-Essen (Germany), working on a PhD thesis on Thomas Coryate and eccentricity in early modern travel writing. He has published and forthcoming articles on British perceptions of the Ancient Near East and Mughal India.

“This was a token twixt thy soul and me”: Grief and the Agency of ‘Objects’ after Death in Early Modern English Drama

Gina Walter (Bristol)

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Death and attendant experiences of grief often throw into relief the agencies of material ‘objects’. We may see with sudden clarity how clothing, notebooks, a prized camera had formed part of a person during life, and these remnant things can extend (or at least provide surrogates for) the deceased’s agency and presence, in turn forming part of the emotional/cognitive experience, and even the identity, of the bereaved. This paper will bring contemporary work on the role of material ‘objects’ in bereavement (e.g. Gibson, 2008), and the related framework of Extended Mind theories, into dialogue with representations of material-based grieving on the early modern stage. I will focus on Constance in Shakespeare’s *King John*, whose grief for her son ‘stuffs out his vacant garments with his form’, and on Kyd’s *The Spanish Tragedy*, in which a bloodstained handkerchief passes from a murdered son to his father, in doing so confusing distinctions between animated body and ‘dead’ matter, ‘internal’ subjectivity and the material environment, and between one embodied

human subject and another. Through these case studies, I will suggest that post-Reformation English anxieties surrounding death, the 'correct' ways to grieve, and a religio-cultural suspicion of materiality were enmeshed with an awareness that agency and subjectivity unavoidably extend through bodies and their material surroundings. I will also suggest some ways in which the theatre, with its inherent materiality, was a particularly apt space for early modern experimentations with subject/object relations and therefore also fruitful ground for current critical investigations.

Gina Walter is an AHRC-funded PhD candidate at the University of Bristol. Her PhD project centres on the use of material objects (clothes, jewellery, portraits, effigies, monuments etc.) in approaching death, grief, and memory in Elizabethan and Jacobean theatre.

Concluding Discussion

Irmtraud Huber (München) and Ursula Kluwick (Bern)

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Irmtraud Huber is an assistant professor at the English department of the Ludwig-Maximilians-Universität München and an Associated Postdoctoral Fellow of the Walter Benjamin Kolleg, Universität Bern. She has published two monographs on contemporary fiction, *Literature after Postmodernism* (Palgrave, 2014) and *Present-tense Narration in Contemporary Fiction* (Palgrave, 2016) and her next book, *Rethinking Poetic Temporality through Victorian Poetry* will come out with Edinburgh University Press next year.

Ursula Kluwick teaches modern English literature at the University of Bern, Switzerland, where she is a Senior Researcher in the SNSF Project "The Beach in the Long Twentieth Century". Among her main research interests are nineteenth-, twenty-, and twenty-first-century anglophone literature, postcolonial literatures, non-realist forms of writing, and the environmental, especially the blue, humanities. Her books include *Exploring Magic Realism in Salman Rushdie's Fiction* (Routledge, 2011) and *The Beach in Anglophone Literatures and Cultures*, edited with Virginia Richter (Ashgate/Routledge, 2015). With Ariane de Waal, she has recently co-edited a special issue of the *European Journal of English Studies* on "Victorian Materialisms" (2022).

Seminar 26: "Modernism in Motion"

chaired by

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The seminar proposes to explore the ideas of motion and mobility in modernism from the interrelated perspective of literary and cultural studies. Increased and not always voluntary mobility as well as social and political movements, and reconfigured gender and sexual identities contributed both to more fluid life styles and to an aesthetic motion in the sense of new formal departures and a redrawing of the canon. We invite contributions that address the physical, conceptual, and aesthetic mobility of modernist authors and works, and the impact this has had on recent (re-) conceptualisations of modernism.

Aspects to be investigated in the seminar presentations include but are not limited to:

- Travel, holidays, a new leisure culture
- Technological developments allowing greater physical mobility (e.g. automobiles, airplanes, ocean liners)
- Forced displacement and exile
- Social mobility, class conflict, social and political movements
- Experimental lifestyles, new forms of communities, new sexualities and genders
- Aesthetic experimentation, new languages, challenges to the canon
- And the interrelatedness of the topics above

Virginia Richter is Vice Rector for Development at the University of Bern, Switzerland. Since September 2007 she has held the Chair of Modern English Literature at the University of Bern. From 2007-2009 she was a board member of the German Association of University Teachers in English (Deutscher Anglistenverband), and from 2016-2022 a board member and Vice

President of the Swiss Association of University Teachers in English (SAUTE). She serves on the editorial advisory board of *The European Journal of English Studies* (EJES). At the University of Bern, she was Head of the Department of English (2008-2010 and 2019-2021), President of the Institute of Advanced Study (IASH) and its interdisciplinary Graduate School (2010-12 and 2014-15), and Vice Dean (2012-2014). She was Dean of the Humanities from 2014-2017. She is also President of the *Forum für Universität und Gesellschaft* (FUG), dedicated to furthering the dialogue between the university and society (<https://www.forum.unibe.ch/>).

Nóra Séllei is Professor at the Department of British Studies of the Institute of English and American Studies, University of Debrecen, Hungary, and at the Department of English, Catholic University, Ruzomberok, Slovakia. Her main teaching and research areas include gender studies, feminist literary theory, and 19th- and 20th-century women's literature, primarily novelists and autobiographers. Her publications include five monographs and about one hundred and thirty articles. She was the series editor of the Hungarian feminist book series Artemis Books, and she is the Hungarian translator of Virginia Woolf's *Moments of Being* and *Three Guineas*, and Jean Rhys's *Smile Please*. She also edited a volume on female subjectivity, and edited and translated a reader on postmodern feminist theory. She is the Head of the Gender Studies Centre at the University of Debrecen and the president of the Hungarian Society for the Study of English (website: <https://ieas.unideb.hu/en/dr-nora-katalin-sellei>).

three sessions

SESSION 1 (Thursday, 1 September 2022, 10.30-12.30)

Amalia Cotoi (Cluj-Napoca): "Modernism and the Turn of Privileged Mobility"

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Annalisa Federici (Rome): "The Ethics of Writing at High Rates for Fashion

Papers: Virginia Woolf's Short Stories for *Harper's Bazaar*"

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Věra Eliášová (Vienna): "Children's Mobility in Katherine Mansfield's Modernist

Aesthetics" eliasovav@ceu.edu

Jane Willsie (Vancouver): "'Pregnant Time': Reading Futuristic Teleologies in

Morrison and Faulkner" jwillsie@student.ubc.ca

SESSION 2 (Thursday, 1 September 2022, 14.00-16.00)

Peter L'uba (Prague): "Ralph Waldo Emerson, Friedrich Nietzsche, William James, and Their Dynamic Approach to Language as a Constituent of Literary Modernism" peter.luba10@gmail.com

Renata Janktova (České Budějovice): "From England to Italy: The Ontological and Aesthetic Shift in D.H. Lawrence's *The Lost Girl*" rjanktova@pf.jcu.cz

Dan Horațiu Popescu (Oradea): "A 20th Century Byron and His Travels to the Inner Self or A British Traveller in Transylvania and His Beginnings" dhpopescu@yahoo.com

Frederik Van Dam (Nijmegen): "Out of Order: Technologies of Transport and Communication in William Gerhardt's *The Polyglots*" frederik.vandam@ru.nl

SESSION 3 (Thursday, 1 September 2022, 16.30-18.30)

Maria De Capua (Siena): "Moving to the Suburbs in Sackville-West's *All Passion Spent*" maria.decapua@student.unisi.it

Bowen Wang (Dublin): "Futurist or Dadaist: Mina Loy's *Lost Lunar Baedeker* of the Cosmopolitan Avant-Garde" bowang@tcd.ie

Matilde Martín González (San Cristóbal de La Laguna): "Feminist Mobility in American Modernism: Challenging 'A Man's World'" mmartin@ull.edu.es

Nóra Séllei (Debrecen): "The Problematisation of Motion in Virginia Woolf's *The Years*" sellei.nora@arts.unideb.hu

SESSION 1

Modernism and the Turn of Privileged Mobility

Amalia Cotoi (Cluj-Napoca)

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At the beginning of the 20th century, Modernist writers started to measure globally experiences of feeling and thinking (Walkowitz 2006) and to see themselves as part of a universal community. In line with new aesthetic germination and also as a foundation to it was urban mobility. In order to become a citizen of the world (*kosmopolitēs*, cosmopolite), a late 19th century and/or a 20th century novelist had to fulfil two chief requirements: first and foremost, she/he had to live in the midst of a big city dazzle and secondly, to be tied conceptually to Paris, the Greenwich of the artistic world starting with the 19th century (Casanova 1999).

The problem with both urban motion and the Eurocentrism imposed by Paris is that they are both effects of the global reorganization of capitalist economy that imply a “privileged cosmopolitan” (Robbins 1992). This fortunate citizen of the world is not an unpretentious tourist, neither an outlaw nor a labour migrant, but an intellectual who chooses to live in a different place than the place of origin, either abroad or in her/his home country, ensuring the mobility through her/his own financial means.

In line with new developments in world literature and cultural cosmopolitanism, the purpose of our presentation is to analyse the privilege of being a cosmopolitan in the first part of the 20th century. Do the writers at the beginning of the last century step out of the logic of liberal economy? Are their urban impressions different from, for instance, the postal cards of that era? Do their cosmopolitan principles look like the ones coined by Diogenes, hundreds of years ago? - these are some of the questions our paper aims to answer.

Key words: Urban mobility, cosmopolitanism, capitalist economy

Amalia Cotoi is a teaching assistant at the Faculty of Letters, “Babeş-Bolyai” University of Cluj-Napoca, Romania. Her research interests include Modernism, the Romanian

psychological novel, Cultural Cosmopolitanism, and Second Language Acquisition. Her thesis focuses on the import of the Proustian novel in Romanian interwar literature.

The Ethics of Writing at High Rates for Fashion Papers: Virginia Woolf's Short Stories for *Harper's Bazaar*

Annalisa Federici (Rome)

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In the mid 1920s, Virginia Woolf was engaged in a dispute with the American critic Logan Pearsall Smith on “the ethics of writing articles at high rates for fashion papers”. *Harper's Bazaar*, a commercial magazine to which Woolf contributed four short stories between 1930 and 1939, was a fashion periodical that exploited modernism's distinction and high cultural capital to captivate a sophisticated, but essentially middle-class, readership by selling the illusion of upward cultural mobility. Although Woolf sometimes referred to her high-quality contributions to *Harper's Bazaar* as “pot boiling stories for America” written “to make money”, it seems clear that her own engagement with a middlebrow publishing venue did not in the least affect her reputation as a highbrow intellectual and was indeed typical of the complex, shifting relationship between the magazine and high modernism in a context in which mobility also meant redrawing the boundaries between intellectual and popular culture. Much in line with her work of the 1930s, Woolf's short stories engaged with social and ethical issues such as the fairness of penetrating other people's lives and innermost truths (“In the Looking-Glass”), capitalism and antisemitism (“The Duchess and the Jeweller”), violence and decay (“The Shooting Party”), human and non-human worlds (“Lappin and Lapinova”). Though often considered as non-canonical in terms of both their rather prosaic plot as well as characterisation, and the commercial venue in which they appeared, the stories Woolf wrote for *Harper's Bazaar* are indicative of the moveable line of demarcation between high and low in modernist culture.

Key words: Magazines, canon vs. commercialism, upward cultural mobility

Annalisa Federici holds a Ph.D. in Comparative Literature from the University of Perugia and is Assistant Professor of English Language and Translation at Roma Tre University. Her main

research areas are literary modernism (especially James Joyce and Virginia Woolf), formal and stylistic aspects in fiction, the relationship between language and psychological processes, as well as periodical and reception studies. She is the author of the monographs *Il linguaggio e la realtà. La narrativa modernista di Virginia Woolf e James Joyce* (2011) and *"In a Kind of Retrospective Arrangement": Essays on James Joyce and Memory* (2016), along with critical essays and book chapters on Virginia Woolf, James Joyce, Samuel Beckett, Ford Madox Ford, Nathalie Sarraute, Michel Butor.

Children's Mobility in Katherine Mansfield's Modernist Aesthetics

Věra Eliášová (Vienna)

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Mobility significantly influenced Katherine Mansfield's life and oeuvre. She drew on its multiple facets, whether it was when moving across continents or walking in the city. Scenes of mobility also abound in Mansfield's stories "Prelude" (1918) and "At the Bay" (1922), in which she turns to her childhood in New Zealand in a series of episodes from the Burnell family life. While in "Prelude," the Burnell family are moving a house, in "At the Bay," their life seems more peaceful during they stay at a seaside. In a counterpoint to the surface peacefulness, however, the episodes are imbued with the dynamic of mobility. Especially children's mobility stands out, such that of little Lottie, the youngest child who is persistently catching up with her older sisters who run around the house. As Margaret T. Higonnet writes in "Modernism and Childhood" (2009), the child can be understood as "an emblem of the future and, therefore, of modernity" (86). In this sense, mobility may be interpreted not only as a force that underpins the narrative unfolding of events but also informs and shapes Mansfield's modernist aesthetics.

Key words: Children's mobility, modernist aesthetics

Věra Eliášová holds a PhD in English literature from Rutgers University, USA. Her research interests lie at the border between Anglophone and Central European literatures, (im)migrant literature, and women's writing. More specifically, her research is focused on the figure of the flâneuse, the female urban peripatetic, as a gendered trope of mobility in modernist and

postmodern transnational literature. She currently teaches at the Central European University in Vienna, Austria.

“Pregnant Time”: Reading Futuristic Teleologies in Morrison and Faulkner

Jane Willsie (Vancouver)

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In two novels in which time is not linear and events do not follow the pattern of cause and effect, Sethe of *Beloved* and Lena of *Light in August* demonstrate related experiences of what this paper terms ‘pregnant time,’ a play on Lee Edelman’s concept of ‘queer time.’ For Edelman, queer time is expressed in what he terms ‘sinthomosexuality’, a sexuality characterized by the drive towards death and away from the fantasy of the future realized through heterosexual time. In this paper, I argue that in Morrison and Faulkner’s narratives, pregnancy marks a distinct teleological relation to time and movement as one of the few experiences in either narrative that progresses linearly, often to the shock or dismay of the characters. In an inverse construction to Edelman’s theory of queer time in the absence of the child, I argue that the biological circumstance of pregnancy constructs subjects’ relation to time and space through the figure of the child, marking the subject with a meaning that while fantasmic, nevertheless orients the subject towards or away from tragedy. If a non-futuristic queer teleology can be experienced by the figure of the ‘sinthomosexual’, I propose that the futuristically oriented experience of pregnancy manifests itself in a certain subjective experience of time and space in *Beloved* and *Light in August*. For Sethe, heterosexual reproduction can be seen as a futuristic fantasy that locates itself in the constant deferral of the present, forming the discursive basis of its critique of slavery. Comparatively, in Lena, the fantasy of futuristic reproduction is made manifest in her physical journey; she is the calm doggedness that believes fully in the inevitable realization of its own fantasy.

Key words: Pregnant time, time and movement, teleology

Jane Willsie holds a BA Honours from Queen's University in Kingston, Canada. She is currently an MA student at The University of British Columbia in Vancouver, Canada, working on a thesis on *The Vegetarian*, the English translation of Han Kang's novel *Chaeshikjuuija* by Deborah Smith. She is also an International Fellow with UBC's Institute of Asian Research. Her research interests are modernism, feminist affect theory, translation, and post-colonial literatures.

SESSION 2

Ralph Waldo Emerson, Friedrich Nietzsche, William James, and Their Dynamic Approach to Language as a Constituent of Literary Modernism

Peter L'uba (Prague)

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Among the modern scholarship, Ralph Waldo Emerson is seen as a late Romantic philosopher and a precursor of early modern thinkers, such as Friedrich Nietzsche, and William James. One of the novel approaches of Emerson is his processual destabilization of language and conceptual knowledge. In his "Circles" Emerson memorably posits: "There are no fixtures in nature. The universe is fluid and volatile. Permanence is but a word of degrees." Emerson later extends this idea of fluidity and mobility of the conscious/unconscious to concepts in language and language metaphors. This is also precisely the idea that Friedrich Nietzsche, his transatlantic follower, builds upon in his *Antichrist*. Nietzsche builds on Emerson and demands that an honest philosopher should never even entertain a "Begriff", or a concept, but instead be a walking revaluation of all values, incessantly re-molding and re-shaping his creative expression. Finally, William James introduces in his *Principles of Psychology* his theory of transitive and substantive language. James claims that the stream of consciousness, which we constantly experience, can be better described

through the transitive parts of speech, such as conjunctions and prepositions. For James, nouns as the part of substantive language are conceptual in nature, but fall short of accurate depiction of our fluid, mobile consciousness, and feelings. This short presentation will present three excerpts from these transatlantic thinkers and will attempt to show a concrete line of development of Euro-American pragmatism as a precursor, but also a direct shaper of modernist thinking in 20th century literature.

Key words: Pragmatism, fluidity, consciousness, language, metaphor, poetry, transitive language

Peter L'uba is a PhD Candidate at Faculty of Arts, Charles University in Prague. He received his MA in Anglophone Literatures and Cultures from Charles University in 2021. His MA thesis on Ralph Waldo Emerson, Friedrich Nietzsche, John Dewey, and the Creative Reader was awarded the Mathesius Award by the Vilém Mathesius Foundation for the Promotion of English and American Studies in Prague. In his current PhD project, he focuses on the development of Euro-American pragmatism, Trans-Atlantic exchange of ideas, and creative literary analysis. His research areas include American Renaissance (Ralph Waldo Emerson), literary modernism/fictionalism (Friedrich Nietzsche), education and philosophy (John Dewey), French vitalist philosophy (Henri Bergson) and theory (Jacques Rancière).

From England to Italy: The Ontological and Aesthetic Shift in D.H. Lawrence's *The Lost Girl*

Renata Janktova (České Budějovice)

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In contrast with the frequent emphasis on his provincial upbringing, D.H. Lawrence ranks among the most mobile authors of British Modernism. His experiences of both travel and exploration and displacement and exile are reflected across his remarkably varied oeuvre, ranging from fiction and poetry to essays and travel writing. His portrayals of existing locations as well as imaginary settings manifest mature descriptive bravura sustained by a fusion of an artist's sensibility and natural scientist's eye for detail. This paper focuses on the novel *The Lost Girl* (1920), which is commonly regarded as one of Lawrence's minor, and therefore less researched, works.

Nevertheless, it not only demonstrates Lawrence's narrative and descriptive craftsmanship but also, three quarters of the way through the novel, contains an extraordinary change of style – a departure from the more conventional and readerly initial narrative, largely compliant with the nineteenth-century realist tradition, towards the personal idiosyncratic style associated with Lawrence. The paper examines this sudden stylistic shift that accompanies his heroine's move from the English Midlands into the heart of the Italian Alps and conveys a profound ontological and aesthetic transposition.

Key words: D.H. Lawrence, *The Lost Girl*, movement, style, ontological vision

Renata Janktova is a senior lecturer in British History and Cultural Studies at the Faculty of Education, University of South Bohemia, Czech Republic. She holds a PhD in English Literature from the University of East Anglia, United Kingdom. Her current research areas include landscape and cultural memory, world wars in British modern memory, and historical narrative in literature.

A 20th-Century Byron and His Travels to the Inner or A British Traveller in Transylvania and His Beginnings

Dan Horațiu Popescu (Oradea)

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My paper is an attempt to a parallel reading of D. J. Taylor's monograph of the *Bright Young People* (2007) and Patrick Leigh Fermor's correspondence, as published in two volumes of selected letters, *Dashing for the Post* (2016) and *More Dashing* (2018). Although a decade their junior, Fermor's life and work had many connection points with the "small, select and self-absorbed group, with a median date of birth of around 1905" (Chanin 2016), as he gravitated the Bright Young People's orbit and got to know well most of them. Coming from wealthy or aristocratic backgrounds, or with middle-class origins, some became success stories, some were driven, and others were directionless (Chanin 2016). Their lifestyle often came in collision with traditional (late) Victorian mores and manners. A ladies' man, Fermor would truly benefit from his interaction with their openness to new sexualities in an age in which heterosexuality

was still the legal norm. The Bright Young People also travelled a lot, following the older Europeans patterns of British travellers, i.e., the Grand Tour, yet exposing themselves to the changes in the continental cultures in the inter-war years. Their artistic interests and endeavours (more or less experimental & successful) appealed to Leigh Fermor, and part of their heritage, although considered minor by some, was to be reflected in the famous travel writer's work and correspondence. One cannot deny that mobility (social, spatial, sexual, and artistic) was at the core of this Lost Generation (group) of London's Jazz Age.

Key words: Bright Young People, Patrick Leigh Fermor, art, sexuality, travel

Dan Horațiu Popescu holds an MA in Romanian and English (Oradea College of Higher Education, 1982) and a PhD in Poetics and Stylistics (Lucian Blaga University of Sibiu, 2005). Since 2008, he is Associate Professor at Partium Christian University in Oradea, teaching courses in Anglo-American culture and civilization. He authored two books: *Efectul de parabolă/ The Parable Effect* (2006), *Layers of the Text & Context. Patrick Leigh Fermor & Friends* (2020/2021), edited five books: i.a. *Contemporary British Writers* (1999), translated six books: i.a. Linda Hutcheon's *A Poetics of Postmodernism* (2002), Brian McHale's *Postmodernist Fiction* (2009), and Robert D. Kaplan's *Earning the Rockies* (2018). He gained fellowships and grants from: The Salzburg Global Seminar (July 1993, September 1997); The Central European University in Budapest (March 2003, March 2007); The School of Criticism and Theory at Cornell University (June-July 2003); The European Association for American Studies/EAAS (July-August 2003, PhD research grant at the University of London); The European Society for the Study of English/ESSE (August 2016, Post-doctoral research grant at The National Library of Scotland). He acted as co-convenor at EAAS conferences (Nicosia 2006, The Hague 2014), and ESSE conferences (Torino 2010, Istanbul 2012, Kosice 2014, Brno 2018, Lyon 2021).

Out of Order: Technologies of Transport and Communication in William Gerhardie's *The Polyglots*

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In the wake of the so-called new materialism, scholars in modernist studies have turned their attention to the ways in which literary texts foreground the networked nature of human and non-human agents. The nature of the network through which these agents move and interact, however, is still in need of further critical scrutiny. The present paper aims to contribute to this larger, 'infrastructural' turn by examining two forms of technology in the work of the forgotten modernist William Gerhardie. In *The Polyglots* (1925), technologies of transport and communication play vital role. Set in the Far East, close to the end of the First World War, Gerhardie's plot is structured along the grounds that facilitate travel, including shipping lanes, sidewalks, and, in particular, railroads. At the same time, he probes into the grids that facilitate communication between the members of his cast of cosmopolitan exiles, such as telephone lines, telegraph poles, and mail deliveries. In contrast to many avant-garde writers who saw such technologies as heralds of progress, in Gerhardie's fictional world, which shares many similarities in style and atmosphere with that of Anton Chekhov, these seemingly smooth systems of circulation are prone to disruption, sabotage, and redirection. The comedy that these failures create gradually morphs into tragedy: a small error, such as a belated arrival at a party, may finally result in terror. As such, Gerhardie seems to suggest that the technologies by which cosmopolitanism was made possible contained the seeds of its eventual undoing.

Key words: Modernism, cosmopolitanism, infrastructure, transport, William Gerhardie

Frederik Van Dam is Assistant Professor of European Literature at Radboud University Nijmegen. His works include *Anthony Trollope's Late Style: Victorian Liberalism and Literary Form* (2016), *The Edinburgh Companion to Anthony Trollope* (2019), and an issue on literature and economics in the *European Journal of English Studies* (2017). Journals in which he has published include *English Literary History*, *Romanticism*, and *Partial Answers*. He is the literature editor of the journal *English Text Construction* and has interviewed J. Hillis Miller for a documentary, *The Pleasure of that Obstinacy*. He is currently developing a project on narrative contributions to the imagination of European peace in the interwar period. More details can be found at frederikvandam.weebly.com.

SESSION 3

Moving to the Suburbs in Sackville-West's *All Passion Spent*

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Vita Sackville-West's novel *All Passion Spent* (1931) centres around the character of Deborah, who has forsaken her ambitions in order to fulfil her womanly role. After her husband's death, she unexpectedly moves from central London to Hampstead, refuses to see most people, and lives in contemplation.

Scholars have pointed out that Hampstead, because of its peripheral position, lies symbolically outside the world of societal norms and values (such as marriage and greediness) represented by the city; in fact, in Hampstead a new community of odd people, whose values are in contrast with the ones from her old environment, takes shape around Deborah. At the same time, Deborah's relocation marks her transition from a negative state of passivity, which follows her resignation to societal expectations, to the liberating passivity of contemplation. I aim to understand why passivity has such a strong appeal for Deborah that she chooses to keep practising it even in a place where she is free from expectations. I argue that this novel does not only condemn a set of societal norms, but also deconstructs the concept of knowledge while revealing its pragmatic effects on people. In this perspective, passivity is the valuable practice of withdrawing from any sort of contribution to the contextual socio-cultural system. Moving to Hampstead, rather than being a step towards personal achievements, perfects the practice of ethical abstention from having any effect on the world that Deborah has carried on throughout her life.

Key words: Suburbs, age, passivity

Maria De Capua received both her Bachelor's Degree in Modern Literature, with a thesis titled "La funzione della passività in *All Passion Spent* di Vita Sackville-West", and her Master's Degree in Italian Studies, with a thesis titled "Gadda e la ridicola società italiana. Lettura

orlandiana della *Cognizione e del Pasticciaccio*", at the University of Pisa. Her current research, as a graduate student at the University of Siena, is focused on queer characters in contemporary Italian literature, about which she has published some papers.

Futurist or Dadaist: Mina Loy's *Lost Lunar Baedeker* of the Cosmopolitan Avant-Garde

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As a mongrel-girl travelling from London, Munich, Paris, Florence, finally to America and engaging with a great variety of avant-garde art scenes, Mina Loy has never assigned herself a pinned position in any one of these movements: neither Futurism nor Dadaism. Moreover, her conversion or rupture with Italian Futurists to New York Dada shall be reconsidered as a fluid movement toward a larger blueprint of the transnational, cosmopolitan avant-gardism. This paper, therefore, attempts to delineate how Loy's engagement with different avant-gardes in the early twentieth century contributes to her radical experiments in language and artform. From the revelation of this painter-poet's intermedial perception and experience, it could easily trace Futurist and Dadaist impacts upon the innovative practices of pure form, words-in-freedom, and readymade language in an extremely stylistic or artistic manner. In doing so, Loy employs the painterly techniques of mobility, process, and collage to articulate an alternative version of Futurism or later Dadaism. Her formal experimentation could replace the masculinist, elitist consistencies with a feminine, dynamic process so as to refigure a different sexual, artistic, social identity and identification. As politicised embodiments at the core of modernist aesthetics, Loy's *Lost Lunar Baedeker* of this cosmopolitan avant-gardism, serving as a travel guide to a free territory, could open a new space to articulate the alter selfhood, consciousness, and world picture in the revolutionarily new discourses.

Key words: Travel, avant-garde(s), techniques of mobility

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Feminist Mobility in American Modernism: Challenging “A Man’s World”

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In “Feminism,” (*New Review*, 1914), Marie Jenney Howe explained her outlook on this concept, which was then relatively new. While most people identified feminism with female suffrage, she made clear that feminism entailed an articulation of the woman question wider than the right to vote. Her perception of feminism as “a changed psychology, the creation of a new consciousness in women,” contributed to a deeper understanding of the issues at stake. Howe had founded the Heterodoxy Club in 1912, whose “crucial theoretical advance lay in the identification of the personal, sexual, spiritual, and psychological dimensions of liberation” (Wittenstein, 3). Despite their different social, cultural, and professional backgrounds, the women of the group shared the belief that women’s progress required more than legal gains. Obviously enough, however, they acknowledged the relevance of suffrage and birth control, for example, as political achievements. Basically a discussion group (Charlotte Perkins Gilman and Susan Glaspell were notable members) who met every two Saturdays in Greenwich Village, their innovative viewpoints extended beyond political theory towards exploring new, unconventional life-styles that inspired women to break free of patriarchal limitations. In this paper, I address the parallels between Rachel Crothers’ *A Man’s World* (1909) along with Mina Loy’s “Feminist Manifesto” (1914), and the ideas argued by the “Heterodites,” as they were known. Although not members of the club, both Crothers and Loy similarly advocated the need for women to embrace a “devastating psychological upheaval,” as Loy put it, in their pursuit of true liberation. Wittenstein, Kate. *The Heterodoxy Club and American Feminism, 1912-1930*. Ann Arbor (MI): University Microfilms International, 1989.

Key words: Feminist mobility, new lifestyles, gender

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Matilde Martín González is Associate Professor of American Literature at the Universidad de La Laguna (Tenerife, Spain). Her fields of research include American women's literature, feminist theory and criticism, and gender studies. She currently serves in the editorial board of Quaderna magazine. Among her publications, we find "Identity and Language in American Experimental Poetry: The Editorship Venture" (State(s) of the Art: Considering Poetry Today. Würzburg: Königshausen & Neumann, 2010. 50-68); "Women's Theatre in the Wake of the Women's Liberation Movement: Ntozake Shange and Wendy Wasserstein" (Trends in American Culture in the Post-1960s Period. EFK Liceum P, 2013. 95-109); "Beyond Mainstream Presses: Publishing Women of Color as Cultural and Political Critique" (Race, Ethnicity and Publishing in America. London: Palgrave, 2014. 143-167); "Addressing Identity through Multigeneric Experimentation: Theresa Hak Kyung Cha's *Dicteé*" (Genres/Genre dans la littérature anglaise et américaine. Paris: Michel Houdiard, 2015. 156-171); "Caring for People, Caring for Nature: A Deconstructive Ecofeminist Reading of Sylvia Wantanabe's Fiction" (The Ethics and Aesthetics of Eco-caring: Contemporary Debates on Ecofeminism(s). Routledge/Taylor & Francis Group, 2019. 79-93); "The Agentic Power of Matter in Lorine Niedecker's "Wintergreen Ridge" and "Paeon to Place"" (Modern Ecopoetry: Reading the Palimpsest of the More-Than-Human World. Brill, 2021. 67-90).

The Problematisation of Motion in Virginia Woolf's *The Years*

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Virginia Woolf's 1937 novel, *The Years*, in my interpretation, is a self-reflexive novel, partly reflecting on various subgenres of the novel, partly, not independent of the generic aspect, it also reflects on the implications of motion in modernity. The novel's time span ranges from 1880 to the 1930s, and whereas it does not explicitly address the issue of motion, *not* focusing on it is just as telling. The novel can be read as a text

of radical de-heroization, a part of which is the absent presence of travelling and motion implicated in the masculine discourses of the empire. Significantly, the novel starts off with a scene in a gentlemen's club, where old men of the empire – associated with motion inscribed in the imperial history – discuss a potential *promotion*. Similarly, men of the younger generation (Martin and North) also travel and control areas well beyond Britain, but their efforts are also almost silenced in the text. Motion also appears in the case Rose, in a double way: in her childhood as an illicit forage into the dark street, and later her involvement in a social movement, in the suffragettes' demonstrations. In spite of expectations, not even this motion is presented in a positive light, and the reason is that Rose's efforts are also implicated in a masculine discourse that the novel radically problematizes. In this way, whereas motion in modernism is usually celebrated, *The Years* invites its readers to reflect on the historically problematic underlying structure of motion as well.

Key words: Woolf, *The Years*, generic self-reflection, imperial travel, the suffragette movement

Nóra Séllei is Professor at the Department of British Studies of the Institute of English and American Studies, University of Debrecen, Hungary, and at the Department of English, Catholic University, Ruzomberok, Slovakia. Her main teaching and research areas include gender studies, feminist literary theory, and 19th- and 20th-century women's literature, primarily novelists and autobiographers. Her publications include five monographs and about one hundred and thirty articles. She was the series editor of the Hungarian feminist book series Artemis Books, and she is the Hungarian translator of Virginia Woolf's *Moments of Being* and *Three Guineas*, and Jean Rhys's *Smile Please*. She also edited a volume on female subjectivity, and edited and translated a reader on postmodern feminist theory. She is the Head of the Gender Studies Centre at the University of Debrecen and the president of the Hungarian Society for the Study of English (website: <https://ieas.unideb.hu/en/dr-nora-katalin-sellei>).

Seminar 27 “Narratives of Ageing and Old Age in the Fantastic Mode”

chaired by

Heike Hartung (Potsdam / Graz), **Maricel Oró-Piqueras** (Lleida) and **Sarah Falcus** (Huddersfield)

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two sessions

SESSION 1

Lidia De Michelis (Milan) and **Stefania Michelucci** (Genoa): “Thom Gunn’s *Boss Cupid* and the Monsters of an Aging Body” lidia.demichelis@unimi.it; Stefania.Michelucci@unige.it

Éva Pataki (Debrecen): “Oldbody to Newbody: Embodied Experiences of Age, Body and Identity in Hanif Kureishi’s ‘The Body’” vicapataki@yahoo.com

Franziska Röber (Dresden): “A Cursed Life, A Half-Life: Negotiating Age and Ageing in *Harry Potter*” franziska.roeber@tu-dresden.de

James Green (Wien): “‘Old Things Made New’: Transfusive Rejuvenescence in M. E. Braddon’s ‘Good Lady Ducayne’ and H. G. Wells’s ‘The Story of the Late Mr Elvesham’” james.green@univie.ac.at

Zoë Lehmann Imfeld (Bern): “Ogbanje: Using Cultural Identity to Reimagine Human Lifespans in Akaweke Emezi’s *Freshwater*” zoe.lehmann@unibe.ch

SESSION 2

Maricel Oró-Piqueras and **Yuliia Benderska** (Lleida): “The Wisdom of Intergenerational Relationships in Ursula Le Guin’s series *Annals of the Western Shore* (Gifts, Voices and Powers)” maricel.oro@udl.cat; yuliia.benderska@gmail.com

Sarah Falcus (Huddersfield) and **Katsura Sako** (Tokio): “Children, Care and the Posthuman Future in *Klara and the Sun*” s.j.falcus@hud.ac.uk; k.sako@a8.keio.jp

Nevin Gürbüz-Blaich (Heidelberg): “Postmodern Dystopian Worlds in *Black Mirror*” nevingrbz@gmail.com

Ieva Stončikaitė (Lleida): “Roald Dahl’s Eerie ‘Landlady’: A Macabre Tale of Ageing and Dementia” iewukaz@yahoo.com

SESSION 1

Thom Gunn’s *Boss Cupid* and the Monsters of an Aging Body

Lidia De Michelis (Milan) and Stefania Michelucci (Genoa)

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For the Anglo-American poet Thom Gunn (Kent, UK 1929-San Francisco 2004), the insightful exploration of youth and its risky, yet seemingly unbounded and rewarding territories soon came to be known as a signature characteristic of his work, leading to what has often been understood as the invention and celebration, as it were, of a kind of hedonistic juvenile utopia. By contrast, the process of aging - and, with a vengeance, of his own aging -, the experience of a decaying metamorphosis of both body and mind always represented for him, as an artist and as a human being, a dangerous terrain to be possibly shun, or at least trodden very carefully. All positive aspects conventionally connected to aging across cultures, such as wisdom, knowledge, the ability to pass on a legacy to younger generations, seemed to him to shed their meaningfulness and power of attraction when compared to the loss of youth, to the promises of a pulsing, defiant, urging body. Aging was to him first and foremost a physical experience, something you can sadly sense within and without your own body (“when you get old, everything feels cold, the air is cold, the body is cold, friends are cold”, he used to say

to his friend Simone di Piero). It was something he wanted to shun and circumvent, to keep at bay and challenge both in his life and his poetry. But the clash between his extraordinary poetic honesty and formal prowess - which led him to write deeply sensitive and intimately dense representations of aging and old age even while being afraid of it and keeping faithful in everyday routine to his Dionysian myths of youth -, transformed him at times into the sort of fantastic, grotesque and yet passionately resilient figure that haunts some of the poems in his last collection *Boss Cupid* (2000). This work is a challenging exercise in tightrope walking over the chasm between utopian youthfulness and the dystopian wasteland of old age and its monsters.

Lidia De Michelis is professor of English and Anglophone Literatures and Cultural Studies at the University of Milan. She is the author of monographs on Thom Gunn, Defoe, and the discursive politics of New Labour, of edited collections and essays on eighteenth-century literature, contemporary and twenty-first-century British culture and fiction, and the cultural and discursive politics of Thatcherism and New Labour. Her current research focuses on issues of nationhood, identity, citizenship, asylum, fictional representations of illegalised immigrants, the imaginative impact of the sociology of risk on contemporary British novelists, and post-transitional South African fiction (including issues of intra-African migration). Other research interests are postcolonial studies (South Africa, Black Britain, Nigeria, world cities), with a focus on migration and urban marginalization, and the cultural and discursive politics of urban riots, austerity, precarity, Brexit and the return of the radical imagination.

Stefania Michelucci is Professor of English Studies at the University of Genoa, Italy. She is specialized in Modernism with particular attention to the relationship with the visual arts and on contemporary British and American Poetry. She has written extensively on D.H. Lawrence and other 19th and 20th century British and American authors. Her publications include *Space and Place in the Works of D.H. Lawrence* (2002), *The Poetry of Thom Gunn: A Critical Study* (2009) and *The British Aristocracy in Popular Culture: 200 years of Representation* (with Ian Duncan and Luisa Villa, 2020). She is currently working on a prismatic portrait of the Anglo-American poet Thom Gunn and on an essay on Thomas Traherne's sui generis aesthetics. She has been a Visiting Scholar and has lectured in many universities around the world including UC Berkeley (USA), New Hall, Cambridge (UK), Paris X, Nanterre (France), The University of Zululand (South Africa) and Keio University, Tokyo and Kyoto Tachibana University (Japan). She is currently coordinating the COST Action 2021 "*REenACT. Response and Resilience: crisis, communication, action, and trust*".

Oldbody to Newbody: Embodied Experiences of Age, Body and Identity in Hanif Kureishi's "The Body"

Éva Pataki (Debrecen)

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In science fiction, the individual's desires for life and fears about aging are often the main motivations and motifs behind the fantastic tropes of immortality and rejuvenescence, manifested in diverse biotechnological solutions, such as brain transplantation, resulting in a host of new subjectivities from immortal beings to posthumans and *Übermenschen*. Hanif Kureishi's novella, "The Body" (2002) borrows this trope for a profound investigation of the relationship of biotechnology, the body and identity in the context of postcolonial/postmodern society and subjectivity, through the story of Adam, an elderly playwright from London, who has his brain transplanted into a young body – a secret procedure which entails the much hoped for bodily pleasures of youth but also unforeseen consequences. My paper maps the protagonist's transformational and transformative journey from "Oldbody" to "Newbody," as well as his phenomenological facticity and embodied experiences as both, investigating the perception and representation of aging and rebirth, the transformation and interconnectedness of body and mind, and the resulting reconstruction of identity. It argues that the protagonist's metamorphosis – from a biotechnological hybrid to a lived body, a polytemporal subject and, finally, to "a body alone," a complete Other – highlights the stakes of hybridity, a dystopian concern shared by the postcolonial subject as well: the dissolution of personal identity, the ultimate death.

Éva Pataki is an assistant professor at the North American Department, Institute of English and American Studies, University of Debrecen. She defended her doctoral dissertation, *Space, Movement and Identity in Contemporary British Asian Fiction*, at the University of Debrecen in 2015. Her main area of research is postcolonial literature and a comprehensive study of identity, with a specific focus on contemporary literature and film of the South Asian diaspora. She published three book chapters (in *The Routledge Companion to Pakistani Anglophone Writing*, 2018; *Space, Gender and the Gaze in Literature and Art*, 2017; and *Cultural Imprints in the Age of Globalization: Writing Region and Nation*, 2012, respectively) and is currently

doing research on the interconnectedness of affect, space and identity in contemporary Anglophone literature.

A Cursed Life, A Half-Life: Negotiating Age and Ageing in *Harry Potter*

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The *Harry Potter* series might not be the first fantasy novel that comes to mind when investigating how fantasy literature may paint diverse "pictures [...] of growing older" and may offer different ways of "what it means to grow older – [a] becoming of age" (Gravagne 2013: 1), after all it centres around a teenager and is firmly denoted and marketed as a *young* adult novel. Yet, it is undoubtable that the series is inherently about ageing and later life. This focus is expressed in two ways: On the one hand, the series' continuously privileges longevity through its nuanced portrayal of older adult characters. On the other hand, the series' central conflict can be re-framed as the struggle between longevity and immortality; between those able to overcome the realities of ageing and those "too weak to seek" such 'alternatives' (Rowling 1997: 291). In short, the series negotiates different ways of 'doing age' and provides a fantastical terrain of struggle over various meanings of later life, ageing, the ageing body and death. Hence this paper, through a close reading of the *Harry Potter* series, investigates in how far the fantastic mode allows for, on the one hand, a deconstruction and destabilisation of stereotypical notions of later life, thus painting different pictures of 'becoming' older, and, on the other hand, simultaneously, allows for a comfortable distancing from the realities of ageing and the 'fourth age'. It also examines how the series implicitly and explicitly reverses successful ageing, while, its genre conventions enable it, at the same time, to provide a succinct critique of what Giddens has called "reflexive project of self" (2010: 53).

Franziska Röber is a PhD student and research associate at Dresden University of Technology and received her Master of Education in English studies, Colours and Interior Design in 2017. She is currently working on her PhD project titled "Still Creating A Fuss: Negotiating Age and Sexuality In British Sitcoms (1990 – present)".

“Of Death Outlived”: Excessive Age in M. E. Braddon’s “Good Lady Ducayne” and H. G. Wells’s “The Story of the Late Mr Elvesham”

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M. E. Braddon’s ‘Good Lady Ducayne’ (1896) and H. G. Wells’s ‘The Story of the Late Mr Elvesham’ (1896) are two short stories preoccupied by “unnatural” longevity created via quasi-vampiric practices. Whilst ‘Mr Elvesham’ remains critically neglected, and ‘Good Lady Ducayne’ has been more frequently read against Bram Stoker’s *Dracula* (1898), this paper evidences how a comparative reading of the two texts can open productive conversations onto late-Victorian attitudes regarding old age, aging, and both the prospect and desirability of radical extension to the human lifespan. I first trace the developments that made the elderly cohort newly visible in fin-de-siècle Britain, before appraising how the gothic mode and narrative facets of these stories disclose anxieties latent within this visibility: anxieties of superfluity, bodily deterioration, and the growing burden of the ‘aged poor’. The procedure of blood transfusion — of increasing medical and cultural significance through the century — becomes the figure through which these themes are explored; the transference of vitality from youthful into aged bodies, and the construal of blood as a commodity subject to market forces, serves to express the respective powers of the young and old. Through these exchanges, the narratives spotlight the simultaneous vulnerability and power of old age—a paradox of ongoing resonance today—and reveal its intersection with aspects of class and gender. Ultimately, transfusion is made metonymic of intergenerational relations that Braddon and Wells deem dangerous and untenable, but their stories’ differently disruptive conclusions indicate uncertainty about the means of resolution.

James Aaron Green is an APART-GSK Postdoctoral Research Fellow at the University of Vienna, Austria, funded by the Österreichische Akademie der Wissenschaften (ÖAW). He specializes in the intersections of nineteenth-century popular fiction and science, and holds additional interests in game studies. His work in these areas has been published in *Gothic Studies*, *Victorian Network*, and the *Journal of Victorian Culture*. His first monograph, *Sensation Fiction and Modernity*, is forthcoming with Palgrave Macmillan in 2023.

Ogbanje: Using Cultural Identity to Reimagine Human Lifespans in Akaweke Emezi's *Freshwater*

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Speculative fiction has a tradition of radically removing individual characters from the progress of their normal lifespans, to place them instead within universe and epoch spanning experiences. This protagonist (and presumably the reader) can thus escape their atomistic and momentary existence to instead encounter vast timescapes. Olaf Stapledon's narrator of *Star Maker*, for instance, having been plucked from his back garden to go on a millennia-spanning tour, at the end of his cosmic journey finally reaches an understanding of the eponymous star maker, creator of the many universes that he has witnessed. In such depictions, the temporally-bound individual identity is replaced with a 'loss of self', instead becoming an ageless spectator of human cosmology.

In this paper, however, I will make the case that contemporary SF is now rethinking the narrative potential of temporal 'disassociation' by not altogether removing these protagonists from their cultural and social situations, but instead depicting disruptions to their 'normal' lifespans within socio-cultural understandings of what that lifespan should signify. Disruptions to the ageing process allows for reconfigurations of notions of gender, national and familial identities. These texts are insistent on cultural communities as a point of contact between individuals-in-time and the history of humanity. Thus these characters become not so much figures 'outside time', but as representatives of what a lifetime might mean as part of a community identity.

Such a shift requires particular narrative strategies in order to hold in tension the temporal identities of a cultural community and the radical displacement of 'ageless' SF entities. Taking as exemplary the novels *Freshwater* by Akaweke Emezi and Chana Porter's *The Seep*, this paper will examine what narrative strategies are in place in contemporary SF, and what it means for SF to make use of cultural narratives to reimagine notions of an individual 'lifetime'.

Zoë Lehmann Imfeld is Deputy to Professor Virginia Richter at the Chair for Modern English Literature, University of Bern. Before this she was Mileva Maric Fellow at the Center for Space and Habitability (exoplanetary sciences), University of Bern, and a visiting fellow at the Center of Theological Enquiry, Princeton, as part of the NASA-funded project 'Inquiry on the Societal Implications of Astrobiology'. She is currently working on a postdoctoral project on the negotiation of scientific discourses in contemporary science fiction.

SESSION 2

The wisdom of intergenerational relationships in Ursula Le Guin's series *Annals of the Western Shore* (Gifts, Voices and Powers)

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Ursula Le Guin's novels included in the *Annals of the Western Shore*, published between the years 2004 and 2007, have as protagonists three young characters who, among uprising, rebellion and unfair states, have to find their place in Le Guin's the Western Shore world. The three protagonists share a gift – the gift of remembering and telling stories – which is transmitted to two of them through an older man from the community where they inhabit. Once the three main characters come together at the end of third and last novel of the saga, they realise that the only way in which a free and prosperous state can be achieved is through knowledge and the sharing of the stories of both ancestors and new writers and poets. In this respect, the series problematizes the concept of wisdom associated to a binary stereotypical image of old age which presents it as either synonymous of loss and decrepitude or attached to wisdom, particularly in the fantastic mode. The series brings to the reader's attention the collision of the ancestors' wisdom and the rebellious spirit of the young, which torments the protagonists throughout the course of each novel; they desperately desire to hear the voices of the ancient world, but simultaneously to preserve their own voices

and not to sacrifice their identity for the sake of duty and traditions. In this article, and following Le Guin's belief of the intrinsic interconnectivity of all things, "organic and inorganic, material and spiritual, object and force – shape and are shaped by each other" (Senior, 1996: 104), we aim to explore the value of intergenerational relationships in building a fairer and more prosperous society as presented in Le Guin's series *Annals of the Western Shore*. Whereas the young characters and protagonists in each of the three novels need the guidance of older members of their communities to come to terms with their 'gifts', the coming of age of these young protagonists will also question the unfair and destructive beliefs behind the social organisation of the regimes in which they grew up and became adults.

* Senior, W.A. (1996) "Cultural Anthropology and Rituals of Exchange in Ursula K. Le Guin's "Earthsea". *Mosaic*. 29 (4). 101-113.

Maricel Oró-Piqueras is Associate Professor at the Department of English and Linguistics, Universitat de Lleida. She is also a member of research group Dedal-Lit since it started working on the representation of fictional images of ageing and old age in 2002. Her research interests include ageing and old age in contemporary fiction as well as representations of gender and ageing in film and TV series. She is co-editor of *Serializing Age: Ageing and Old Age in TV Series* (2016) and *Re-Discovering Age(ing): Narratives of Mentorship* (2019). ORCID: <https://orcid.org/0000-0001-6868-9113>

Yuliia Benderska holds a Master's Degree in Advanced English Studies (Autonomous University of Barcelona) and is currently working on her PhD at University of Lleida. The provisional title of her dissertation is "Captured by Time: The Ageing Transformation of Byron Embodied by His Characters". For her academic research she applies both literature studies and literary gerontology to position Byron's poetry at a different angle and hopefully to shed new light onto his literary heritage.

Children, Care and the Posthuman Future in *Klara and the Sun*

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Set in a future, polluted world where children are genetically 'lifted' to improve their intelligence and 'Artificial Friends' (AF) provide companionship and care, Kazuo Ishiguro's *Klara and the Sun* is a novel with a central interest in the life course and the future – of world and human species. It is also – in its vision of a world and a species rocked by technological and ecological threats – centrally concerned with the precarity of the human and its relationship to the non-human. In this paper, we explore the novel's representation of childhood, generation and care in the context of imagined futures – at the level of the planet, species and family. Focussing on the precarity of care and caring relationships in this future AI-supported world, we consider the questions the novel asks about the life course and how we understand our temporal position within a human and more-than-human world. As critics such as Sara Ahmed and Lee Edelman have suggested, we live in a world that is invested in the future as "promise of happiness" (Ahmed) and the child is a figure that symbolizes, necessitates and bears this promised future. *Klara and the Sun* interrogates the symbolism of the child, imagining the life courses of genetically modified humans and non-humans (AFs) in an uncertain future. Furthermore, representing the complexity and contradictions at the heart of human parental care and AF care, the novel also explores what care and caring might mean in precarious, posthuman worlds.

Katsura Sako is professor of English at Keio University in Japan. She is interested in ageing, gender and environment in literary and cultural studies. **Sarah Falcus** is a Reader in Contemporary Literature at the University of Huddersfield, UK. Her research interests are in literature and ageing, specifically science and speculative imaginaries and ageing, and children's literature and expressions of age across the life course. Together, Sako and Falcus are the co-authors of *Contemporary Narratives of Dementia* (Routledge, 2019) and co-editors of *Contemporary Narratives of Ageing, Illness, Care* (Routledge, 2022).

Postmodern Dystopian Worlds in *Black Mirror*

Nevin Gürbüz-Blaich (Heidelberg)

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This paper makes use of Jean Baudelaire's theory of "simulation and simulacra" and "after the orgy" to analyze three technological-dystopian fiction episodes of the Black Mirror (2011-) series: "Fifteen Million Merits" (S1, E2), "Nosedive" (S3, E1) and "Hang the DJ" (S4, E4). Baudelaire's theories help us examine the relationships between reality, symbols, and society, especially the meanings and symbolism of culture and media in addition to showing that the principle of development, progress, and self-preservation, which is one of the basic concepts that created the West, is transformed everywhere into the continuity of extinction and death. This study argues that Black Mirror which deals with the test of the human being with technology in today's world, as one of the most impressive and influential examples of modern dystopia, uses the simulation and dystopian elements covering the social behaviours and it represents how the topics and perspectives that changed since the George Orwell's 1984. The current flow of modernization which leads us to experience more and more digitalized and computerized social order is quite dominating people's lives as is clearly seen in this series. The most prevalent dystopias of our generation seem to be technology-themed and digital systems go out of control. Differing from George Orwell's totalitarian governments of Hitler and Stalin in the 20th century, the postmodern dystopian world in Black Mirror reveals the power of social media, online lynching habits, and over control of the current technological life and explores the potential dark future in front of us. The dystopian works so far have discussed not only a matter of pessimism about the future but also a dystopia that deals with the world we live in only with its negative aspects and based on this belief are also considered dystopian. This paper aims to examine the changing post-apocalyptic themes over time in Britain in terms of dystopias, media, and simulation variations.

Nevin Gürbüz-Blaich holds a PhD in English Language and Literature from İstanbul Yeni Yüzyıl University, Turkey (2020). She completed her BA at the English Department of Ege University, Izmir (2007), and received an MA degree in English Language Teaching from the same university (2013). Nevin's research covers a spatial analysis of Tom Stoppard's plays. Her further academic interests are space, place, the geography of literature, and literary representations in contemporary British drama, as well as postmodern novel and film studies. Nevin is currently a research scholar at Heidelberg University, Germany.

Roald Dahl's Eerie "Landlady": A Macabre Tale of Ageing and Dementia

Ieva Stončikaitė (Lleida)

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This paper examines Roald Dahl's short horror story 'Landlady' (reprinted in the 1960 anthology *Kiss Kiss*) from the lens of literary and cultural gerontology. It explores how different macabre, symbolic, and gothic textual elements in Dahl's writing contribute to the narrative of decline and the negative notion of old age. The paper gives a special attention to female ageing, in particular, to mental decline that is represented as a ghastly 'silent killer' embodied in a figure of an old woman. The landlady, who remains nameless in the story, resembles a witch who feeds on young men to maintain her decaying existence in her demonic B&B hotel. The author portrays later life as fearful and uncanny and also illustrates how the process of growing older is closely linked to the desire of eternal life and beauty. Yet, Dahl also shows that youth and the narrative of growing up (coming-of-age) can be a phase of danger that may eventually lead to death. In the story, the desired maturity and a transition to the adult world of the young protagonist, Billy Weaver, is never achieved, because it ends with an unexpected ending, which is characteristic of Dahl's writings. The eerie and slightly 'humorously uncanny' culmination of the horror tale may be read as a moral critique of the desire for immortality, longevity, and rejuvenescence. Ultimately, the paper reveals how gothic elements and literature in non-realist modes can provide interesting explorations about the cravings for eternal youth and the fears and anxieties of old age, which are represented through bodily decay, dementia, and even social decline at large.

Ieva Stončikaitė holds a PhD (2017) in literary gerontology. She is a member of ENAS and the research group Grup Dedal-Lit at the University of Lleida, Spain. Ieva's research interests include interdisciplinary age studies, in particular, literary-cultural expressions of ageing, ageism, and arts-based research on ageing and later life.

The seminar convenors:

Heike Hartung, PhD habil., is an independent scholar in English Studies who is affiliated at the University of Potsdam, Germany, and the University of Graz, Austria, where she is currently senior researcher in the European research project "Gendering Age: Representations of

Masculinities and Ageing in Contemporary European Literatures and Cinemas". Recent publications include the edited collection *Embodied Narration: Illness, Death and Dying in Modern Culture* (2018) and *Ageing Masculinities, Alzheimer's and Dementia Narratives* (2022). She is a founding member of ENAS, the European Network in Aging Studies, and co-editor of the Aging Studies publication series with transcript publisher.

For bio notes of **Maricel Oró-Piqueras** and **Sarah Falcus**, see above.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 28 "Notre Père Walter Scott: Revisiting Scott at 250"

chaired by

Alison Lumsden (Aberdeen) and Sigrid Rieuwerts (Mainz)

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three sessions

SESSION 1

Paul Barnaby (Edinburgh): "‘Thou with pencil, I with pen’: James Skene’s Artistic Collaboration with Sir Walter Scott" paul.barnaby@ed.ac.uk

Benjamine Toussaint (Paris): "Walter Scott’s Aesthetics of Vulnerability" benjamine.toussaint@sorbonne-universite.fr / toussaintbenjamine@gmail.com

Mariadele Boccardi (Bristol): "Reading *Waverley* in the Anthropocene" Mariadele.Boccardi@uwe.ac.uk

SESSION 2

Alison Lumsden (Aberdeen) and **Ainsley McIntosh** (Edinburgh): "The Work of the Walter Scott Research Centre, University of Aberdeen" a.lumsden@abdn.ac.uk

SESSION 3

Sally Garden (Edinburgh) and **Sigrid Rieuwerts** (Mainz): "The Work of the *Minstrelsy of the Scottish Border* Project" garden@walterscott.de, rieuwerts@uni-mainz.de

SESSION 1

“Thou with pencil, I with pen”: James Skene’s Artistic Collaboration with Sir Walter Scott

Paul Barnaby (Edinburgh)

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This paper will analyse the extraordinary creative collaboration between Sir Walter Scott and his close friend, Sir James Skene of Rubislaw (1775-1864) as evidenced by an album of ca. 420 sketches by Skene recently acquired by Edinburgh University Library. A talented amateur artist, Skene would accompany Scott on riding excursions to locations that Scott planned to feature in his novels. There, at Scott’s suggestion, Skene made sketches of scenery and buildings that Scott then used as an aide-memoire for his own work. Many sketches in the album can be linked to trips that Scott and Skene are known to have made together. Some later sketches date from excursions that Skene took alone at Scott’s request, as Scott himself grew ever busier and, with declining health, less physically mobile. The album also includes sketches that were clearly used as source material for published Scott illustrations by professional artists, indicating that Scott’s publishers often asked Skene to scout and produce preparatory sketches of scenes that would make effective illustrations. This paper will underline the album’s immense research potential for scholars charting the links between the famously vivid descriptions in Scott’s novels and the sketches that Scott used to prompt his memory and inspire his words. Besides casting light on Skene’s relations with Scott and his publishers, the sketches also provide an invaluable insight into Skene’s own life and activities. A collectable artist in his own right, Skene was a prominent member of Scottish literary and antiquarian circles with extensive cultural and scientific interests.

Paul Barnaby is Modern Literary Collections Curator at Edinburgh University Library where he maintains the Walter Scott Digital Archive. He has previously worked as main researcher for the Bibliography of Scottish Literature in Translation (BOSLIT) at the National Library of Scotland and as Post-Doctoral Research Fellow for the Reception of British and Irish Authors in Europe project at the University of London. He has research interests in and Irish Authors in Europe project at the University of London. He has research interests in the translation and global reception of Scottish literature with particular emphasis on Sir Walter Scott and in adaptation studies, focusing, in particular, on the works

of Sir Walter Scott, Hugh MacDiarmid, George Mackay Brown, and Sydney Goodsir Smith.

Walter Scott's Aesthetics of Vulnerability

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Carlyle once praised Walter Scott for his capacity to teach us that “the bygone ages of the world were actually filled by living men not by protocols, state papers, controversies and abstractions of men.” Scott thus changes our perception of what is truly meaningful and reverses our traditional sense of hierarchy by turning the great men and women of history into secondary characters in his novels, while he simultaneously makes us aware of the existence of those who have been erased from history, arousing our sympathy for them. Vulnerability may not be the first notion that comes to mind when thinking of his extraordinary success or his monumental canonical status, nor does the fact that his works were for a long time misread as conservative teleological tales of progress. Recent criticism, however, has demonstrated that heteroglossia and counter-narratives undermine the apparent reconciliation and stability that conclude the antagonism staged in the main plots. The purpose of this paper will be to analyse the ways in which he educates the reader, making us aware of the existence of those who were immolated in the name of the grand narrative of the State or of progress. The characters we remember the most vividly from his novels are not the successful ones who enjoy a domestic happy end but rather those who were defeated and whose vulnerability and sacrifice haunt us. Some of the wise fools and outsiders who are quickly dismissed by the other characters can also be read as a form of cultural resistance. Scott's choice to raise our awareness through suggestion rather than didacticism may sometimes have made him vulnerable to misreading but it is precisely the subtlety and the complexity of his aesthetics of vulnerability that teaches us to sharpen our critical reading and educate our perceptions, thus making the reading of his novels as relevant today as ever, from an ethical as well as an aesthetic point of view.

Benjamine Toussaint is a senior lecturer in British literature at Sorbonne University. She is in charge of the Master MEEF (which prepares students for the CAPES, a competitive exam to become teachers) and she teaches translation, Victorian literature and Scottish history and literature. Her research focuses on 19th and 20th century Scottish authors, especially on the links between national identity and gender (Susan Ferrier, Walter Scott, George MacDonald, Liz Lochhead, Ronald Frame and Kate Clanchy). She is currently editing the conference proceedings of the Eleventh international Scott conference which she organized at Sorbonne University in 2018.

Reading *Waverley* in the Anthropocene

Mariadele Boccardi (Bristol)

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Walter Scott's *Waverley* (1814) captures in retrospect not only well-documented political, economic and cultural shifts in Scotland that had long-term consequences for the country's position in the modern British state, but also related environmental ones centred on competing conceptions of land, which coincide chronologically with the dating of the Anthropocene to industrial modernity. In my paper, I draw on Mary Louise Pratt's *Imperial Eyes* (1992), Robert P. Marzec's *An Ecological and Postcolonial Study of Literature* (2007) and Rob Nixon's *Slow Violence and the Environmentalism of the Poor* (2011) to examine the ways in which *Waverley* conceives of the land in Scotland. I suggest that land serves different functions, all of which are consistent with the novel being an environmental text according to Lawrence Buell's definition: land is, variously, an abstract entity of picturesque merit; a resource liable to be pressed into ideological use for spectacle; a material place susceptible to human action; and an Anglicised pastoral environment that subsumes Scotland to England discursively at the same time as the process was happening politically, socially and economically. I argue that ways land functions in the novel map patterns of inequality and asymmetric power structures that can be used productively to understand questions of environmental exploitation and environmental justice still relevant in the present.

Mariadele Boccardi is senior lecturer in English Literature at the University of the West of England in Bristol. Her research centres on contemporary historical fiction, which was the

subject of a monograph entitled *The Contemporary British Historical Novel: Representation, Nation, Empire* (Palgrave 2009). She has also written a book on A.S. Byatt for Palgrave's *New British Fiction* series (2013). She has published several academic articles and book chapters on the historical novel, Scottish literature, and colonial narratives. Her current project, Environmental Neo-Victorianism, combines ecocritical and postcolonial approaches to explore how 21st-century Neo-Victorian novels historicise the current environmental crisis by tracing its origins to long-standing colonial and capitalist practices.

SESSION 2

The Work of the Walter Scott Research Centre, University of Aberdeen

Alison Lumsden (Aberdeen) and Ainsley McIntosh (Edinburgh)

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This panel will explore the work of the Walter Scott Research Centre at the University of Aberdeen. Established in 1991 the Centre exists to conduct and to promote research into Scott and his writing, the intellectual world in which he grew up and on which he drew, the contexts in which he operated, and the ways in which his work was used by other writers, other arts, business and politics, and particularly in the nineteenth century. Its interests are interdisciplinary and its scope is international. Its work has included editing the thirty volume Edinburgh Edition of the Waverley Novels and the Centre has recently gained a million-pound grant to produce a companion edition of his poetry, the Edinburgh Edition of Walter Scott's Poetry. It has inspired and facilitated an abundance of undergraduate dissertations and doctoral projects, as well as an internship programme with the Johannes Gutenberg University Mainz. The Centre also has strong links with Abbotsford, Scott's home in the Scottish Borders. In this session the Centre's Director and Research Fellow will discuss their editorial work,

the projects they have developed with Abbotsford, their free on-line course on Scott and opportunities to undertake research on Scott at the University of Aberdeen.

Alison Lumsden is Regius Professor of English Literature at the University of Aberdeen where she directs the Walter Scott Research Centre. She has published extensively on Walter Scott, Robert Louis Stevenson and other Scottish writers and she is the General Editor for the Edinburgh Edition of Walter Scott's Poetry. She is also a Trustee for the Abbotsford Trust and Honorary Librarian at Abbotsford.

Ainsley McIntosh is the first Daphne Jackson Fellow in Arts and Humanities and is located at the University of Edinburgh. Her current project explores nineteenth-century Scottish manuscript culture, with a specific focus on the works of Walter Scott and Robert Louis Stevenson. Previously, she has published on nineteenth-century Scottish women's writing and on Walter Scott and she is an Advisory Editor for the Edinburgh Edition of Walter Scott's Poetry. Her scholarly edition of *Marmion* was the first volume to be published in the series.

SESSION 3

The Work of the *Minstrelsy of the Scottish Border* Project (2 hours)

Sally Garden and Sigrid Rieuwerts (Mainz)

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Walter Scott's *Minstrelsy of the Scottish Border* is a complex work which not only presents 96 poems and songs but which also elaborates the background to the ballad narratives in extended essays on history and fairy tradition, popular literature and the modus operandi of contemporary authors who contributed ballad imitations. This

diversity offers a challenge which can be satisfactorily met only by mounting a full-scale re-examination of the *Minstrelsy* and its context. First published in 1802 the *Minstrelsy* was greatly successful. Five editions were published in Scott's lifetime alone. The achievement of Scott and his associates is that they collected and preserved ballads from a once lively oral tradition in print. The *Minstrelsy* had a European impact. The Walter Scott *Minstrelsy* Project is a joint project run between the Johannes Gutenberg University Mainz and the University of Edinburgh with the aim to establish the first historical critical edition of Sir Walter Scott's *Minstrelsy of the Scottish Border*. The editor, Sigrid Rieuwerts, and her associates, aim to bring the results of recent ballad scholarship and current insights on literacy, orality and cultural memory to bear on the contents of the work, and also to illuminate the cultural milieu in which the "ballads in print" and "ballads as sung" had their life. This session will discuss the work of this project.

Sigrid Rieuwerts has been a lecturer in the English Department at Johannes Gutenberg University Mainz since 1997 and her focus in teaching and research is primarily on Scottish history, culture, and literature. Dr. Rieuwerts' research has received several awards in Scotland, including a Fellowship of the Royal Society in Edinburgh. She was appointed Commissioner for Scotland by Johannes Gutenberg University Mainz in 2020. She founded the Scotland Hub at JGU, a platform to promote German-Scottish relations and the understanding and appreciation of Scotland's history, culture, and languages in Germany. Among other things, Dr. Rieuwerts has taken on the supervision and management of a translation project with Scottish artists and writers, invited by the Cultural Foundation of Rhineland-Palatinate, and launched the cultural webinar series "Reading Scotland", which facilitates a dialog between researchers, creative artists and an interested public in Scotland and Germany. In 2021 she was nominated for the Constance Council Prize for European Encounters and Dialog for her commitment to numerous cross-border educational projects and cultural relations as well as the promotion of tolerance and intercultural understanding. She is the editor of a critical edition of *Minstrelsy of the Scottish Border* and has published extensively on a range of Scottish topics.

Sally L K Garden is a Scottish mezzo-soprano and musicologist. Her posts include a research post with The Music of Scotland publishing project at the University of Glasgow, a 3-year appointment as Historical Musician in Residence at the Wighton Heritage Centre, Dundee, and an Honorary Research Fellowship at the Centre for Scandinavian Studies, University of

Aberdeen. She is currently a member of the Walter Scott Minstrelsy Project (Johannes Gutenberg-Universität Mainz), working on classical settings associated with the *Minstrelsy of the Scottish Border*. Best known for her distinctive recital work and especial love of Scottish and Scandinavian repertory, she has performed settings of Scott in her native tongue, in German and in Danish. She has published extensively, particularly on Edvard Grieg.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 29 "Over 100 Years Later: The Reception of Late 19th-century British and Irish Fiction in Europe"

chaired by

Ebbe Klitgård (Roskilde) and Alberto Lázaro (Madrid)

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The late years of the 19th century were times in which significant changes and innovations took shape in British and Irish fiction. Some authors, such as Samuel Butler, Thomas Hardy, or Oscar Wilde, reacted against major mid-Victorian idols and conventions. The “fallen woman” was replaced by the “new woman” in novels by Sarah Grand and Mona Caird. Similarly, various innovative narrative strategies appeared in novelists such as Joseph Conrad and Henry James. The aim of this seminar is to explore how all these changes and innovations have been received in Continental Europe. Thus, papers are invited that investigate the ways in which authors from this period have been translated, published, read, and reviewed in European countries over the last 100 years and more. We welcome a variety of approaches – historical, textual, cultural, bibliographical – within the field of reception or translation studies, although participants should feel free to present other interdisciplinary approaches or innovative perspectives on their topics of interest.

Two sessions

SESSION 1 (Slot 6: Thursday, 1 September 2022, 10.30-12.30)

Paolo Lantieri (Murcia): "English Sensational Fiction and its French Counterpart"

plantieri@alu.ucam

Begoña Lasa-Álvarez (A Coruña): "A Preliminary Approach to the Reception of Oscar Wilde's *De Profundis* in Spain" b.lasa@udc.es

Alberto Lázaro (Madrid): "The Rebirth of Samuel Butler in 21st-Century Spain"

alberto.lazaro@uah.es

Cristina Zimbroianu (Madrid): "The Reception of Rudyard Kipling in Spain and Romania" cristina.zimbroianu@uam.es

SESSION 2 (Slot 7: Thursday, 1 September 2022, 14.00-16.00)

Ebbe Klitgård (Roskilde): "Joseph Conrad's Reception and Translation in Denmark"

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Jacqueline Hurtley (Barcelona): "Conrad Capital / Capital Conrad in Catalonia: A Class Act" jahurtley@ub.edu

María Jesús Lorenzo Modia (A Coruña): "The Reception of Joseph Conrad in Spanish: Connections with Latin America" maria.lorenzo.modia@udc.es

SESSION 1

English Sensational Fiction and its French Counterpart

Paolo Lantieri (Murcia)

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Contemporary newspaper reporting and court proceedings were a source of inspiration for English Victorian sensation novels. It used to be common for middle-class women to spend time as spectators watching trials against other fallen women accused of sensational murder, bigamy, or madness, and newspapers would report on these trials brutally and explicitly, thus engaging the masses who could not access the courts or the sentences. Furthermore, sensation novelists such as Mary Elizabeth Braddon used the news from these trials to defend themselves against attacks and charges from those who thought their bigamy plots were unrealistically severe. This

presentation will examine the importance of another influence on Braddon's work, particularly on the novel *Lady Audley's Secret* (1862), namely some French novels which, due to their explicit sexual references, were toned down to make them suitable for a British audience. Since sensation fiction had its roots in various older genres, critics feared that it was not really a development, but rather a degrading step backwards which undermined the hard-earned respectability of the Victorian novel, and that the forbidden sexual knowledge supplied by sensation novels might corrupt genteel young women. However, Braddon's novels by no means received only negative reviews by her contemporaries; they were appreciated by her sensation-author colleagues Wilkie Collins and Charles Reade, as well as her literary mentor Edward Bulwer Lytton.

Paolo Lantieri has taught scientific English at La Sapienza University of Rome, Faculties of Medicine and Architecture, and at the Faculty of Engineering of Unicusano Telematic University for ten years. Currently, he teaches English and American literature at the National Boarding School of Rome "Vittorio Emanuele II" – Liceo Classico Europeo. As a Ph.D. student at UCAM - Catholic University of Murcia, Spain, he is now focusing on the research line concerning the representation of women within Victorian society and literature with particular reference to the novelist Mary Elisabeth Braddon, under the supervision of Prof. José Maria Mesa Villar.

A Preliminary Approach to the Reception of Oscar Wilde's *De Profundis* in Spain

Begoña Lasa-Álvarez (A Coruña)

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The Irish writer Oscar Wilde exerted a notable influence among the Spanish intellectuals who were promoting an aesthetic revitalization during the first decades of the twentieth century. Such authors as Gómez de la Serna, Alcalá Galiano, Pérez de Ayala, Benavente, Valle-Inclán, and Margarita Nelken were involved in the reception of Wilde in Spain in diverse ways. They discussed, reviewed, translated, and adapted the Irish writer's works for the Spanish audience. Interestingly, in the 1920s, when Wilde and his oeuvre started to lose ground in Spain, the translation of his renowned

letter *De Profundis* aroused again the Spanish audience's interest in the Irish writer. *De Profundis* was a long letter that Wilde wrote to Lord Alfred Douglas while he was in prison after having been tried and condemned for gross indecency. The epistle was written in 1897, but it was published posthumously in 1905 with various expurgations. The dissemination of *De Profundis* on the continent began with its translation into German the same year of its publication; however, it reached Spain years later thanks to two translations: the first one, in 1919, by the Uruguayan poet Armando Vasseur, and the second, in 1925, by the Spanish writer and politician Margarita Nelken. This paper aims at offering a preliminary approach to both translations as well as to the subsequent fortune of Wilde's epistle in Spain within the theoretical framework of reception studies and cultural transfer.

Begoña Lasa-Álvarez is a lecturer at the Faculty of Education (Universidade da Coruña, Spain). Her academic interests focus on eighteenth- and nineteenth-century women writers, literary and cultural interchanges between English-speaking countries and Spain, and English language and literature teaching. These are also her main areas of publication, with articles and book chapters in international journals (*Nineteenth-Century Prose*, *Sederi Yearbook*, *Women's Writing*, *Journal of War and Culture Studies*, *ES Journal*) and publishing houses (Rodopi-Brill, Peter Lang, Routledge, Springer). She has also published a monograph entitled *Novelistas británicas del siglo XVIII en España* (Arcibel, 2017; Cervantes Virtual, 2022).

The Rebirth of Samuel Butler in 21st-Century Spain

Alberto Lázaro (Madrid)

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Samuel Butler was a British writer best known for his utopian satire, *Erewhon* (1872), and his posthumous novel, *The Way of All Flesh* (1903), a semi-autobiographical novel that criticises Victorian hypocrisy. He also engaged in the burning social and intellectual concerns of the day, with books on the evolution debates or the hypothesis that the *Odyssey* was written by a woman. Surprisingly, his name was scarcely known in Spain for several decades and the first Spanish translation of his work did not appear until 1926, when, over 50 years later, *Erewhon* was published in the Mediterranean

city of Valencia. An edition of *The Way of All the Flesh* was released much later: in 1952, when Franco's strict censorship policy was in force. However, the 21st century has seen the appearance of several new translations of Butler's novels, both in Spanish and Catalan, together with the publication of Spanish versions of *Life and Habit* (1878), some fragments of *The Authoress of the Odyssey* (1897), and even his translation of *The Odyssey of Homer* (1900). This paper aims to discuss the Spanish publication history and reception of Butler's oeuvre in order to determine the possible reasons why his work was overlooked in Spain for so long and why we are witnessing his rebirth in the 21st century.

Alberto Lázaro is a Professor of English Literature at the University of Alcalá, Spain. He has done extensive research on British fiction, particularly on censorship and translation. Over the last few years, he has edited the Spanish translations of Claude Cockburn's *Reporter in Spain* (2012) and Peadar O'Donnell's *Salud! An Irishman in Spain* (2019). He is also the author of many publications on the reception of British authors in Spain, among them the essays on Virginia Woolf, James Joyce, and H. G. Wells in three volumes of "The Reception of British Authors in Europe" series published by Continuum.

The Reception of Rudyard Kipling in Spain and Romania

Cristina Zimbroianu (Madrid)

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British writer Rudyard Kipling (1865-1936), who won the Nobel Prize for Literature in 1907, reached readers throughout Europe with his novels, poems, and short stories. He was born in Bombay, India, and most of his works are set in India, including one of his most famous novels *The Jungle Book* (1894). Kipling lived in India, England, and the United States. There, New Yorker associate editor Charles McGrath noted that Kipling has been variously labelled "a colonialist, a jingoist, a racist, an anti-Semite, a misogynist, and a right-wing imperialist warmonger". Despite this labelling, his works were successful mainly in Europe, more specifically in Spain and Romania. Censorship prevailed in these countries for several years when the Francoist (1938-1975) and Communist (1965-1989) regimes were in power. Nevertheless, most of Kipling's works were published, especially in Spain, in a translated version in 1932,

1940, 1964, 1966, 1972, and after the Franco period in the 1980s, 1990s, and 2020s. In Romania, during communism, there do not seem to have been many translations into Romanian, but rather translations into other languages such as French. Works such as *The Jungle Book*, *Three Soldiers*, and *Stalky & Co* were banned in the 1950s. As in Spain, his most representative novels such as *The Jungle Book* were translated into Romanian mainly after communism. This presentation examines the reception of Rudyard Kipling's most famous works such as *The Jungle Book* and *Stalky & Co* in Spain and Romania, analysing the censorship files and the interest of critics and translators in Kipling's work.

Cristina Zimbroianu holds a PhD in English literature from the University of Alcalá, Madrid, Spain. She is currently an Associate Professor at the Autonomous University of Madrid (UAM) and the Technical University of Madrid (UPM). Her research interests include the reception of English and American literature in different countries during the fascist and communist regimes. From a comparative perspective, she focuses on the political and social aspects that influenced the reception of English literature in countries such as Spain and Romania, especially during the totalitarian regimes that governed both countries.

SESSION 2

Joseph Conrad's Reception and Translation in Denmark

Ebbe Klitgård (Roskilde)

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In Denmark, most of Conrad's works were translated in his lifetime and the six years after his death. Until 1916, only a couple of short works were translated, but in the years 1916-1931, the publishers Martins Forlag published no less than 19 works. These translations are here characterized as generally of a high quality. Reviews and newspaper coverage of Conrad are shown to be few and far between, but a couple of articles appear shortly after his death. Hardly anything on Conrad appears between 1931 and 1954, but in 1954-1985, there is a growing interest and also critical acclaim.

This includes new translations by well-recognized Danish translators, and many articles, both in academic circles and outside. This also goes for the next time period treated here, 1986-2000, when *Heart of Darkness* alone was retranslated three times. Several critical articles are also discussed here, as are works by two Danish authors clearly inspired by Conrad, Peter Høeg, and Carsten Jensen. My last section, 2000-2021, includes treatment of two major works on Conrad and the Congo by respectively Bert Blom and Frits Andersen and through other examples also shows that Conrad has become a much admired and often-read author in Denmark.

Ebbe Klitgård: Employed as “Associate Professor with special qualifications” in British Studies at the Department of Communication and Arts, Roskilde University, Denmark. Ph.D. thesis published in 1995, *Chaucer’s Narrative Voice in the Knight’s Tale*. Several articles on Chaucer, including edited volume with Dr. Gerd Bayer, Erlangen, Germany, published by Routledge in 2011: *Narrative Developments from Chaucer to Defoe*. Dr. Phil. (Habilitation), *Chaucer in Denmark: A Study of the Translation and Reception History 1782-2012*, published in 2013. Contributions to Elinor Shaffer’s *The Reception British and Irish Literature in Europe*, volumes on George Eliot (2015) and Joseph Conrad (2022). Several articles on modern British fiction.

Conrad Capital / Capital Conrad in Catalonia: A Class Act

Jacqueline Hurlley (Barcelona)

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The texts (novels and short stories in English) authored and published in England by Polish writer Joseph Conrad in the late nineteenth and early twentieth century gradually appeared in Catalonia in the 1920s and 30s, in both Catalan and Spanish, up until the outbreak of the Civil War in Spain in 1936. The work of a number of short story writers or novelists of both American and British (Scottish and Irish) origin – thus, stories by E. A. Poe, R. L. Stevenson, Arthur Conan Doyle, and James Joyce – appeared in the 20s in contemporary journals and newspapers, harbingers of volumes to come. Operation Conrad in Catalonia was commandeered by a prestigious Spanish publishing house, Montaner y Simón, founded and established in late nineteenth-century Barcelona, whose literary editor, Joan Estelrich i Artigues, also sought to

promote the work of Conrad in Catalan. The paper will focus on the Montaner y Simón project to publish the Complete Works of Conrad in the light of Bourdieu's notion of cultural capital. It will also contextualise the Catalan translation of "The Lagoon", illustrating how elements of the first published short story into Catalan were adjusted to suit the ideology of a class and its aspirations.

Jacqueline Hurtley is Professor Emeritus at the University of Barcelona, where she taught literature in English. Her *Josep Janés. El combat per la cultura* appeared in 1986. In the early 1990s, she was awarded the Enrique García y Díez Research Prize by the Spanish Association for Anglo-American Studies (AEDEAN) for her *José Janés: editor de literatura inglesa*. In 2014, her biography of the first Representative of the British Council in Spain, *Walter Starkie (1894-1976). An Odyssey* won ESSE's Cultural Studies (Category A) prize. She has contributed to six volumes in The Reception of British and Irish Authors in Europe series.

The Reception of Joseph Conrad in Spanish: Connections with Latin America

María Jesús Lorenzo Modia (A Coruña)

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This presentation deals with the reception of the novels by Joseph Conrad in Latin America, and especially how they may have influenced other major writers, in particular the Nobel Prize recipient for 2010 Mario Vargas Llosa. The paper shows evidence that the Argentinian writers Jorge Luis Borges and Adolfo Bioy Casares, directors of the collection La Puerta de Marfil (The Ivory Gate), have been instrumental in the publication of translations of Conrad's texts in the Buenos Aires publishing house Emecé. Most of these books would include translations that have been circulated in Barcelona by Montaner y Simón. This Peruvian writer has recently confessed, in an interview carried out at A Coruña (Spain) on March 21, 2019, and to be issued soon, that he has been an admirer of Conrad's from his early years, to the point that the Ukrainian-born author became a character in his novel *El sueño del celta* (2010), *The Dream of the Celt*. Vargas Llosa has also written an essay on Conrad in *La verdad de las mentiras* (1990) [*Truth about Lies*] and confesses that his influence

on his texts started probably at the beginning of his career, in *La casa verde* (1966) [*The Green House*].

María Jesús Lorenzo Modia is Full-Professor of English Studies at the Universidade da Coruña and Director of Menéndez Pelayo International University in Galicia (Spain). Her publications include journal articles in *Multicultural Shakespeares* (2017); *Coolabah* (2017); *Boletín Galego de literatura* (2017), *ES Journal* (2017), *Multicultural Shakespeare* (2017), *Women's Studies: An inter-disciplinary journal* (2018), *Oceánide* (2020), *Estudios Irlandeses* (2020); and book chapters in Bloomsbury, *The Reception of George Eliot in Europe* (2016), *Ex-sistere* (2016), *Femmes auteurs du dix-huitième siècle*, Honoré Champion (2018), *The Invention of Female Biography* (Routledge, 2018), and *La hoja verde de la lengua* (Univ. Autónoma de México, 2021).

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 30 “Persuasion in Scientific Discourse: Strategies and Linguistic Resources”

chaired by

Jolanta Šinkūnienė (Vilnius) and Maria Freddi (Pavia)

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Empirical research of the past several decades has suggested that socially constructed persuasion is at the heart of scientific discourse and that different disciplines and cultures create persuasive texts employing different strategies, techniques, and linguistic resources (Berkenkotter & Huckin 1995; Hyland 2004, 2005; Fløttum et al. 2006; Hyland & Jiang 2019; Dontcheva-Navratilova et al. 2020, among others). In this seminar we look for contributions investigating patterns of effective persuasion in traditional academic genres such as conference abstracts, academic book reviews, research papers, textbooks, and in digital genres such as science blogs, research project websites, crowdfunding proposals and e-zines. A fruitful area for research of persuasive strategies is the interplay of stance and engagement linguistic resources and how these are employed by scientific authors in their writing. Therefore, we are interested in analyses of persuasion linked to the engagement of the reader and the expression of personal stance and point of view and how these interact with discourse structure and topic presentation and discussion in academic texts. Especially as far as digital genres are concerned, both symmetric and asymmetric discourse contexts may be considered where persuasion is addressed to experts and/or non-experts and in both monologic and dialogic genres. We also welcome rhetorical approaches to persuasion in science communications, as long as the linguistic dimension is highlighted (as, for example, in Luzón & Pérez-Llantada 2019). We invite studies of texts in English as well as cross-linguistic and cross-disciplinary studies.

two sessions

SESSION 1

Maria Freddi (Pavia): "Persuasion Devices in Archaeology Research Articles: Short-Term Change" maria.freddi@unipv.it

Anastasia Atabekova (Moscow): "Comparative Analysis of Language Expressive Tools in Russian and English Research Papers on Language" atabekova-aa@rudn.ru

Geneviève Bordet (Paris) and **Sonia Oliver del Olmo** (Barcelona): "Persuasive Strategies in Mathematics Education: Reviewing and Stance Taking" gbordet@eila.univ-paris-diderot.fr; Sonia.Oliver@uab.cat

Craig Hamilton (Mulhouse): "From Persuasion to Retraction: A Case Study in Scientific Discourse" craig.hamilton@uha.fr

SESSION 2

Giuliana Diani (Modena and Reggio Emilia): "The Language of Persuasion in Law Blogging" giuliana.diani@unimore.it

Olga Dontcheva-Navratilova (Brno): "Variation in the Use of Boosters across Academic Cultures, Genres and Levels of Expertise" navratilova@ped.muni.cz

Jolanta Šinkūnienė (Vilnius): "Stance Expression Patterns and Ways to Engage the Reader in Expert and Novice Research Writing" jolanta.sinkuniene@flf.vu.lt

SESSION 1

Persuasion Devices in Archaeology Research Articles: Short-term Change

Maria Freddi (Pavia)

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The discourse of archeology has not been the object of much study of persuasion in academic discourse. Part of the reason for this could be its inherently cross-disciplinary and changing epistemic culture. Defined as “the scientific study of the material remains of past human life and activities” (as in the Encyclopedia Britannica’s definition), archeology involves surveying, excavation, data collection and analysis of the data collected and relies on a multiplicity of constantly evolving approaches. This methodological variety and its developments over time invite discourse analyses of stance devices as indicators of authorial persuasive strategies (Biber et al. 1999, Hyland & Sancho Guinda 2012). To this purpose, a small corpus of 24 journal articles from the archeology disciplines has been compiled, over periods of 30 years. Using a combined corpus and rhetorical approach (e.g. Hyland & Jiang 2019), the present paper aims to explore short-term change in the use of stance devices, particularly modal verbs and stance adjuncts, by archaeology researchers to support their claims in a persuasive way. Three academic journals are considered, *Journal of Field Archaeology*, *Oxford Journal of Archaeology*, and *Journal of Mediterranean Archaeology*, and six articles each, three from the 1980s-1990s and another three from the 2010s-2020s. A further comparison is made with six articles from the 1950s-1960s published in the *American Journal of Archaeology* to highlight the modifications that have occurred over a wider time period. Results can contribute to refining the descriptions of the discourse conventions specific to archeology, and to improving writing for archeology instruction.

Maria Freddi is Associate professor of English language and linguistics at the University of Pavia, Italy. Her research interests include corpus linguistics methodology and English for academic purposes (esp. English for science and technology, academic and popular writing). Her most recent publications are on popular science discourse in the two Open Access journals *Discourse & Interaction* and *DNA - Di Nulla Academia*.

Comparative Analysis of Language Expressive Tools in Russian and English Research Papers on Language

Anastasia Atabekova (Moscow)

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The research goal is to implement a comparative study of linguistically expressed modern scientific knowledge, its principles, tasks, and practices verbalized in scientific discourse, which determine the modification of linguistic features and stylistically colored linguistic means in line with the persuasive goals. The theoretical background stands on the view that the expressiveness is one of the methods of influence in modern scientific discourse, due to which the language means of expressiveness should be considered, while being characterized by its specificity aimed at expression of thought. The methodology paradigm rests on the linguistic statistics applied to the identification of expressive language means in scientific discourse. The background instrumentation incorporates information-discursive approach to the analysis of linguistic expressions, descriptive and contextual types analysis. The research materials incorporate 406 Russian and English articles on language studies from the Google Scholar Database. Of these, 203 articles on 1576 pages in Russian and 203 articles in English volume of 1631 pages. The findings reveal that syntactic means of expressing expressiveness as a way to enhance the impact in scientific linguistic texts, both Russian and English, are dominant. The frequency of their use is inversely related to the degree of increase in expressivity. Lexical means of expressiveness in scientific linguistic texts, both Russian and English, are characterized by a rarer use compared to syntactic means. Among them, the frequent use of metaphors, mainly general language ones, is obvious.

Anastasia Atabekova is Full Professor of Comparative Linguistics, Translation, and Interpreting Studies at the Peoples' Friendship University of Russia- RUDN University. Her research interests include Legal and Academic Discourse and Translation, Theory and Practice of LSP Training, ICT use in multilingual communication. She is the author of a number of monographs on the mentioned topics and she has published internationally in edited volumes and journals, including *Lecture Notes in Computer Science* (Springer Nature, Germany, 2022), *Thinking Skills and Creativity* (Elsevier, Netherlands,

2021), *Sustainability* (MDPI, Switzerland, 2020, 2021), *Research-Publishing. Net* (France, 2021), etc. (<https://www.scopus.com/authid/detail.uri?authorId=57191847725>)

Persuasive Strategies in Mathematics Education: Reviewing and Stance taking

Geneviève Bordet (Paris) and Sonia Oliver del Olmo (Barcelona)

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This paper aims at investigating the persuasive strategies used in a discipline: mathematics education and a genre: review papers. These genre and discipline offer interesting characteristics for a study of stance and engagement (Hyland 2005). Mathematics education is a hybrid discipline, combining hard sciences with mathematics and soft sciences with education science. Review papers are a rarely investigated genre (Giannoni 2009), although their argumentative structure and the author's stance are very different from research papers (McGrath & Kuteeva 2012). Therefore, their study provides interesting information as to stance building in this comprehensive approach of research in a field grounded in both hard and soft sciences. Using the Elsevier database Scopus, 24 review papers' abstracts are identified and downloaded. Half of them have been written in an English-speaking context, the other half coming from six different countries. They are then studied with the support of a concordancer to identify three types of stance markers: citations, use of personal pronouns, evaluative markers. In a second step, the abstracts' move structure is identified. Results of step 1 are confronted with those obtained in step 2 to better understand the impact of stance markers on the argumentative flow. In a last step, we assess the strategies used to build an adequate stance for a genre based on the selection, description and evaluation by a researcher regarding the work produced by members of his/her community (Salager Meyer 2001). We also consider the disciplinary values underlying the choice of evaluative markers and the extent to which they reflect the values of hard and soft sciences while taking into account intercultural variations.

Geneviève Bordet teaches terminology and information research for specialized translation at the University Paris Cité. Her research focuses on two issues. One addresses the rhetorical and lexicogrammatical devices used by native and non-native writers to build an "academic

voice” in PhD abstracts. This includes studies of the cohesive role of referential chains based on the use of “this”, collocational variations and “labeling nouns”. A second research area focuses on the impact of genre, domain and text on decision-making in specialized translation. She has published papers in international journals such as the "Journal of Academic Writing" and contributed to several books such as "Intercultural Perspectives on Research Writing" co-edited by J. Šinkunienė and P. Mur-Duenas.

Sonia Oliver del Olmo has a degree in Anglo-German Philology (University of Barcelona, 1992) and a PhD in Translation and Interpretation (University Pompeu Fabra, 2004). She is a Lecturer in the Department of English and German Philology in the Autonomous University of Barcelona (UAB), where she mainly teaches English for Academic Purposes (EAP) and Advanced Academic Abilities in the Masters Programme. Her research interests include Intercultural Studies, Academic Writing in English L2, Critical Discourse Analysis (CDA), Hedging, Digital Literacies and Genre. She has published internationally (Journal of Applied Linguistics), given invited lectures (UCL, UNAM), and participates in EATAW, AELFE or AESLA conferences regularly. Her latest contributions in books (2021) include: *Negotiating the Intersections of Writing and Writing Instruction*, edited by Joan Mullin, Terry Myers Zawacki, Magnus Gustafsson, and Federico Navarro and *The world universities’ response to COVID-19: remote online language teaching*, edited by Nebojša Radić, Anastasia Atabekova, Maria Freddi and Josef Schmied.

From Persuasion to Retraction : A Case Study in Scientific Discourse

Craig Hamilton (Mulhouse)

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Stanford University Professor John Ioannides et al (2010: 285) recently asked in an editorial: “Why would scientists publish junk?” These editors complained about authors changing the title of their paper and resubmitting it to the same journal two years after it had been rejected, without changing anything else, presumably hoping it would be accepted this time round. A related question is why *journals* would publish bad papers. One answer is rhetoric, which might persuade peer-reviewers and editors to accept a paper for publication despite its flaws. In this presentation, I present the results of an analysis of a research article that was retracted in 2018 after it was published in 2013 in *The New England Journal of Medicine*, one of the world’s top medical journals.

According to Retraction Watch, the paper I analyze was cited 1,919 times before it was retracted, and 816 times *after* its retraction, making it the most highly cited retracted paper (Retraction Watch, 2022). What linguistic strategies of persuasion did the authors use? How did they engage readers? What stance did the authors take? How might these factors have interacted to persuade gate keepers to publish the paper? By answering these questions, I aim to contribute to the study of scientific persuasion in English (Dontcheva-Navratilova et al, 2020; Hyland, 2004; Hyland and Jiang, 2019) and clarify how rhetoric in scientific discourse can initially succeed (via publication) yet eventually fail (via retraction). The implications of these findings could extend far beyond the particular case studied here.

Craig Hamilton is Professor of English Linguistics at the University of Haute Alsace, France. He also teaches scientific writing seminars to graduate students in several Swiss universities. He previously taught at UC Irvine, University of Nottingham, University of Paris 8, and Colgate University, where he was a Visiting Professor of Rhetoric in 2013-2014. Professor Hamilton has published more than sixty articles, reviews or book chapters on topics in rhetoric, literature, and cognitive linguistics. He is currently working on a scientific writing textbook and was a contributing author of *Persuading People: An Introduction to Rhetoric*, 3rd edition (Palgrave 2014).

SESSION 2

The Language of Persuasion in Law Blogging

Giuliana Diani (Modena and Reggio Emilia)

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Scholarly law blog posts play an important role in the practice of law, as they build a kind of bridge between legal academics and legal practitioners. This may find an explanation in the impact that they have had in judicial opinions over the years. As Peoples (2010) shows in his study on the citation of blogs in judicial opinions, courts

rely on the discussion of legal issues found on blogs to support judicial reasoning and analysis. This seems to suggest that law professor bloggers represent authority, credibility and disciplinary appeals (Hyland 1999).

The aim of this paper is to provide an account of the persuasive strategies deployed by law scholar bloggers commenting on legal cases relating to US and UK court decisions. The aim is to investigate how they persuade their audience and make them share their points of view and opinions. Drawing from Hyland's (2005) analysis of metadiscourse in academic genres, a qualitative study is presented based on a small corpus of blog posts written by law scholars and explores hedges, boosters and attitudinal markers which shed light on the persuasive dimension of the genre under examination. The overall findings show that law bloggers are responding to individual purpose when they engage in the discourse of scholarly legal blogging: while offering personal opinion on legal cases, they try to introduce context of knowledge discussion within the discipline.

Giuliana Diani is Associate Professor of English Language and Translation at the University of Modena and Reggio Emilia (Italy). She holds an MA in Language Studies from the University of Lancaster (UK) and a PhD in English Linguistics from the University of Pisa (Italy). She has worked and published on textual and pragmatic aspects of spoken and written discourse, with special reference to academic discourse in specific genres, disciplines and cultures through the analysis of small specialised corpora. Her recent work centres on the analysis of language use in knowledge dissemination in tourism and legal discourse.

Variation in the Use of Boosters across Academic Cultures, Genres and Levels of Expertise

Olga Dontcheva-Navratilova (Brno)

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Persuasion in academic discourse depends to a large extent on the degree of authoritativeness writers are prepared to project in their texts when expressing attitudes, judgements and assessments. Boosters enable academic writers to distinguish facts from opinions, evaluate the views of others and convey a high degree of commitment to their assertions (cf. Hyland 1998, Hyland 2005) and as such are important rhetorical devices contributing to the construal of academic persuasion.

However, boosters have received considerably less attention in metadiscourse research than other stance devices, especially in learner corpora.

Adopting a corpus-based approach, this contribution explores variation in the use of lexical boosters across linguacultural contexts, genres and levels of expertise. The study is carried out on three specialized corpora: the MT_LLM corpus comprising Master's degree theses by Czech university students, the BAWE_LLM corpus comprising argumentative essays by British university students, and the RA_LLM corpus comprising research articles published in international journals. The texts in all corpora represent the disciplines of linguistics, literature and ELT methodology. The main purpose of this investigation is to explore variation in frequency, realization and functions of boosters across the three corpora in order to shed light on how linguacultural context, genre and level of expertise affect the strength of commitment and certainty that academic writers express when striving to persuade the readership to accept their views and claims.

Olga Dontcheva-Navratilova is Associate Professor of English Linguistics at the Faculty of Education, Masaryk University, Czech Republic. Her research interests include English for academic and specific purposes and political discourse. She has published the books *Analysing Genre: The Colony Text of UNESCO Resolutions* (2009), *Coherence in Political Speeches* (2011) and co-authored *Coherence and Cohesion in English Discourse* (2012) and *Persuasion in Specialised Discourse* (2020). She is co-editor of the journal *Discourse and Interaction*.

Stance Expression Patterns and Ways to Engage the Reader in Expert and Novice Research Writing

Jolanta Šinkūnienė (Vilnius)

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Author stance and engagement with the reader have been the focus of much of the empirical research into persuasive academic discourse of the past several decades (Silver 2003, Fløttum, Dahl & Kinn 2006, Hyland & Sancho Guinda 2012). Most research, however, focused on the research article genre, though increasing attention to the genre of abstract has also been observed (Gillaerts & Van de Velde 2010; Bondi & Lorés Sanz 2014). While there are many studies on various aspects of abstract as

a genre in English, other academic cultures are less researched, and there is an obvious scarcity of research on novice writer texts. Despite the fact that abstracts have relatively standardized structure, stance and engagement features are not so readily predictable, and could, therefore pose a serious problem for the learners of English. The aim of this paper is to investigate stance and engagement markers from both cross-linguistic and cross-generic perspectives. Based on a self-compiled comparable corpus of abstracts in English and Lithuanian research articles in linguistics it focuses on how influential the cultural tradition is in the expression of author stance and engagement. The stance and engagement features identified in professional writing are compared to those observed in novice writing (abstracts of BA linguistic papers written by Lithuanian students in English). The preliminary results suggest significant cultural influence on the ways authors make themselves visible in research writing and engage the readers. Student work shows that learning stance and engagement patterns could be quite challenging for novice writers.

Jolanta Šinkūnienė is Associate Professor of English Linguistics at the Faculty of Philology, Vilnius University, Lithuania. Her research interests focus on research writing patterns and epistemological traditions of various disciplines and cultures, academic rhetoric, elements of persuasion in academic discourse, research publication practices, evaluation of research, academic identity aspects. She has published internationally in research journals and edited volumes including such international publishers as John Benjamins (*Pragmatic Markers and Peripheries* (2021), *Intercultural perspectives on research writing* (2018), *From lexis to genre* (2017)).

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 31 “Rebellious Marys: Women on Self-Development in Late 18th-and Early 19th-Century Fiction and Prose Writings”

chaired by

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This seminar is inspired by Mary Wollstonecraft's, Mary Robinson's, Mary Hays's, and Mary Shelley's work and by their revolutionary novels, *Mary* (1788), *Maria* (1798), *The Victim of Prejudice* (1799), and *Mathilda* (1820) among others. In all these works, the female protagonist struggles to find her own way in life, aiming to fulfil her self-development and to escape the constraints of the eighteenth and nineteenth centuries. This seminar intends to give voice to those courageous women—writers, journalists and fictional characters—who dared to question, criticise and/or transgress the boundaries of their social roles, emphasising the importance of (self-)education, self-knowledge and self-reliance. We welcome proposals discussing prose and fictional works written by “the rebellious Marys” not only in the Pre-Romantic and Romantic periods but also in the early Victorian times. The seminar papers may also focus on other genres, such as treatises, journalistic pieces, or fables, in addition to novels, and life writing while keeping the main concern of contextualised female self-development in mind.

two sessions

SESSION 1

María José Álvarez Faedo (Oviedo): “Rebellious Eliza: The Ingenious Schemer’s Veiled Subversion of Passions and Emotions in *The Female Spectator*”
mjfaedo@uniovi.es

Dóra Janczer Csikós (Budapest): “‘Education is a fallacious effort’ / Mary Hays, *The Victim of Prejudice*” dora@prospero.hu

Dragoș Ivana (Bucharest): “Self-Development as a Quixotic Mode in Mary Hays’s *Memoirs of Emma Courtney*” dragos.ivana@lts.unibuc.ro

Maria Parrino (Independent Scholar, Italy): “[L]ines, evidently written by a female hand.’ Mothers and daughters in Mary Robinson’s *Vancenza*”
mariaparrino7@gmail.com

SESSION 2

Éva Antal (Eger): “Reason and Fancy in Mary Wollstonecraft’s Educational Storytelling” antal.eva@uni-eszterhazy.hu

Antonella Braidà (Nancy): “Women Characters’ Cross-Cultural (Self-)development in Mary Margaret Busk’s *Tales of Fault and Feeling*” antonella.braidà-laplace@univ-lorraine.fr

Kamila Vráňková (České Budějovice): “Denial and Desire: The Traps of the Romantic Nihilism in Mary Shelley’s *Frankenstein*” kavran@seznam.cz

SESSION 1

Rebellious Eliza: The Ingenious Schemer's Veiled Subversion of Passions and Emotions in *The Female Spectator*

María José Álvarez Faedo (Oviedo)

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Eliza Heywood is considered the most prolific British writer in the eighteenth century. She was an acclaimed novelist, writer of conduct books, playwright, actress, translator, publisher, bookseller, journalist and the editor of *The Female Spectator* (1744-46), the first English periodical publication written by and for women. In it, Eliza Haywood intended to show her readers the way to operate successfully within the social restrictions that constrained them. Aware of the difficulties females had to endure in a patriarchal system, she challenged them, exploring other alternatives and informing her readers about them in her newspaper. Thus, she offered them a mixture of information, fiction and didacticism, that would provide a believable portrayal of women's lives and, at the same time, reveal the way to turn those lives interesting and appealing, in spite of social conventions, and, therefore, challenging them.

This paper will explore the different literary techniques Eliza Heywood employs in *The Female Spectator*, in order to be able to offer her own common-sense and astute moral instruction to her readers.

María José Álvarez Faedo, is a Senior Lecturer of English Literature in the English Philology Area of the Department of English, French and German Philology at the University of Oviedo, Spain. Since 2001 she has researched on topics related to women's education, and women's emotions and affections, among others, and has produced several publications, both in monograph format and in indexed journals on the subject, having even been granted the 10th International Research Award of the Jovellanos Forum Foundation of the Principality of Asturias in 2007. Since 2015, she has been a member of the research group led by Professor María Luisa Candau Chacón from the University of Huelva, and has participated in the projects: "The emotional life of women: experiences of the world, forms of sensitivity. Europe and America, 1600-1900" (HAR2015/63804-P) and "Female Passions and Affections, 17th-20th centuries. Historical and Literary Perspectives", (PID2020-113063RB-I00). The

research for the paper she is going to present at the Esse conference has been funded by the latter project.

“Education is a fallacious effort” / Mary Hays, *The Victim of Prejudice*

Dóra Janczer Csikós (Budapest)

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In *Strictures on female education. Chiefly as it relates to the culture of the heart* [1787], John Bennett asserts that “[i]f Europe has been called the *Paradise* of the sex, Britain seems to be the choicest spot of this Paradise”, where women “are, doubtless, equal partakers with ourselves” (55-56). Ironically, he concludes that “in every thing, that requires the more *substantial* talents, must submit to a strong and a marked inferiority” (143).

Eighteenth-century periodicals for women, *The Lady’s Monthly Museum* and *The Lady’s Magazine* in particular, created an altogether different view the intellectual capacity of women. Both periodicals regularly published essays on female education. Different as they were, Bennett’s treatise and these periodicals had something in common: both proposed that the education of women is a means by which they can be rendered useful and happy wives and citizens.

Mary Hays’s *The Victim of Prejudice* (1799) presents a conduct-book character, Mary, educated and virtuous, who nonetheless, through a series of vicissitudes ends up “immured in the gloomy walls of a prison”. In my paper I explore how Hays breaks with conventional topoi of female education, marital bliss and usefulness, and instead, presents the sordid reality of what education avails to a woman who chooses not to pledge herself to a man. Using the tropes of female confinement, Hays shows the fallacy of ideas put forth by Bennett (or even by the periodicals for women) and concludes that happiness and social justice demand a reformed education for *males* as well.

Dóra Janczer Csikós is a senior lecturer at the English Department of Eötvös Loránd University, Budapest, Hungary. Her research addresses the intersections of art and literature, and issues of gender in the visual and material culture of the 18th century. In particular, she examines attitudes to rape in literature, music and painting, William Blake’s composite art and

the reception of the *opera seria* in Britain. Her book on William Blake's *The Four Zoas* re-interprets Blake's prophecy in the light of Lipot Szondi's psychoanalytical theory. She is currently working on a study on the myth of Orpheus and Eurydice and the legend of Lucretia in literature, painting and music. Her projects focus on the rationalization of violence, and its impact on the victims.

Self-Development as a Quixotic Mode in Mary Hays's *Memoirs of Emma Courtney*

Dragoș Ivana (Bucharest)

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The present paper aims to highlight Hays's heroine's impractical sentimental philosophy inspired by Helvetius, who claims that strong mental powers are connected with acute and lively sensation. More importantly, for Emma Courtney strong feelings and passion are not signs of weakness—as a woman, but an indication of the strength of one's character, which dismisses binary oppositions like reason-passion and male-female.

Read against the backdrop of the French Revolution, Hays's novel signals the Jacobin detestation for sensibility and rationalism as ridiculous extremes in an England increasingly devoted to (anti-Jacobin) common sense. Built on a quixotic logic of failure, *Memoirs of Emma Courtney* lays emphasis on the feminine ideology of sensibility nourished by the uneducated reading of romances, particularly Rousseau's *La Nouvelle Heloise*, in order to show that women like Emma inhabit a dream world which can be shattered only through disillusion in real life.

Dragoș Ivana is an Associate Professor and Head of the English Department of the University of Bucharest, Romania. His main research interests include Enlightenment and Modernist literature, cultural and literary theory, comparative literature, Cervantes studies and city studies. Currently, he is treasurer of ASSOR (Romanian Society for Eighteenth-Century Studies), delegate member of the Executive Committee of the International Society for Eighteenth-Century Studies and a founding member of the Centre of Excellence for the Study of Cultural Identity accredited by the University of Bucharest. One of Ivana's books, entitled

Embattled Reason, Principled Sentiment and Political Radicalism: Quixotism in English Novels, 1742-1801, was published with Rodopi/Brill in 2015.

“[L]ines, evidently written by a female hand.” Mothers and daughters in Mary Robinson’s *Vancenza*

Maria Parrino (Independent Scholar, Italy)

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Mary Robinson’s *Vancenza; or the Dangers of Credulity* (1792) was one of the top-selling novels in late eighteenth century. Set in fifteenth century Castile, at the castle of *Vancenza*, the novel unfolds a narrative filled with features of the late eighteenth century Gothic genre: a young orphan woman, Elvira, whose parents are unknown, attempted abductions, murders, villains and a mysterious casket that contains a secret relating to the past of the heroine’s mother. Yet, unlike most Gothic novels of the time, *Vancenza* is profoundly pessimistic in the representation of social codes and conventions, portraying the lack of options available for women, and especially for transgressive women (S. Russo).

Robinson’s first novel, which received mixed critical reception and was translated into French and German, is rarely mentioned among women’s Gothic writings (E. J. Clery).

The aim of this paper is to focus on the relationship between Elvira and her mother, whose existence and life story the daughter discovers by reading the hidden poem and the letter, written texts which—despite having a devastating effect on the life of the daughter—not only give voice to a woman’s suffering and victimhood but extend the novelistic narrative beyond the individual case (J. Campbell).

Maria Parrino obtained her first PhD in English Studies from the University of Genova, Italy (1989) and discussed a dissertation on Italian-American women’s autobiographies. She then obtained a second PhD at the University of Bristol (2014) with a thesis on nineteenth-century English Gothic Literature. She is currently a full-time teacher of English Language and Literature in a Secondary School in Vicenza, Italy and a Subject Expert at the University Ca’ Foscari in Venice. She has published textbooks on short stories and Gothic Literature. She has written articles which include “Crossing the Borders: Hospitality in Bram Stoker’s *Dracula*

and Florence Marryat's *The Blood of the Vampire*" (2017); "Gothic and Earlier Painting: Nightmares and Premature Burials in Fuseli and Wiertz" (2019); "'Write my story and translate': Mary Shelley's *rambles* in the Italian Language, Literature and Country" (2020) and "'His Master's Voice': Sound Devices in Bram Stoker's *Dracula*" (2021). In 2018 she co-organized the International Bicentenary Conference on Mary Shelley's *Frankenstein* which was held at the University of Venice, Italy.

SESSION 2

Reason and Fancy in Mary Wollstonecraft's Educational Storytelling

Éva Antal (Eger)

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In her works, Mary Wollstonecraft was greatly concerned about women's education. She does not only highlight the importance of exemplary storytelling but she also laid special emphasis on critical reading in young girls' lifelong learning; she even co-edited a collection of assigned texts especially designed to female readers (*The Female Reader*, 1789). In addition to her novels, political treatises and translations, she also wrote two pieces on education, *Thoughts on the Education of Daughters* (1787) and *Original Stories from Real Life* (1788), and an unfinished tale titled "The Cave of Fancy" (1787). In her early works, I will discuss the unique features of her self-training storytelling in general, while displaying the disturbing "fancies" imagined by a woman's spirit in the particular tale. Mary Wollstonecraft's fantastic tale provides the framework for the creative development of the female mind and it exhibits several images that will appear later in philosophical-educational Romantic narratives, which is exemplified by Mary Shelley's "The Fields of Fancy" in my presentation.

Eva Antal is a professor of English Literature and Philosophy at Eszterházy Károly Catholic University, Eger, Hungary. She teaches 18th- and 19th-century British literature, contemporary

literary theory, and aesthetics. She published her doctoral dissertation on irony in 2007 and in 2008, she was working on her second book titled *Beyond Rhetoric (Rhetorical Figures of Reading)* during a research grant at Centre for Life Narratives, Kingston University, London. In 2010 she was a Visiting Grant Scholar at NIAS in the Netherlands and in 2011 she successfully obtained a tenured professorship in philosophy. Currently, she is working on an educationalist project, focusing on women's philosophy of education in 18th and 19th centuries. In autumn 2019, she was a visiting researcher at the University of Glasgow and in January 2020, she was a guest professor at the research centre IDEA, University de Lorraine (Nancy-Metz, France).

Mary Wollstonecraft's *Mary* and *Maria* as Models for Boucherett's Smilesian Gentlewoman

Maria Juko (Hamburg)

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Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1794), contributing to the discourse on the conduct of women and wives, called for a reformation of women's education while upholding certain cultural norms of femininity. In her novella *Mary* (1788) and her unfinished novel *The Wrongs of Woman; or Maria* (1798) the author narrates the life of wives caged into a life of submission but who self-reliantly fight for an improvement of their situation.

Half a century later, Samuel Smiles's practical philosophy of self-reliance promoted in *Self-Help* (1859) still does not include women. Despite an apparent exclusion of women, the "constitutional" or "cultural blindness" (Sinnema 2008) of the Victorian Smiles towards women was challenged by his contemporary Jessie Boucherett. In her *Hints on Self-Help: A Book for Young Women* (1863) she introduced a female version of self-help. In this paper I will sketch how the female protagonists in Wollstonecraft's texts become female heroes (to borrow Lee R. Edwards's term (1979)) and can be read as forerunners of Boucherett's ideal woman.

In effect, Mary Wollstonecraft's literary women serve as role models for mid-Victorian liberal feminists. The body of the married woman turns into an agent of independence in this reading: despite her alleged submission, the self-reliant wife

recognises her objectification and acts as an agent of her body and mind as far as possible.

Maria Juko completed her B.A. and M.Ed. in English and Biology for Secondary Education with a focus on Victorian Literature at the University of Hamburg, Germany. She currently holds a scholarship by the university where she is working towards her PhD on female self-reliance in late 18th to mid-19th-century novels. In her research project she shows how female self-reliance constitutes an elementary motif in early feminist writings, closely corresponding to the contemporary discourse of self-reliance promoted in Victorian society, picked up by women writers such as Charlotte Brontë and George Eliot.

Women Characters' Cross-Cultural (Self-)development in Mary Margaret Busk's *Tales of Fault and Feeling*

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This paper will focus on the importance of women characters' education in Mary Margaret Busk's *Tales of Fault and Feeling* (1825). A translator and cultural mediator, Mary Margaret Busk (1779-1863) was one of the first women writers to publish review articles on European literatures in the *Blackwood's Edinburgh Magazine*, a high brow, conservative journal with a large readership and, it has often been assumed, mostly written by male authors. My contribution intends to show that her interest in cross-cultural relations is evident also in her fiction, from *Zeal and Experience: a Tale* (1819), a short novel inspired by Jane Austen's *Sense and Sensibility*, to her collection of short stories *Tales of Fault and Feeling*. The nine short stories of the volume feature female characters that face situations of conflict due to their cultural, religious or class origin, from Juliet Villeroy, educated in France as "a sceptic, and a materialist" and in Italy ("Parental Guilt", *Tales of Fault and Feeling*, III, p. 18), to Lady Grace Raynhurst, who is able to help her husband's finances by following him temporarily to France ("Arthur Errington", *Tales of Fault and Feeling*). Although Busk adopted a conservative agenda and did not overtly express a desire for change in gender relations, like Mary Wollstonecraft, Busk believed in the need for women's education and defended their aspiration to become published authors. By focusing on select tales, especially

“Parental Guilt”, “Arthur Errington” and “Miriam”, it will be pointed out that the *Tales of Fault and Feeling* stand out for Busk’s ability to avoid the extremes of didacticism or sentimentality while foregrounding the importance of women’s education for their development in a cross-cultural context.

Antonella Braida is lecturer in English at the Université de Lorraine, Nancy (France), and member of the research centre IDEA (DTT project). After completing her D.Phil at St Catherine’s college, Oxford, she published two volumes on the reception of Dante: *Dante and the Romantics* (Palgrave, 2004) and *Dante on View*, co-edited with Luisa Calé (Ashgate, 2007) and co-edited a volume with Giuliana Pieri, *Word and Image Across the Arts* (Legenda, 2003). She was lecturer in Italian at the University of Durham till 2005, when she moved to France. Her research concerns Anglo-Italian relations and women writers. In 2020 she published the edited volume *Mary Shelley and Europe* (Oxford: Legenda, MHRA)

Denial and Desire: The Traps of the Romantic Nihilism in Mary Shelley’s *Frankenstein*

Kamila Vránková (České Budějovice)

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The paper attempts to analyse Mary Shelley’s famous Gothic novel with respect to her portrayal of the Romantic / Byronic hero and the rejection of the higher authority in the isolated search for self-assertion. Drawing on Slocombe’s conception of the Romantic / Nihilistic sublime, the analysis is devoted to the confrontation with the father principle in the variety of contexts, involving both denial/rejection and desire. Paradoxically, as the frame story suggests, it is in the willingness to submit to a higher authority (the Kantian faculty of reason) that the individual’s freedom can be achieved. In this respect, Mary Shelley’s “Modern Prometheus” points at the reversed side of G.G. Byron’s and P.B. Shelley’s titanic imagery, at the “absent centre of the self” (Weiskel), which becomes a psychological source of the daemonic (in other words, excess and the loss of identity, leading to self-destruction). Accordingly, the Romantic Nihilism is replaced by the Kantian moral concept of the sublime

Kamila Vráňková, lectures on English and American literature, children's literature and literary theory in the Pedagogical Faculty of the University of South Bohemia, Czech Republic. She specialised in English literature in Charles University, Philosophical Faculty, where she received her Ph.D. degree in 2001. Her research draws on Anglo-American Gothic and Romantic literature and the aesthetic category of the sublime.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 32: “Reconceptualizing violence against women”

chaired by

**Işıl Baş (Istanbul), Florence Binard (Paris), Renate Haas (Kiel)
and María Socorro Suárez Lafuente (Oviedo)**

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Since the 1970s, a crucial process of reconceptualizing and redefining violence against women has been going on in a variety of fields. The seminar intends to assess the stage reached by now by looking at formative influences (e.g., women’s movements, also in the global south, UN), landmark initiatives (CEDAW, Istanbul Convention, metoo, Black Lives Matter), landmark works (Atwood), obstacles (like engrained broader patterns of thought and expression), systemic understandings, and the effects of a more comprehensive gender focus. Contributions from all sectors of English Studies welcome

one session

Célia Atzeni (Paris): “The Reconceptualization of Violence against Women in United Nations Discourse between 1996 and 2019: A Corpus-based Study” celia.atz@gmail.com

Soukayna Mniaï (Paris Nanterre) “Reframing Sexual Violence in Higher Education in the United States: A Content Analysis of Press Coverage of the Issue in Three Newspapers from 1970 to 2020”
smniai@parisnanterre.fr

Alan Mattli (Zurich) “Men, Women and Children: Gendered Violence in Sara Paretsky’s *Indemnity Only*” alan.mattli@es.uzh.ch

María Gaviña Costero (Valencia): “Anna Burns’s *Milkman*: the insidious violence” Maria.Gavina@uv.es

SESSION 1

The Reconceptualization of Violence against Women in United Nations Discourse between 1996 and 2019: A Corpus-based Study

Célia Atzeni (Paris)
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In this paper, which is based on results obtained in the context of my PhD project on the evolution of United-Nations discourse on violence against women, I discuss how and why the concept of violence against women appears to have been redefined by the United-Nations in their official communication. To conduct this study, a large computerized corpus of 253 UN press releases dealing with the issue of violence against women was compiled and annotated. In a perspective of discourse analysis, the data extracted from the corpus were confronted with historical events. The hypothesis defended in this paper is that the term “violence against women and girls”, which came to replace the term “violence against women”, may have become the United-Nations’ preferred term to discuss the issue of violence against women in their press releases because of a shift in the feminist theorisation of the concept of “violence against women” and the influence of the geopolitical context of the 2000’s and beginning of the 2010’s.

Celia Atzeni is a PhD student at the University of Paris Diderot supervised by Professors Christopher Gledhill and Florence Binard. She has a Master’s Degree in English for

Specific Purposes from ENS Cachan and Paris Diderot University in 2017.

Reframing Sexual Violence in Higher Education in the United States: A Content Analysis of Press Coverage of the Issue in Three Newspapers from 1970 to 2020

Soukayna Mniaï (Paris Nanterre)

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This paper analyses the press coverage of sexual violence in institutions of higher education in the United States from 1970 to 2020. The press is an interesting source because it has both reflected and shaped social representations of sexual violence in higher education. This is a text analysis of articles published in three newspapers, selected to cover different types of news coverage: *The Chronicle of Higher Education*, a national paper specializing on issues in higher education; *The Los Angeles Times*, a general interest daily newspaper with both national and regional scope; and the *Daily Bruin*, the local student paper of the University of California Los Angeles. This corpus was analysed with Iramuteq, a textual data analysis software that uses a descending hierarchical classification of words to generate classes of discourse, which shed light on the way the issue has been reconceptualised over time in the media by showing how representations of victims, aggressors, forms of sexual violence (rape, sexual assault, date rape, sexual harassment, etc.), their causes and the way to prevent them have changed over time. By studying how the press discussed this subject, my paper will seek to illustrate the changing social construction of this public problem: from a criminal issue, sexual violence has gradually also become a feminist issue, a public health issue as well as a civil rights issue.

Soukayna Mniaï is a PhD student in English Studies at the Centre de Recherches Anglophones, University Paris Nanterre, under the supervision of Caroline Rolland-Diamond and Pierre-Marie Chauvin. She has published on sexual violence in higher education.

Men, Women and Children: Gendered Violence in Sara Paretsky's *Indemnity Only*

Alan Mattli (Zurich)

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Ever since the brutal murder of the reclusive women at the hands of an escaped orangutan in Poe's short story "The Murders in the Rue Morgue," violence against women has been a prominent feature of detective fiction. Indeed, it has even become part of the behavioural repertoire of the detective figure, thanks to the protagonists of the hardboiled novels of the 1930s and 1940s. How can a revisionist mode like feminist crime fiction, which emerged as a stylistically distinct and commercially viable subgenre around 1980, meaningfully challenge the misogynist violence that is inscribed in its parent genre? To that end, I offer a reading of Sara Paretsky's 1982 novel *Indemnity Only*, which marks the debut of Paretsky's serial detective heroine V.I. Warshawski, and which is generally considered one of the subgenre's foundational texts. While Paretsky 'flips the script', in that she casts as her protagonist a female private investigator who regularly resorts to bone-crunching violence against men, Warshawski does not primarily function as an emancipatory 'power fantasy': not only are her violent impulses often outmatched by her male adversaries, reflecting the asymmetrical reality of gendered violence; Paretsky's presentation of Warshawski humiliating her opponents seems to reinforce the association of weakness and victimhood with femininity. Thus, the novel serves as an illustration of the perennial question whether an androcentrist genre like detective fiction is even amenable to feminist reclamations.

Alan Mattli is research and teaching assistant at Professor Michael C. Frank's Chair of Literatures in English of the 19th and 20th Centuries at the University of Zurich. He has publications on Feminist Crime Fiction and Computer Games.

Anna Burns's *Milkman*: The Insidious Violence

María Gaviña Costero (Valencia)

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Like many Northern Irish authors in recent years, Anna Burns is not afraid to open old wounds in her third novel, *Milkman*, winner of the 2018 Man Booker Prize. In it, the lack of proper names looms ominously over all members of the community, producing the effect of a shared terror of speaking out in a city much like Belfast in the 1970s. The repression of women, exacerbated by sectarian violence, and the tacit consensus between the two warring communities about the irrelevance of the struggle for women's rights at a time when affinities are ethnic rather than gender-based, will allow for the sexual harassment of an unnamed protagonist who is not only unable to see herself as a victim but is also punished as an instigator. Burns shows the routinisation of abuse and violence against women that was accepted within this situation of exceptionality. This paper aims to examine how the recollection of the abuse experienced in the 1970s by a 21st century female narrator re-evaluates the perception of what can be considered violence and its traumatic consequences in the new light offered by the fourth wave of feminism and the #MeToo movement in 2017.

María Gaviña Costero is a lecturer at the English Department of Universitat de València, where she earned her PhD with a thesis about the dramatic oeuvre of Brian Friel. Her main research interests include contemporary Irish drama from a postcolonial perspective, the relation between literature and conflict, and theatre reception.

The seminar convenors:

Isil Bas is the Head of English Language and Literature Department at Istanbul Kultur University. In 2018 she retired from Bogaziçi University, where she was the founding director of the Critical and Cultural Studies Graduate Program. She is also the founding president of the English Language and Literature Research Association (IDEA), a board

member of the European Society for the Study of English (ESSE), former president of the Poetics and Linguistics Association (PALA), a senior founding member of Núcleo de Estudos Anglisticos e Germanísticos (NEAG) and also an alumna of USIS (United States Information Service). Her research interests include critical and cultural theory, gender and queer studies.

Florence Binard is Professor in Modern British History and Gender Studies in the Department of Intercultural Studies and Applied Languages at Université de Paris. She is a member of ICT (Identities, Cultures, Territories) and the Vice-President of the Société Anglophone sur le Genre et les Femmes (SAGEF). She co-edited *Féminismes du XXI^e siècle : une troisième vague ?* (2017), *Femmes, sexe, genre dans l'aire anglophone : invisibilisation, stigmatisation et combats* (2017); *Revisiting the Great War* (RFCB Spring 2015). She is the author of *Les Mères de la nation : féminisme et eugénisme en Grande-Bretagne* (2016).

Renate Haas (University of Kiel) is Professor of English and has taught at a number of universities in Germany and abroad. She has (co-)published nine books and numerous articles on English literature and the development of English Studies. Together with Balz Engler (University of Basel), she initiated the EHES project: The European History of English Studies. Among its results are the two volumes *European English Studies: Contributions towards the History of a Discipline* (2000+2008). On this basis, Haas conceived and edited *Rewriting Academia: The Development of the Anglicist Women's and Gender Studies of Continental Europe* (2015), the first European survey of the field. Fascinated by the variety and depth of the achievements and frustrated with their poor visibility, she gave the basic impulse for the ESSE Gender Studies Network.

María Socorro Suárez Lafuente is currently retired as Professor of Literature at the University of Oviedo, Spain. Her interests lie in the field of Contemporary Literature, Feminism and Postcolonial Theory. She has published extensively on those fields, and has been co-editor of several volumes and journal issues. She published a book on contemporary literature, another on ethics and literature and a recent one on the development of the Faust theme. She is founding member of the European Network of Dialogue Process Facilitators. She was president of the Spanish Association of Anglo-American Studies AEDEAN and of the Spanish Association of University Women AUDEM and is Fellow of the English Association EA.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 33 “Research on English Language Learning and Teaching”

chaired by

Katalin Doró (Szeged), František Tůma (Brno) and Thomas E. Bieri (Nagoya)

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The processes of English language learning and teaching represent a complex system of interconnected components, which this seminar aims to shed light on. Papers based on methodologically sound empirical research on various aspects of the field will be presented. Papers will introduce participants to recent research findings relevant to an international audience and are expected to promote discussion on topics such as classroom interaction, assessment, teaching materials, educational technology, and teacher education in various settings (e.g. elementary, secondary and tertiary institutions) and delivery modes (i.e. face to face, online, and hybrid models).

one session

Lyndon Higgs (Strasbourg): “Moving from a Traditional University Lecture Course to a Blended Learning Environment: The Effect on Learners’ Engagement and Learning Strategies” higgs@unistra.fr

Thomas E. Bieri (Nagoya): “EFL Learner Reactions to Using an Online Extensive Reading System” bieritho@nanzan-u.ac.jp

Andrea Ágnes Reményi (Budapest) and **Patrik Velner** (Budapest): “Validating an EFL Examination Through the Manual and Automated Quantitative Analysis of Candidates’ Written Texts” remenyi.andrea@btk.ppke.hu

Qiaoling He (Tarragona) and **Isabel Oltra-Massuet** (Tarragona) "Grammatical Sensitivity and Language Production Competence: An Experimental Study in Spanish and Chinese EFL learners" Qiaoling.he@estudiants.urv.cat; isabel.oltra@urv.cat

Moving from a Traditional University Lecture Course to a Blended Learning Environment: The Effect on Learners' Engagement and Learning Strategies

Lyndon Higgs (Strasbourg)
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This paper presents the effects on undergraduate students' learning strategies and engagement when a university lecture course in English grammar was transformed into a blended learning environment. The modification was carried out in 2 phases, with 2 separate cohorts. In phase 1, 50% of the lecture content was made available to students in video format on the Moodle platform. The time freed up in lectures was used to organise some activities in the lecture hall where the 100 learners worked together in groups on exercises allowing them to apply the theory. In phase 2, a "100% flipped classroom" system was set up, involving the transfer of the entire lecture content to Moodle (76 ten-minute video capsules). All face-to-face time was devoted to the practical application of the course content, with students working on exercises in small groups in the lecture hall.

The research data are of several types: individual learner interviews; quantitative and qualitative responses collected in questionnaires distributed before and during the new blended learning environments; an analysis of the examination papers (and their results) obtained in the old and new systems, as well as a comparison of attendance rates.

The analysis of these data shows an increase in the number of both phase 1 and 2 students engaging with the course, and adopting cognitive, metacognitive and management strategies associated with a deep learning approach, more in line with the course's objectives, content, and evaluation.

Lyndon Higgs is a senior lecturer in English linguistics at Strasbourg University, France. He is in charge of the master's programme for English teacher training, and prepares students for the linguistics and translation components of the national teaching exams. His research is primarily in teaching didactics, and in particular the teaching of grammar both at secondary and university levels.

EFL Learner Reactions to Using an Online Extensive Reading System

Thomas E. Bieri (Nagoya)

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This paper describes research results regarding a group of 34 second-year Japanese university students' usage of, and reactions to, the Xreading extensive reading virtual library and learning management system (LMS) from April to August, 2020. The context was a set of elective English reading courses for second-year Business Administration majors at a Japanese university where the required English courses for first-year students also must include extensive reading, but not the use of Xreading. A sudden shift to online instruction in response to COVID-19 required a course redesign and the curriculum coordinator suggested that the reading course instructors adopt Xreading, and they agreed. Though not teaching the courses, the coordinator became the system administrator and set up the courses for the instructors and students.

The use of Xreading with a cohort of second-year students who had previously experienced extensive reading without using the platform provided a unique opportunity. The coordinator developed an institutionally approved exploratory research project to gauge these students' reactions to Xreading and online reading generally in comparison with other extensive reading methodology. The data collected and analyzed consisted of an 18-item online survey, including Likert-scale and open-ended questions, plus the reading data from the Xreading LMS for the 34 students who

agreed to participate. Learner impressions were mixed, though positive enough to influence continued Xreading use after a return to face-to-face instruction. Detailed results, further impressions from use in 2021 and 2022, and pedagogical implications will be presented.

Thomas E Bieri is an Associate Professor overseeing the Business English Program in the Nanzan University Department of Business Administration, and Deputy Director at the Center for International Affairs. He has over two decades of language teaching experience, primarily in Japan, has been active in professional organization leadership roles, and is currently Chair of the Reading and Vocabulary Interest Section of the TESOL International Association. He has earned a BA in Women's Studies from the University of California, Berkeley, an MA in Applied Linguistics from the University of Southern Queensland, and an MA in Educational Technology from Michigan State University.

Validating an EFL Examination through the Manual and Automated Quantitative Analysis of Candidates' Written Texts

Andrea Ágnes Reményi (Budapest) and Patrik Velner (Budapest)

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Human raters' decisions at the analytic assessment of candidate texts at standardised language examinations remain impressionistic, due to time constraints. As part of the validation process of the CEFR B2+ language examination for English majors due at the end of their first year of studies at a Hungarian university, called 'Basic Language Exam' (BLE; cca. 150 candidates per year), the question has been decided to include the detection of the systematic patterns of syntactic and lexical characteristics a corpus of written texts possess and their match to B2+ expectations. The project research question is whether the BLE measures English language proficiency at the B2+ level in a valid and reliable way. Here the research question is what the patterns of syntactic and lexical complexity are that inform the validation of this language examination as far as the written texts are concerned.

The multivariate research design examines the influence of numerous variables in the patterning of syntactic and lexical complexity, including manually and automatically detected ones: raters' points, verb phrase forms, non-finite clauses;

various length measures; syntactic structure similarity; 67 variables of the Multidimensional Analysis Tagger; average word difficulty, B/A-word ratio; number of K1, K2, AWL items on the family/type/token level, type-token ratio, lexical density; and a readability measure. The statistical analysis includes rank correlation, cluster analysis, factor analysis and discriminant analysis. The latter two have been found to be the best analytical methods to relate some of the above variables to the meaningful patterning of syntactic and lexical complexity.

Andrea Ágnes Reményi is associate professor at the English-American Institute of Pázmány Péter Catholic University, Hungary, and head of the applied linguistics programme at its Doctoral School of Linguistics. She is the leader of the corpus-based exam validation project there.

Patrik Velner is graduating at the Theoretical Linguistics MA programme at Pázmány Péter Catholic University, Hungary, with a specialisation in language technology. He is writing his MA thesis on the possibilities of an automatic categorisation of EFL learners' written texts into CEFR levels.

Grammatical Sensitivity and Language Production Competence: An Experimental Study in Spanish and Chinese EFL learners

Qiaoling He (Tarragona) and Isabel Oltra-Massuet (Tarragona)

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It remains under debate whether EFL (English as a Foreign Language) learners can attain native implicit language knowledge. We performed this study to indirectly investigate the degree of implicit language knowledge by evaluating EFL learners' grammar sensitivity and production competence. To determine whether advanced EFL learners gained equivalent implicit knowledge as native speakers, we ran an Elicited Oral Imitation Task (Ellis, 2005) to explore learners' language accuracy on English questions with different types of grammatical errors. We recruited three groups of participants, including native English speakers (n=14), advanced Chinese EFL learners (n=35), and advanced Spanish EFL learners (n=37). The global results

covering grammatical and ungrammatical sentences showed a high grammar sensitivity to morpho-syntactical errors in both two EFL groups. However, their correction rate of ungrammatical sentences revealed a lower language production competence in both two EFL learner groups than the native group.

Based on these results and considering other variables like age of acquisition, we contend that EFL learners who learn English in a foreign language context could hardly acquire implicit knowledge at native speakers' level. We hypothesize that advanced EFL learners can develop a high degree of native-like implicit knowledge but not implicit knowledge per se. The findings also implied a gap between EFL learners' language knowledge and corresponding language production competence, for which we suggest that practitioners shift their attention to developing learners' language production competence instead of their language knowledge in language teaching.

Keywords: EFL learners; implicit knowledge; grammatical sensitivity; language production competence

Qiaoling He is currently a PhD candidate in applied linguistics in Department of English and German Studies, Universitat Rovira i Virgili. She has 10 years' experience of University English Teaching in China. She also worked as Interlocutor & Assessor of Cambridge English Certificate-Vantage Level (BEC-V) from 2011 to 2019 and worked as an academic visitor in Loughborough University in 2013. She has published in *Language Teaching Research*, *Foreign Language Teaching in Primary and Secondary Schools (China)*, and participated 5 teaching and research projects in the past 5 years.

Isabel Oltra-Massuet is an Associate Professor - Serra Húnter Fellow in English language and linguistics and the PI of the ROLLING group at the Rovira i Virgili University. She holds a BA in Anglo-German Philology from the University of Barcelona, a Master of Science in Linguistics from MIT and a PhD from the Autonomous University of Barcelona. Her main research interests are in morphology and its interface, argument structure, and the teaching of grammar. She has published in journals such as *Language Teaching Research*, *Linguistic Inquiry*, *Glossa*, or *Frontiers in Psychology*, and in volumes by John Benjamins, MIT Press, Mouton de Gruyter, Oxford University Press, Routledge, or Wiley & Sons.

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Moving from a Traditional University Lecture Course to a Blended Learning Environment: The Effect on Learners' Engagement and Learning Strategies

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This paper presents the effects on undergraduate students' learning strategies and engagement when a university lecture course in English grammar was transformed into a blended learning environment. The modification was carried out in 2 phases, with 2 separate cohorts. In phase 1, 50% of the lecture content was made available to students in video format on the Moodle platform. The time freed up in lectures was used to organise some activities in the lecture hall where the 100 learners worked together in groups on exercises allowing them to apply the theory. In phase 2, a "100% flipped classroom" system was set up, involving the transfer of the entire lecture content to Moodle (76 ten-minute video capsules). All face-to-face time was devoted to the practical application of the course content, with students working on exercises in small groups in the lecture hall.

The research data are of several types: individual learner interviews; quantitative and qualitative responses collected in questionnaires distributed before and during the new blended learning environments; an analysis of the examination papers (and their results) obtained in the old and new systems, as well as a comparison of attendance rates.

The analysis of these data shows an increase in the number of both phase 1 and 2 students engaging with the course, and adopting cognitive, metacognitive and management strategies associated with a deep learning approach, more in line with the course's objectives, content, and evaluation.

Lyndon Higgs is a senior lecturer in English linguistics at Strasbourg University, France. He is in charge of the master's programme for English teacher training, and prepares students for the linguistics and translation components of the national teaching exams. His research is primarily in teaching didactics, and in particular the teaching of grammar both at secondary and university levels.

EFL Learner Reactions to Using an Online Extensive Reading System

Thomas E. Bieri (Nagoya)

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This paper describes research results regarding a group of 34 second-year Japanese university students' usage of, and reactions to, the Xreading extensive reading virtual library and learning management system (LMS) from April to August, 2020. The context was a set of elective English reading courses for second-year Business Administration majors at a Japanese university where the required English courses for first-year students also must include extensive reading, but not the use of Xreading. A sudden shift to online instruction in response to COVID-19 required a course redesign and the curriculum coordinator suggested that the reading course instructors adopt Xreading, and they agreed. Though not teaching the courses, the coordinator became the system administrator and set up the courses for the instructors and students.

The use of Xreading with a cohort of second-year students who had previously experienced extensive reading without using the platform provided a unique opportunity. The coordinator developed an institutionally approved exploratory research project to gauge these students' reactions to Xreading and online reading generally in comparison with other extensive reading methodology. The data collected and analyzed consisted of an 18-item online survey, including Likert-scale and open-ended questions, plus the reading data from the Xreading LMS for the 34 students who

agreed to participate. Learner impressions were mixed, though positive enough to influence continued Xreading use after a return to face-to-face instruction. Detailed results, further impressions from use in 2021 and 2022, and pedagogical implications will be presented.

Thomas E Bieri is an Associate Professor overseeing the Business English Program in the Nanzan University Department of Business Administration, and Deputy Director at the Center for International Affairs. He has over two decades of language teaching experience, primarily in Japan, has been active in professional organization leadership roles, and is currently Chair of the Reading and Vocabulary Interest Section of the TESOL International Association. He has earned a BA in Women's Studies from the University of California, Berkeley, an MA in Applied Linguistics from the University of Southern Queensland, and an MA in Educational Technology from Michigan State University.

Validating an EFL Examination through the Manual and Automated Quantitative Analysis of Candidates' Written Texts

Andrea Ágnes Reményi (Budapest) and Patrik Velner (Budapest)

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Human raters' decisions at the analytic assessment of candidate texts at standardised language examinations remain impressionistic, due to time constraints. As part of the validation process of the CEFR B2+ language examination for English majors due at the end of their first year of studies at a Hungarian university, called 'Basic Language Exam' (BLE; cca. 150 candidates per year), the question has been decided to include the detection of the systematic patterns of syntactic and lexical characteristics a corpus of written texts possess and their match to B2+ expectations. The project research question is whether the BLE measures English language proficiency at the B2+ level in a valid and reliable way. Here the research question is what the patterns of syntactic and lexical complexity are that inform the validation of this language examination as far as the written texts are concerned.

The multivariate research design examines the influence of numerous variables in the patterning of syntactic and lexical complexity, including manually and automatically detected ones: raters' points, verb phrase forms, non-finite clauses;

various length measures; syntactic structure similarity; 67 variables of the Multidimensional Analysis Tagger; average word difficulty, B/A-word ratio; number of K1, K2, AWL items on the family/type/token level, type-token ratio, lexical density; and a readability measure. The statistical analysis includes rank correlation, cluster analysis, factor analysis and discriminant analysis. The latter two have been found to be the best analytical methods to relate some of the above variables to the meaningful patterning of syntactic and lexical complexity.

Andrea Ágnes Reményi is associate professor at the English-American Institute of Pázmány Péter Catholic University, Hungary, and head of the applied linguistics programme at its Doctoral School of Linguistics. She is the leader of the corpus-based exam validation project there.

Patrik Velner is graduating at the Theoretical Linguistics MA programme at Pázmány Péter Catholic University, Hungary, with a specialisation in language technology. He is writing his MA thesis on the possibilities of an automatic categorisation of EFL learners' written texts into CEFR levels.

Grammatical Sensitivity and Language Production Competence: An Experimental Study in Spanish and Chinese EFL learners

Qiaoling He (Tarragona) and Isabel Oltra-Massuet (Tarragona)

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It remains under debate whether EFL (English as a Foreign Language) learners can attain native implicit language knowledge. We performed this study to indirectly investigate the degree of implicit language knowledge by evaluating EFL learners' grammar sensitivity and production competence. To determine whether advanced EFL learners gained equivalent implicit knowledge as native speakers, we ran an Elicited Oral Imitation Task (Ellis, 2005) to explore learners' language accuracy on English questions with different types of grammatical errors. We recruited three groups of participants, including native English speakers (n=14), advanced Chinese EFL learners (n=35), and advanced Spanish EFL learners (n=37). The global results

covering grammatical and ungrammatical sentences showed a high grammar sensitivity to morpho-syntactical errors in both two EFL groups. However, their correction rate of ungrammatical sentences revealed a lower language production competence in both two EFL learner groups than the native group.

Based on these results and considering other variables like age of acquisition, we contend that EFL learners who learn English in a foreign language context could hardly acquire implicit knowledge at native speakers' level. We hypothesize that advanced EFL learners can develop a high degree of native-like implicit knowledge but not implicit knowledge per se. The findings also implied a gap between EFL learners' language knowledge and corresponding language production competence, for which we suggest that practitioners shift their attention to developing learners' language production competence instead of their language knowledge in language teaching.

Keywords: EFL learners; implicit knowledge; grammatical sensitivity; language production competence

Qiaoling He is currently a PhD candidate in applied linguistics in Department of English and German Studies, Universitat Rovira i Virgili. She has 10 years' experience of University English Teaching in China. She also worked as Interlocutor & Assessor of Cambridge English Certificate-Vantage Level (BEC-V) from 2011 to 2019 and worked as an academic visitor in Loughborough University in 2013. She has published in *Language Teaching Research*, *Foreign Language Teaching in Primary and Secondary Schools (China)*, and participated 5 teaching and research projects in the past 5 years.

Isabel Oltra-Massuet is an Associate Professor - Serra Húnter Fellow in English language and linguistics and the PI of the ROLLING group at the Rovira i Virgili University. She holds a BA in Anglo-German Philology from the University of Barcelona, a Master of Science in Linguistics from MIT and a PhD from the Autonomous University of Barcelona. Her main research interests are in morphology and its interface, argument structure, and the teaching of grammar. She has published in journals such as *Language Teaching Research*, *Linguistic Inquiry*, *Glossa*, or *Frontiers in Psychology*, and in volumes by John Benjamins, MIT Press, Mouton de Gruyter, Oxford University Press, Routledge, or Wiley & Sons.

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Construction, *SEDERI Yearbook*, *Notes & Queries*, *Shakespeare*, *Borrowers and Lenders* and *New Theatre Quarterly*, as well as several chapters in edited collections.

Three sessions

SESSION 1 (Slot 6: Thursday, 1 September 2022, 10.30-12.30)

Simona Laghi (Rome) "Clothes, Complexion, and Countenance: Questioning Female Identity and Legal Personality in Shakespeare's Plays"
similgh@gmail.com

Valeria Brucoli (Independent Scholar / *Shake Movies*): "Ramona e Giulietta. A Shakespeare Adaptation to Overcome Physical and Mental Barriers"
valeria.brucoli@confronti.net

Beatrice Righetti (Padua): "'Better a shrew than a sheep?': Disobedience through Silence in Shakespeare's Contrasting Models of Femininity".
beatrice.righetti.1@studenti.unipd.it

SESSION 2 (Slot 7: Thursday, 1 September 2022, 14.00-16.00)

Ayushi Zina (Ranchi): "Study of Feminist Rewritings of Shakespearean Plays"
azina@rnc.amity.edu

Cristina Paravano (Milan) "'She hangs against the cheek of night like a rich jewel from an Ethiop's ear': Shakespeare and Jewels" cristina.paravano@unimi.it

Gilberta Golinelli (Bologna) "'But leaving Shakespear's Works to their own Defence, and his Detractors to their Envy': Women's Early Defence of Shakespeare and Their Role in the Rise of Shakespearean Criticism: The Case of Margaret Cavendish" gilberta.golinelli2@unibo.it

SESSION 3 (Slot 8: Thursday, 1 September 2022, 16.30-18.30)

Aoife Beville (Naples) "Plausible Obedience: A Pragmasylistic Analysis of Female Strategies of Deception in Shakespeare's Problem Comedies"
abeville@unior.it

Katharina Walter (Innsbruck): "Shakespeare and Schuenke: How a Woman Translating Shakespeare Breathed New Life into His Sonnets"
Katharina.Walter@uibk.ac.at

Elif Derya Senduran (Ankara): "How Would Miranda Survive without Ariel in Shakespeare's *The Tempest*? A Feminist Perspective"
elifderyasenduran@outlook.com

SESSION 1

Clothes, Complexion, and Countenance: Questioning Female Identity and Legal Personality in Shakespeare's Plays

Simona Laghi (Rome)
similgh@gmail.com

The Renaissance anticipates crucial questions that persist in the twenty-first century. The human body was at the core of the cultural imagination, and exterior appearance marked a person's identity as well as their legal personality according to strict rules and cultural norms. Clothing represented the construction and differentiation of gender and social status (Rackin, 2005), while complexion and countenance circumscribed womanhood according to the symbolism of colours, especially the binarism of black and white (Hall, 1995; Karim–Cooper 2006). Shakespeare's plays mirror all this but also the awareness of the unreliability of physical appearance (Watt, 2013). This paper aims to investigate how in the Shakespearean theatre exterior appearance theatricalizes the early modern construction of femininity but also challenges stereotypes. Indeed, some of the most striking female figures, such as Rosaline in *Love's Labour's Lost*, Kate in *The Taming of the Shrew*, and the Egyptian queen Cleopatra, depart from the normative femininity propagandized by early modern discourse and, far from fitting gender stereotypes, mirror the variety and complexity of Renaissance women's identities. Hence, considering that women were part of the audience, they might have been the addressees of Shakespeare's critique of the

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 35: “Shakespeare, Women and Cultural Contexts”

chaired by

Marissia Fragkou, Maria Elisa Montironi and Cristina Paravano

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three sessions

SESSION 1

Simona Laghi (Rome): “Clothes, Complexion, and Countenance: Questioning Female Identity and Legal Personality in Shakespeare’s Plays” similgh@gmail.com

Valeria Brucoli (Independent scholar / *Shake Movies*): “Ramona e Giulietta. A Shakespeare Adaptation to Overcome Physical and Mental Barriers”
valeria.brucoli@confronti.net

Beatrice Righetti (Padua): “Better a shrew than a sheep?': Disobedience through Silence in Shakespeare’s Contrasting Models of Femininity”
beatrice.righetti.1@studenti.unipd.it

SESSION 2

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azina@rnc.amity.edu

Cristina Paravano (Milan): “‘She hangs against the cheek of night like a rich jewel from an Ethiope's ear’”: Shakespeare and Jewels” cristina.paravano@unimi.it

Gilberta Golinelli (Bologna): “‘But leaving *Shakespear's* Works to their own Defence, and his Detractors to their Envy’: Women’s Early *Defence* of Shakespeare and Their Role in the Rise of Shakespearean Criticism: The Case of Margaret Cavendish”
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SESSION 1

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The Renaissance anticipates crucial questions that persist in the twenty-first century. The human body was at the core of the cultural imagination and exterior appearance marked a person's identity as well as their legal personality according to strict rules and cultural norms. Clothing represented the construction and differentiation of gender and social status (Rackin, 2005) while complexion and countenance circumscribed womanhood according to the symbolism of colours, especially the binarism of black and white (Hall, 1995; Karim-Cooper 2006). Shakespeare's plays mirror all this but also the awareness of the unreliability of physical appearance (Watt, 2013). This paper aims to investigate how in the Shakespearean theatre exterior appearance theatricalizes the early modern construction of femininity but also challenges stereotypes. Indeed, some of the most striking female figures, such as Rosaline in *Love's Labour's Lost*, Kate in *The Taming of the Shrew*, and the Egyptian queen Cleopatra, depart from the normative femininity propagandized by early

modern discourse and, far from fitting gender stereotypes, mirror the variety and complexity of Renaissance women's identities. Hence, considering that women were part of the audience, they might have been the addressees of Shakespeare's critique of the discourse that aimed to crystalize a conventional idea of gender underestimating the transformation occurring in women's role in society also as independent legal subjects. This analysis spurs us to reflect on whether such questions concerning the construction of womanhood that originated in the Renaissance still affect the achievement of gender equality in the twenty-first century.

Simona Laghi received her PhD in English Literature, with Doctor Europaeus certification, from Roma Tre University in 2018 with a thesis entitled "Dress and Law in Shakespeare's Plays". Her research interests lie in the field of law and literature with a focus on Shakespeare, equity, material culture, especially dress, intangible cultural heritage, and ELT. She is the author of 'Utopias in The Tempest' (*Pólemos, Journal of Law, Literature and Culture*, 11 (1), 2017), 'La rappresentazione della verità nel *Julius Caesar* di Shakespeare' in the volume *Shakespeare e la Modernità*, 2018, 'Witchcraft, Demonic Possession and Exorcism: the Problem of Evidence in Two Shakespearean Plays' (*Journal Early Modern Studies*, Vol. 10, 2021).

Ramona e Giulietta: A Shakespeare Adaptation to Overcome Physical and Mental Barriers

Valeria Brucoli (independent scholar / *Shake Movies*)

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After the great success of *Amleta*, *Se lei è pazza allora sono pazza anch'io*, the adaptation of Shakespeare's *Hamlet* directed by Francesca Tricarico, the theatre company of the women's section of the Rebibbia prison, *Le donne del muro alto*, come back on the scene with *Ramona e Giulietta. Quando l'amore è un pretesto*. The play has been written and set behind the gates of Rebibbia, in a suspended dimension where the space of freedom is constricted, time is extended and feelings explode much stronger than in the outside world.

The Shakespearean play has been rewritten in order to adapt the text to the prison setting and to the personal experience of the inmates, who mirror themselves in the characters they perform, in their fears, pains and desires. As a small portrait of the outside world, the prison depicted in the play shows the everyday battle they fight against the physical distance imposed by imprisonment on one end and against the social and cultural

distance imposed by society on the other end, just to love whoever they want, regardless of gender.

The aim of this paper is to take *Ramona e Giulietta* as a case study to compare the original play of *Romeo and Juliet* to this contemporary female adaptation, in order to show how the words of Shakespeare can be a precious instrument to speak about love and prejudice beyond time and space and to overcome physical and mental barriers with the power of art and theatre.

Valeria Brucoli graduated in Comparative Languages and Literatures with the thesis *Antonio Latella tames the Shrew* (Urbino University, Italy). She specialized in Literary Translation with the thesis *Translating for drama: from Shakespeare's Macbeth to Paolo Valerio's MacBeth* (Bari University, Italy). Afterwards she took the II level Master in Translation and Adaptation of Audiovisuals and Multimedia for Dubbing and Subtitling and attended the Screenplay writing course RAI - Script. In 2010 she published *Monologhi Shakespeariani* (Dino Audino Editore) with a selection of translated and commented soliloquies, and in 2016 she published her translation of Othello in *Otello. Note di regia* (Dino Audino Editore). At the moment she is the editor-in-chief of the website *ShakeMovies*, where she reviews films, plays and books.

“Better a shrew than a sheep?”: Disobedience through Silence in Shakespeare’s Contrasting Models of Femininity

Beatrice Righetti (Padua)

beatrice.righetti.1@studenti.unipd.it

Shakespeare’s production has depicted female characters according to a dichotomic model of femininity which distinguishes between a talkative, often shrewish, woman and her silent counterpart (Kamaralli 2012, 1-2). These scenarios have highlighted the contraposition between female speech and silence and elicited many studies on the role of female talkativeness in the early modern society, on how it was institutionally silenced and how it affected patriarchal ideology [Friedman 1990; Boose 1994; Allen Brown 2003; Rackin 2005].

Still, little attention has been given to female silence and its potential disruptiveness [Luckyj 2002]. This troubling aspect of female bashfulness was already addressed by early modern writings such as Alexander Niccholes’ *A Discourse of Marriage and Wiving* (1617), where he suggests considering silence, namely one of the ‘visible signs’ of female virtue, a

crafty disguise for moral wickedness and questioning it as much as the presence of “a sober aspect” or “a fixed eye”.

Starting from this assumption, the aim of the present paper is to reconsider the role of female silence as a sign of doubtless obedience, especially when opposed to women’s supposedly more unruly talkativeness. The qualitative analysis of three female couples which provide opposite examples of female vocality – namely Kate and Bianca in *The Taming of the Shrew* (1593), Hermia and Titania in *Midsummer Night’s Dream* (1595), Celia and Rosalind in *As You Like It* (1599) – will show how silent unruliness may provide women with a safer means to disrupt the patriarchal notion of obedience while avoiding the threatening label of ‘shrew’.

Beatrice Righetti is a doctoral student in Linguistics, Philology and Literature at the University of Padua, where she graduated *cum laude* in European and American Languages and Literatures (with special focus on English and Russian) in 2018 with a dissertation on Anglo-Italian resonances in the early modern *querelle des femmes*. This work was also part of the international Women Writers Project, developed by the University of Boston. Her current doctoral project is entitled “This Double Tongue: Paradoxes and the *Querelle des Femmes* in Shakespeare’s shrews”. She has published a paper on fear as one of the key emotions in the *Taming of the Shrew* (“Chi ha paura di Kate?”, *Padova University Press*, 2018), a paper on the study of Renaissance women writer’s pamphlets based on qualitative and quantitative analyses (“How Women Wrote about Themselves: A Corpus-informed Comparison of Women Writers’ Defences in Sixteenth- and Seventeenth- century England”, *Nordic Journal of English Studies*, Vol.19, 2, 2020), a report entitled ““But women read and wrote’: a comparison between the Italian and the English sides of the *querelle des femmes*, with an analysis of the possible Italian echoes in English Renaissance literature” (*Women Writers Online*, North-eastern University, available at <https://wwp-test.northeastern.edu/context/index.html#righetti.femmes.xml>), a paper on dramatic agreements in Shakespeare’s and Jonson’s prologues as literary tools to analyse the dramatists’ attitude towards the audience (“Who’s in control? Dramatic agreements and ideal audiences in Shakespeare’s and Jonson’s plays”, IASEMS, *The British Institute of Florence*, forthcoming) and one on the relationship between metamorphosis, gender-based violence and power relations in Ovid and Shakespeare’s *The Taming of the Shrew* (“Ovid’s static metamorphoses in Shakespeare’s *The Taming of the Shrew*”, *SigMa*, under revision).

SESSION 2

Study of Feminist Rewritings of Shakespearean Plays

Ayushi Zina (Ranchi)

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“*Shakespeare is not of an age but for all time*”. This remark by Ben Jonson has proved to be true as even after four hundred years of his death, his works are being studied. But with the changing times, new theories have found their way into the analysis of literature. The present-day ethos is different from what it was at the time of Shakespeare. The sensibility of the readers has also undergone a tremendous change. So, there is a need for the re-telling of the tales written by him to suit the modern readers.

Feminist reading of his works have highlighted problem areas in the portrayal of female characters. His voice is seen as a patriarchal voice. Thus, to change the narrative some well-acclaimed authors have penned down novels like *The Gap of Time* by Jeannette Winterson, a retelling of *The Winter's Tale*, *Hag-Seed* by Margaret Atwood a retelling of *The Tempest* and *Vinegar Girl* by Anne Tyler, a retelling of *The Taming of the Shrew*. This paper aims to focus on the representation of women in the new works in comparison to that found in Shakespearean plays. A comparative study would be done of the original plays and their re-telling from a feminist perspective. By investigating how these plays are being adapted for a more contemporary audience, keeping in mind modern conceptions of feminism and gender roles, we can gain insight as to how these concepts have changed since Shakespeare's time.

Ayushi Zina is a Research Scholar from Ranchi University. Her research areas include, mythological studies, feminism, popular literature, gender studies. She is also working as an Assistant Professor, in the Department of English, at Amity University Jharkhand, India for the past three years. She has three books to her credit and two book chapters. She has done her graduation and post-graduation in English literature from St. Xavier's College, Ranchi. She is an avid reader and a dynamic speaker. She is a soft-skills expert and has been called as a soft-skills trainer by many prestigious institutions. She has been felicitated by the National Council of Educational Research and Training for securing the highest marks in English all over India in her 10th Board examination.

“She hangs against the cheek of night like a rich jewel from an Ethiophe's ear”: Shakespeare and Jewels

Cristina Paravano (Milan)

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The paper discusses how Shakespeare's myth is appropriated by Marla Aaron, a well-known American jewellery designer. She is one of the most original artists in the field. Since 2012, when she started her namesake brand, she has been redefining what fine jewellery means thanks to her transformative and fanciful pieces. Shakespeare surfaces several times in Aaron's artistic output. Since she started her company, on her business card there is a Shakespeare quote from the *Two Gentleman of Verona*: “Dumb jewels in their silent kind, /More than quick words do move a woman's mind” (3.1). When interviewed about her successful career, she was asked to identify her favourite pieces, surprisingly she mentioned a bracelet designed for the DiMe series of jewels, which features Shakespeare's *Sonnet 130* engraved on the inside and images from the sonnet on the outside. Aaron's designs reinterpret the sonnet's profound meaning showing the connection between the poem and her own art. I will concentrate on the campaign “Love is everything” (2019), which includes a short film featuring a group of children reciting Shakespeare's *Sonnet 130*. The paper will shed light on the way Shakespeare and his works can be appropriated by a contemporary female artists for contemporary women.

Cristina Paravano is Adjunct Lecturer in English Literature at the University of Milan. Her research interests lie in the areas of early modern English drama, Shakespeare and appropriation, and dystopian literature. She authored a monograph on multilingualism in the plays of Richard Brome (*Performing Multilingualism on the Caroline Stage in the Plays of Richard Brome*, Cambridge Scholars Publishing, 2018), and published articles in *English Text Construction*, *SEDERI Yearbook*, *Notes & Queries*, *Shakespeare, Borrowers and Lenders* and *New Theatre Quarterly*, as well as several chapters in edited collections.

“But leaving *Shakespear*’s Works to their own Defence, and his Detractors to their Envy,”: Women’s Early *Defence* of Shakespeare and Their Role in the Rise of Shakespearean Criticism: The Case of Margaret Cavendish.

Gilberta Golinelli (Bologna)

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In the last few decades, and after the publication of the first anthology of women reading Shakespeare edited by Ann Thompson and Sasha Roberts in 1997, the influence of women in the rise of Shakespeare criticism has become of great interest for Shakespearean studies, cultural studies, and women’s and gender studies. Fiona Jane Ritchie’s studies of women’s responses to Shakespeare in the eighteenth century published in 2014 confirmed that within this process also crucial was the role of female playgoers and female actresses who, with the reopening of the theatre during the last decades of the seventeenth century, could for the first time interpret Shakespearean female characters, thus giving them new emphasis and power. In line with these studies, I intend to interrogate the role of women as important agents in the formation of the Shakespearean canon during the second half of the seventeenth century when, as we know, different adaptations of Shakespeare’s plays were put on stage but only few people knew the ‘original’ works well. I will focus on those female writers such as Margaret Cavendish who, unlike the new emerging playgoers, became more acquainted with Shakespeare’s work in print rather than on stage. Her deep knowledge of Shakespeare’s plays is confirmed not only by her closet dramas, which contain characters and dramatic situations very similar to those of Shakespeare, but also by her critical reading of Shakespeare’s plays, overtly expressed in some of her *Sociable Letters*. Her comments on Shakespeare stand as one of the first attempts to interpret Shakespeare’s work and characters and offer a critical assessment of Shakespeare’s work that anticipates issues and topics at the very core of eighteenth-century debates on Shakespeare’s genius, his characters and originality.

Gilberta Golinelli (PhD in Comparative Literature and Postdoctoral training and Fellowships in Comparative and English Literature at the University of Bologna) is associate Professor at the University of Bologna where she teaches English Literature, Feminist Methodologies and Critical Utopias. Her main research areas include English Literature, Gender and Women’s Studies, Women’s Utopias and Utopianism in the Early Modern Age, Travel Literature of the 16th and 17th

Century, the Canon and the Literary Genres, Shakespeare, English Theatre and Early Modern culture. Among her recent publications are: *Gender Models, Alternative Communities and Women's Utopianism. Margaret Cavendish, Aphra Behn and Mary Astell* (Bononia University Press, 2018); *Il testo shakespeariano dialoga con i nuovi storicismi, il materialismo culturale e gli studi di genere*, (BUP, 2012); *Women's Voices and Genealogies in Literary Studies in English* (eds. with Lilla Maria Crisafulli; Cambridge Scholars Publishing, 2019); "Women's Contribution to Early Modern Utopian Speculations on the New World: Oroonoko and The Widow Ranter by Aphra Behn" (in: *Viagem e Cosmopolitismo: da Ilha ao Mundo, Ribeirão*, Edições Hùmus, 2021); "Like a cook, placing the dishes" Performance of "Eating" Practices in Titus Andronicus (in: *Textus*, 2018)

SESSION 2

Plausible Obedience: A Pragmastylistic Analysis of Female Strategies of Deception in Shakespeare's Problem Comedies

Aoife Beville (Naples)

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In *Measure for Measure* (MM) Isabella is taught to trick her male tormentor by feigning "a plausible obedience" (MM, III.1.227), this instruction offers a useful lens through which to examine female characters' negotiation/evasion of, conversational and societal norms of truthfulness both in MM and All's Well That Ends Well (AW). Since Lakoff (1973) gender has been considered an important variable in sociolinguistics. While not all of the ensuing data is consistent (Crawford 1995), nonetheless it has been shown extensively that there are gender-specific differences in female-talk and male-talk in early modern texts (Erman 1992; Nevalainen 2000; 2002; Culpeper and Kytö 2010). Recent studies have explored how these differences are determined not only by the ongoing linguistically mediated construction of gender identity, but also by factors such as social status, social distance between interlocutors and the context of the interaction (Culpeper and Kytö 2010). The plays will, thus, be analysed according to a historical pragmastylistic framework in order to tackle the discursal intricacies of early modern drama and the complex interplay of gender identities

(men writing and playing presentations of fictional women) inherent to such plays. Preliminary quantitative data from the pragmatylistic analysis of deception in MM and AW indicates that women prefer ORVD strategies (off-record verbal deception, Beville 2021) while their male counterparts privilege blatant lying. The present study aims to reveal and account for Shakespeare's female characters' divergent pragmatic strategies in the selected problem comedies, in the light of genre and gender conventions, in order to understand how Shakespeare's women negotiate conversational cooperation within the play-texts.

Aoife Beville is a PhD candidate at the University of Naples *L'Orientale* with a thesis entitled: *Telling Tales in Shakespeare's Drama: A Pragma-Stylistic Approach to Lying*. She is also an Adjunct Lecturer in English Language (eCampus University) and English Linguistics (University of Naples *L'Orientale*). She has presented her preliminary findings at the PALA (Poetics and Language Association) Annual Conference 2021 and at the IASEMS (Italian Association for Shakespeare and Early Modern Studies) Graduate Conference, 2021. Her recent publications focus on multimodal stylistics ('Salvator Rosa and Ann Radcliffe: A Study in Style', in *Reception Studies and Adaptation: A Focus on Italy*, eds Giulia Magazzù, Valentina Rossi, and Angela Sileo, 46–71, 2020) and the pragmatics of deceit ('An Infinite and Endless Liar': Paroles as a Case Study of the Pragmatics of Lying in Shakespeare, in *Linguae &*, 2-2021).

Shakespeare and Schuenke: How a Woman Translating Shakespeare Breathed New Life into His Sonnets

Katharina Walter

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When thinking of women's role in Shakespeare's afterlife, in a German-speaking cultural context the name of Christa Schuenke immediately comes to mind. Schuenke published her translation of Shakespeare's cycle of 154 sonnets in 1994. It has since become the most successful and widely sold German translation of Shakespeare's poems. This is a remarkable achievement, given that there are around 70 German versions of Shakespeare's sonnet cycle. Critics continue to be impressed by the fact that Schuenke's modernizations of Shakespeare's poems manage to stay very close to the originals in both form and content while also existing as independent works of art. This paper offers a comparative reading of both the original Shakespearean sonnets and Schuenke's translations. In my close reading of selected poems, I am looking for the meaning generated by the connections and tensions

between originals and translations. In this process, I am endorsing Lawrence Venuti's well-known point that translators should forge autonomous identities for their texts, rather than pretending to create originals, as they radically decontextualize source texts anyway, not only in terms of language but also content. In integrity with the topic of this seminar, I am also examining the extent to which Schuenke's approach to translation can be reconciled with various theoretical positions on translation and gender. In particular, this paper is informed by Susan Bassnett's appropriation of conceptions of *écriture féminine* in a translation studies context.

Katharina Walter is lecturer in English, Cultural and Translation Studies at Innsbruck University. After completing an M.A. in Women's Studies (2006) and a Ph.D. in English (2011) at the National University of Ireland, Galway, Katharina Walter joined the Department of Translation Studies at the University of Innsbruck, Austria, in 2012. Since then, she has been working as a lecturer in English, Cultural and Translation Studies at Innsbruck University. Walter has mainly published on Irish literature in English and German translation, with special emphasis on poetry. A previous essay on Dorothea Tieck's and Peter Handke's German renderings of Shakespeare's *The Winter's Tale* complements the research Walter carried out for her contribution to this seminar.

How would Miranda Survive without Ariel in Shakespeare's *The Tempest*? A Feminist Perspective

Elif Derya Şenduran (Ankara)

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This study explores the relationship between Ariel, an airy spirit, and the only submissive female character Miranda, who is continuously in need of the protection of magician Prospero, the Duke of Milan in Shakespeare's *The Tempest*. Shakespeare's political and cultural interpretation of the female body and its integrity and unity are dominated indirectly by Ariel who is there to help the master, Prospero. Prospero needs Ariel's continual guidance to obtain knowledge and protect Miranda in the play. The study explores the play from the vantage point of the Lacanian master and slave relationship and Judith Butler's idea of gender complexity and the limits of identification. The uncoded mechanism of Renaissance magic reinforces womanliness as a means to establish an ideal state in the play. Miranda's body is attacked by the savage Caliban, but Ariel as the nonhuman other protects her with his supernatural features. This savage attempt of rape justifies Prospero's

desire to master the savage, so he acts as the paternal metaphor within a phallogocentric oligarchy on the island. Thus, in the play, the signifier of absolute paternity constitutes the *jouissance* of Miranda by using magic and Ariel as a power that stands for phallus. The *jouissance* for Caliban, on the other hand, is the death of Prospero although he prefers another master instead of wishing his freedom like Ariel. The punishment for the transgression of the law of the Father is maintained by magic and Ariel forming a metahistory and a fixed identity for the speaking subject Miranda, whose repressed maternal body is the space of multiple drives. However, the end of the play situates a competitive strategy for the engaged couple Miranda and Ferdinand, playing chess as both have the chance for checkmate that reveals them as authoritative figures of Milan regardless of the troubles between the two sexes.

Elif Derya Şenduran earned her BA degree in English Language and Literature from Ankara University. She received her MA degree in English Language and Literature from Hacettepe University. She completed her Phd in English Literature at Middle East Technical University in December 2020 with her dissertation “The Intersection between Two Others, the East and the West in E.M. Forster’s *A Passage to India*”.

The seminar convenors:

Marissia Fragkou is senior lecturer in Performing Arts at Canterbury Christ Church University. Her research focuses on the politics of identity and precarity in the work of contemporary playwrights, theatre makers and directors in Europe. Her essays have appeared in *Contemporary Theatre Review*, *Modern Drama* and *Performing Ethos* and volumes on European theatre and performance. She is the author of *Ecologies of Precarity in Twenty-First Century Theatre: Politics, Affect, Responsibility* (Bloomsbury, 2019). She has co-edited a special issue on contemporary Greek theatre for the *Journal of Greek Media and Culture* (2017).

Maria Elisa Montironi is tenure-track lecturer in English Literature at the University of Urbino. Her research interests lie in the areas of dramatic literature, literary reception and Women’s Studies. She has written a monograph on the political reception of Shakespeare’s *Coriolanus* (2013) and essays on Shakespeare — with a focus on his female characters —, early modern drama and intercultural

literary reception. Her latest monograph, *Women Upon Women in Contemporary British Drama (2000-2017)* (2018), maps the themes and concerns that women playwrights associate with women today.

Marriage and Wiving (1617), where he suggests considering silence, namely one of the ‘visible signs’ of female virtue, a crafty disguise for moral wickedness and questioning it as much as the presence of “a sober aspect” or “a fixed eye”.

Starting from this assumption, the aim of the present paper is to reconsider the rôle of female silence as a sign of doubtless obedience, especially when opposed to women’s supposedly more unruly talkativeness. The qualitative analysis of three female couples which provide opposite examples of female vocality – namely Kate and Bianca in *The Taming of the Shrew* (1593), Hermia and Titania in *Midsummer Night’s Dream* (1595), Celia and Rosalind in *As You Like It* (1599) – will show how silent unruliness may provide women with a safer means to disrupt the patriarchal notion of obedience while avoiding the threatful label of ‘shrew’.

Beatrice Righetti is a doctoral student in Linguistics, Philology and Literature at the University of Padua, where she graduated *cum laude* in European and American Languages and Literatures (with special focus on English and Russian) in 2018 with a dissertation on Anglo-Italian resonances in the early modern *querelle des femmes*. This work was also part of the international Women Writers Project, developed by the University of Boston. Her current doctoral project is entitled “This Double Tongue: Paradoxes and the *Querelle des Femmes* in Shakespeare’s shrews”. She has published a paper on fear as one of the key emotions in the *Taming of the Shrew* (“Chi ha paura di Kate?”, Padova University Press, 2018), a paper on the study of Renaissance women writer’s pamphlets based on qualitative and quantitative analyses (“How Women Wrote about Themselves: A Corpus-informed Comparison of Women Writers’ Defences in Sixteenth- and Seventeenth-century England”, *Nordic Journal of English Studies*, Vol. 19, 2, 2020), a report entitled “‘But women read and wrote’: a comparison between the Italian and the English sides of the *querelle des femmes*, with an analysis of the possible Italian echoes in English Renaissance literature” (*Women Writers Online*, Northeastern University, available at <https://wwp-test.northeastern.edu/context/index.html#righetti.femmes.xml>), a paper on dramatic agreements in Shakespeare’s and Jonson’s prologues as literary tools to analyse the dramatists’ attitude towards the audience (“Who’s in control? Dramatic agreements and ideal audiences in Shakespeare’s and Jonson’s plays”, IASEMS, The British Institute of Florence, forthcoming) and one on the relationship between metamorphosis, gender-based violence and power relations in Ovid and Shakespeare’s *The Taming of the Shrew* (“Ovid’s static metamorphoses in Shakespeare’s *The Taming of the Shrew*”, *SigMa*, under revision).

“She hangs against the cheek of night like a rich jewel from an Ethiop's ear”: Shakespeare and Jewels

Cristina Paravano (Milan)

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The paper discusses how Shakespeare's myth is appropriated by Marla Aaron, a well-known American jewellery designer. She is one of the most original artists in the field. Since 2012, when she started her namesake brand, she has been redefining what fine jewellery means thanks to her transformative and fanciful pieces. Shakespeare surfaces several times in Aaron's artistic output. Since she started her company, on her business card there is a Shakespeare quote from the *Two Gentleman of Verona*: “Dumb jewels in their silent kind, /More than quick words do move a woman's mind” (3.1). When interviewed about her successful career, she was asked to identify her favourite pieces, surprisingly she mentioned a bracelet designed for the DiMe series of jewels, which features Shakespeare's *Sonnet 130* engraved on the inside and images from the sonnet on the outside. Aaron's designs reinterpret the sonnet's profound meaning showing the connection between the poem and her own art. I will concentrate on the campaign “Love is everything” (2019), which includes a short film featuring a group of children reciting Shakespeare's *Sonnet 130*. The paper will shed light on the way Shakespeare and his works can be appropriated by a contemporary female artists for contemporary women.

Cristina Paravano is Adjunct Lecturer in English Literature at the University of Milan. Her research interests lie in the areas of early modern English drama, Shakespeare and appropriation, and dystopian literature. She authored a monograph on multilingualism in the plays of Richard Brome (*Performing Multilingualism on the Caroline Stage in the Plays of Richard Brome*, Cambridge Scholars Publishing, 2018) and published articles in *English Text Construction*, *SEDERI Yearbook*, *Notes & Queries*, *Shakespeare, Borrowers and Lenders* and *New Theatre Quarterly*, as well as several chapters in edited collections.

“But leaving Shakespear's Works to their own Defence, and his Detractors to their Envy”: Women's Early Defence of Shakespeare

to the originals in both form and content while also existing as independent works of art. This paper offers a comparative reading of both the original Shakespearean sonnets and Schuenke's translations. In my close reading of selected poems, I am looking for the meaning generated by the connections and tensions between originals and translations. In this process, I am endorsing Lawrence Venuti's well-known point that translators should forge autonomous identities for their texts, rather than pretending to create originals, as they radically decontextualize source texts anyway, not only in terms of language but also content. In integrity with the topic of this seminar, I am also examining the extent to which Schuenke's approach to translation can be reconciled with various theoretical positions on translation and gender. In particular, this paper is informed by Susan Bassnett's appropriation of conceptions of *écriture féminine* in a translation studies context.

Katharina Walter is lecturer in English, Cultural and Translation Studies at Innsbruck University. After completing an M.A. in Women's Studies (2006) and a Ph.D. in English (2011) at the National University of Ireland, Galway, Katharina Walter joined the Department of Translation Studies at the University of Innsbruck, Austria, in 2012. Since then, she has been working as a lecturer in English, Cultural and Translation Studies at Innsbruck University. Walter has mainly published on Irish literature in English and German translation, with special emphasis on poetry. A previous essay on Dorothea Tieck's and Peter Handke's German renderings of Shakespeare's *The Winter's Tale* complements the research Walter carried out for her contribution to this seminar.

How Would Miranda Survive without Ariel in Shakespeare's *The Tempest*? A Feminist Perspective

Elif Derya Şenduran (Ankara)

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This study explores the relationship between Ariel, an airy spirit, and the only submissive female character Miranda, who is continuously in need of the protection of magician Prospero, the Duke of Milan in Shakespeare's *The Tempest*. Shakespeare's political and cultural interpretation of the female body and its integrity and unity are dominated indirectly by Ariel, who is there to help the master, Prospero. Prospero

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 36 “Stay at Home: Re-Assessing Home during Covid-19 in Literary Representation and Cultural Consumer Practice”

chaired by

Sarah Heinz (Vienna) and Heidi Lucja Liedke (Landau)

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When COVID-19 hit in 2020, most governments imposed lockdown, forcing people to stay home. It became obvious that home is not ‘our’ private refuge but open to public interference and a site of social disparities, but also one which affords new cultural forms. In the seminar, we look at literary re-assessments of home and the reception of literature at home during lockdown, e.g. in streamed theatre. We explore how notions of home as a private comfort zone are re-evaluated in literary representations and consumer practices after Covid, and how these practices make new meaning and use of an allegedly known space.

one session

Caroline Koegler (Duisburg-Essen / Münster): “When Gender Became Deadly? Homes, Lockdowns, and Normativity in Current Pandemic Fiction”
ckoeg_01@uni-muenster.de

Dmytro Drozdovskyi (Kyiv): “Covid-19 Representation and Boccaccio’s Revision in ‘The New Decameron’” drozdovskyi@ukr.net

Sarah Busch (Freiburg): “‘Because it’s live you kind of have to put in the effort.’ – Livestreamed Theatre and Its Reception from Home”
sarah.d.busch@gmail.com

Jan Suk (Hradec Králové): “The Expanded Theatre of Forced Entertainment’s *How Time Goes* (2021)” jan.suk@uhk.cz

When Gender Became Deadly? Homes, Lockdowns, and Normativity in Current Pandemic Fiction

Caroline Koegler (Duisburg-Essen / Münster)

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This paper focuses on Christina Sweeney-Baird's *The End of Men* (2021) and H. J. Nelson's *The Last She* (2021), analysing how these novels not only imagine a world ravaged by a life-threatening pandemic but also tie death and dying to gender: in *The End of Men*, only men die apart from an immune 10%; in *The Last She*, women die of a virus leaving none alive except one (potentially a few more in a rumoured place up north). In envisioning their virus-stricken populations, the novels inadvertently touch upon the notion of home-making, the most striking difference between them being that female survivors preserve homes and home-making practices as a cornerstone of human sociality (*The End of Men*) while male survivors largely abandon the idea of 'home,' often living in more temporary dwellings and unstructured socialities that can turn violent (*The Last She*). In the former, women maintain domesticity while bestowing new meanings on domestic spaces and practices that suddenly fall away from home's patriarchal and heteronormative underpinnings. In the latter, home-ness and home-making seem to be firmly tied to a mystified, eternal female that is lost with women's dreaded demise. In this paper, I explore the two novels' entangled negotiations of home-making and gender. I am interested in the divergent perspectives they offer on continuing social debates about (post/pandemic) domestic responsibilities, gendered well-being, male bias in medicine, domestic violence, and me-too. Meanwhile, I put into critical perspective the novels' heteronormative / cisnormative tendencies as transported, sometimes with moments of rupture, by the idea of a virus that seemingly distinguishes on the basis of biological sex only.

Caroline Koegler is Assistant Professor of British Literary and Cultural Studies at the University of Münster, currently serving as interim professor of British and Anglophone Studies at the University of Duisburg-Essen. Her research interests include colonial and postcolonial studies, long eighteenth-century literature, queer and gender studies, emotion, Economic Criticism, and the digital literary sphere. She is one of the PIs of "Literature and the Market," a subproject of Münster's SFB "Law and Literature". Publications include *Are Books Still Different? Literature as Culture and Commodity in a Digital Age* (with Corinna

Norrick-Rühl; under contract with CUP) and *Critical Branding. Postcolonial Studies and the Market* (Routledge, 2018).

Covid-19 Representation and Boccaccio's Revision in "The New Decameron"

Dmytro Drozdovskyi (Kyiv):

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Borys Fynkelshteyn experienced and portrayed the beginning of the COVID-19 lockdown in Barcelona, where there was a high death rate. He recorded his impressions in the form of a series of essays, which were published in the Ukrainian magazine *Vsesvit* in English (<http://www.vsesvit-journal.com/curiosities/our-world-after-covid-19-lockdown/>; <http://www.vsesvit-journal.com/curiosities/the-world-after-the-pandemic-part-3/>). The essays contain both the writer's visions based on the literary forms of reality representation, as well as a specific analysis of the pandemic situation from a historical point of view, a forecast of events in the future and recommendations on what needs to be provided and implemented in the future in terms of reforming the World Health Organization. At the same time, from the beginning of the pandemic in Barcelona, B. Fynkelshteyn started, like Boccaccio, to write the book *The New Decameron, or Tales by the Fireside*. In the stories of the *The New Decameron*, it is quite difficult to distinguish the concept of "home" that is grounded in the narrator's memories and his experiences. Home of the present time for the narrator is an unstable phenomenon that can be easily destroyed by the virus, and the narrator's past is what reinforces memories and provides a feeling of stability in a physical and mental way.

Fynkelshteyn's *The New Decameron* is a form of non-fiction literature in which past experience is revised in the context of the author's life path; the past is often viewed through the prism of the current worldview. The last chapter of the book states the idea of the victory over the pandemic lockdown and affirms an optimistic perception of the future. The safety "home" for the future generations will be obviously built.

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Fynkelshteyn, Borys. 2021. *Novyi Dekameron, abo Rozpovidi bilia kamina* [The New Decameron, or Tales by the Fireside] Kyiv: Raduga.

Dmytro Drozdovskyi is an academic fellow of the Department of Foreign and Slavic Literatures of Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine (Kyiv, Ukraine); he is a member of the Bulgarian branch of the ESSE, a participant of the ICLA and ESSE congresses, an author of several academic publications in the journals from the Scopus and Web of Sciences databases (2019-2021). Post-postmodern British fiction is of his main academic interests. ORCID 0000-0002-2838-6086.

“Because it's live you kind of have to put in the effort.” –

Livestreamed Theatre and Its Reception from Home

Sarah Busch (Freiburg)

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Between 2020 and 2021, when lockdown regulations came into effect again and again, people often had to resort to consuming culture exclusively from their own homes. This marked an increase in the production and reception of digital theatre, now specified as COVID theatre or “viral theatre” (Liedke and Pietrzak-Franger).

In my paper, I want to focus on a study I conducted about the reception of a livestream of Sarah Kane’s *Crave* by Chichester Festival Theatre in October 2020. After the show I conducted and analyzed 6 qualitative interviews on ZOOM and complemented this with an analysis of tweets about the show. I propose that the reception of COVID theatre allows for a re-evaluation of the living space as a home theatre where different kinds of theatre goes necessarily come together and new questions of immersion and liveness arise. The “feeling of being meaningfully connected to others” (94), for example, that Sullivan observes in participants of her study of live theatre broadcasts, could also be found among the 8 spectators of *Crave* I interviewed over ZOOM. Moreover, the domestic sphere becomes a place of comfort for some as they design their individual home theatre experience, while others stress the aspect of safety that comes with watching online during a pandemic. Contrastingly, spectators also describe the invasion of theatre, which is

usually characterised by the communal affects that in-person live art produces, into the private sphere as a paradox.

All in all, COVID theatre creates a sense of longing for theatre-going as a physical cultural activity, especially because this signifies an escape from the pandemic lockdown. However, it also creates new possibilities of access from home for vulnerable groups or people that do not live in cultural hubs.

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- Sullivan, Erin. "Live to your living room: Streamed theatre, audience experience, and the Globe's A Midsummer Night's Dream." Participations, vol. 12 no. 1, May 2020, pp. 92-119.

Sarah Busch is a PhD student at the University of Freiburg with a teaching degree in English and Spanish Philology. Her PhD project combines English Literary and Cultural Studies with Performance and Audience Studies as it investigates how affective theatre experiences shape the spectators' understanding of text and performance. She teaches at the University of Freiburg and has directed, acted and managed Public Relations for the English Department student drama group. Earlier this year she spent a semester at University College Dublin to do fieldwork interviewing spectators of contemporary theatre about their viewing experiences.

The Expanded Theatre of Forced Entertainment's *How Time Goes* (2021)

Jan Suk (Hradec Králové)

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The present paper examines the multifaceted nature of the devised oeuvre of the British collaborative performance group Forced Entertainment. The analysis of their latest performance *How Time Goes* (2021), a series of improvised Zoom-interactions, will be conducted by utilizing phenomenological methodology to address the experience of mediated/streamed performance recordings. To address such performance experience, I will employ the term expanded theatre, a theatre performance experience understood in broader context than the traditional

proscenium experience hic at nunc. Theatre productions that are live streamed or broadcast, which has been accelerated due to COVID 19 pandemic restrictions, invite such a transversal phenomenological reading that may pioneer new approaches to contemporary performance and theatre.

More particularly, my paper will address the issue of intimacy and performed domicile. The notion of home(s), both the audience's as well as the performers', will be analysed as a stage for a confessional memory machine, as a two-way mediator between intimacy and public life. On the one hand, the intimate polarity invites one to "to curl up comfortably. To curl up belongs to the phenomenology of the verb to inhabit, and only those who have learned to do so can inhabit with intensity" as Bachelard posits (1964, xxxviii), or the deterritorialized operation of expanded theatre performance to be consumed in the privacy of our home.

Jan Suk is the head of the Department of English Language and Literature, Faculty of Education, University of Hradec Králové in the Czech Republic. Besides being the editor-in-chief of the Hradec Králové Journal of Anglophone Studies, a scholarly peer-reviewed journal, he has taught, and lectured (Stanford University, King's College, Roehampton, Leeds, Konstanz, Porto), and academically performed in Sri Lanka, Greenland, Nepal, Cyprus, Slovakia etc. on immersive theatre, Live Art, Gilles Deleuze & performance, especially within English context. His most recent research interests include contemporary experimental US performance. Jan Suk is the author of *Performing Immanence: Forced Entertainment* (DeGruyter 2021).

Convenors' bio notes

Sarah Heinz is Full Professor for Anglophone Literatures at the University of Vienna, Austria. She also taught at the Universities of Passau, Mannheim, and at Humboldt-University, Berlin. She was a visiting scholar at the University of Michigan, USA, and the Moore Institute at NUI Galway, Ireland. She received her PhD for a study on postmodern identities in A.S. Byatt's novels and did her habilitation on Critical Whiteness Studies and intersectionality in Irish literature and film. Her research interests include critical whiteness studies, studies of home and homeland, identity theory, and contemporary drama. Recent publications include "Revision as Relation: Adapting Parable in Chigozie Obioma's *The Fishermen*" (Adaptation 15.1, March 2022), "Lockdown: The Re-Assessment of Home in British Covid-19 Fiction" (Hard Times Magazine 105, November 2021), and "Making yourself at home: Performances

of whiteness in cultural production about home and homemaking practices” (Routledge Handbook of Critical Studies in Whiteness, December 2021).

Heidi Lucja Liedke is assistant professor at the English Department at the University of Koblenz-Landau. She completed her PhD in English Philology at the University of Freiburg in 2016 and was a Humboldt Foundation Postdoctoral Fellow at Queen Mary, University of London from 2018-2020. In December 2021 she received her *venia legendi* for British literary and cultural studies. Publications include *The Experience of Idling in Victorian Travel Texts, 1850-1901* (Palgrave Macmillan, 2018), “Viral Theatre: Preliminary Thoughts on the Impact of the COVID-19 Pandemic on Online Theatre” (with Monika Pietrzak-Franger, JCDE 9.1, May 2021) and *Livecasting in Twenty-First-Century British Theatre: NT Live and the Aesthetics of Spectacle, Materiality and Engagement* (under contract with Bloomsbury Methuen Drama).

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 37: "Suffering in Anglophone Literature"

chaired by

Charles I. Armstrong (Kristiansand) and Martina Domines Veliki (Zagreb)

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three sessions

SESSION 1

Cristina Cruz Gutiérrez (Palma): "Suffering for and with the Nigerian Nation in

Ayòbámi Adébáyò's *Stay with Me*" cristina.cruz@uib.es

Halil Ibrahim Arpa (Cankiri): "Suffering from Civil War and its Vicious Cycle in

Coetzee's *Age of Iron*" hibrahimarpa@gmail.com

Unni Langås (Kristiansand): "Haunted by the Colonial Past: Trauma and Recovery in

Abdulrazak Gurnah's *Afterlives*" unni.langas@uia.no

Jovana Pavić (Kragujevac): "Dark Material and Radical Healing in August

Wilson's *Ma Rainey's Black Bottom*" jovanapavicevic@yahoo.com

SESSION 2

Miriam Wallraven (Würzburg) & **Ksenija Kondali** (Sarajevo): "'We are all victims?'

Rethinking Vulnerability and Victimization in Literary Representations of

Women's Suffering in Miriam Toews' *Women Talking*" miriam.wallraven@uni-wuerzburg.de, ksenija.kondali@ff.unsa.ba

Evrime Doğan Adanur (Istanbul): "'The Missingness of the Missing: Suffering Retold in *The Gap of Time*" evrimdo@yahoo.com

Charles Ivan Armstrong (Kristiansand): "The Contretemps of Derek Mahon's

Poetry: The Trauma Narrative and Beyond" charles.armstrong@uia.no

Svetlana Strinyuk (Saint Petersburg): "Conceptualizing 'coffin ship' in *Star of the Sea* by Joseph O'Connor" stinuk@mail.ru

SESSION 3

Dominik Wallerius (Mainz): "'Iron Nails Ran In:' Modernism, Suffering and Humour in Joyce's *Ulysses*" wallerius@uni-mainz.de

Nina Engelhardt (Stuttgart): "'The 'Pleasurable Suffering' of Tolerance in Anthony Trollope's *He Knew He Was Right*" nina.engelhardt@ilw.uni-stuttgart.de

Borislav Knezevi (Zagreb): "Work as Toil in Middle-Class Discourses in the 19th Century" bknezevi@ffzg.hr

Martina Domines Veliki (Zagreb): "John Clare's Poetics of Suffering: *Autobiographical Writings* as the Embodiment of Romantic Nostalgia" mdomines@ffzg.hr

SESSION 1

Suffering for and with the Nigerian Nation in Ayòbámi Adébáyò's *Stay with Me*

Cristina Cruz Gutiérrez (Palma)
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This paper analyzes representations of Nigerian women's suffering as a result of (anti)romantic relationships and episodes of "forced intimacy" in Ayòbámi Adébáyò's *Stay with Me* (2017). I will establish a parallelism between the intimate and romantic relationships described in Adébáyò's novel and the social and political evolution of Nigeria during the 1980s and 1990s. The novel presents Yejide and Akin's marriage, and the imposition of a polygynous relationship when Yejide is deemed unable to conceive. Yejide also endures Akin's orchestration of an affair between Yejide's and

Akin's brother, Dotun, in order to impregnate Yejide. These events run parallel to the military coups that Nigeria suffered during the 1980s and 1990s. I shall place special emphasis on Yejide's sacrifices to conform to pre-established feminine and heterosexual models in agreement with Nigerian traditional practices. I will describe Yejide's individual suffering as a metonymy of national suffering, as she endures patriarchal cultural dictums as brutal as the laws enforced by Nigerian dictators. Through the analysis of the affective and socio-cultural evolution of this female character, I aim to prove that there is a direct association between demystified representations of the nation and a disillusionment with the romantic ideals of the couples featuring in the novels. I will refer to this evolution as "postromantic", since it transcends the performativity linked to romanticization.

Dr. Cristina Cruz Gutiérrez has recently read her Doctoral Thesis at the University of the Balearic Islands. Her thesis, entitled "An Intimately Public Nigeria: Postromanticizing the Nation in Third-Generation Nigerian Women's Fiction" analyzes novels by third-generation Nigerian female authors from a perspective which combines Affect Studies, Gender Studies, and Postcolonial Studies. Her main research interests thus revolve around contemporary Nigerian women's literature. In this field, she has published articles analyzing works by Chimamanda N. Adichie, Chika Unigwe, and Noo Saro-Wiwa in journals such as *Continuum: Journal of Media & Cultural Studies* and *The Journal of Postcolonial Writing*. She has also collaborated writing a chapter for the book *A Companion to Chimamanda Ngozi Adichie* (2017).

Suffering from Civil War and its Vicious Cycle in Coetzee's *Age of Iron*

Halil Ibrahim Arpa (Karatekin)

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Within the Hobbesian state idealism, peace and order are ensured by state-controlled violence. Even though Foucault analyzed it as the doctrine of liberalism, it remains Eurocentric when it is applied to the non-Western world. Paralyzed by the apartheid regime, South Africa was one of the parts of that world in which a white Western minority ruled over the black majority for more than fifty years. Because the institutional segregation policy of that regime did not see that majority as human, they were *aparted*

to peripheries. It was considered that they did not belong to civilized cities but nature as non-humans or semi-humans. To this end, violence in the urban was justified due to such Social Darwinist policies. Unlike the 'legal' violence of liberal ideals, this violence was ontological and had racial bases. As a privileged white university professor in South Africa, Mrs. Curren suffers from cancer in J. M. Coetzee's *Age of Iron*. Yet, her suffering is symbolic and signifies the arrival of the end of the apartheid. Her personal suffering is related to the whole country and she prefers shame instead of a liberal pardon for what has done in the name of the race she belongs. While the novel depicts the brutality of white police, Curren also faces the tragedy of black people in shantytowns resulting from black violence. This study will question whether the black violence was the result of the colonial and apartheid violence paralyzing the psyche of colonized people who could not imagine any other way than violence. It will also analyze how black lives did not matter for the white police and how they were sacrificed on the altar of state violence for the general welfare of the white people. In post-apartheid South Africa, nevertheless, tragedies of the black people haunt their present and the contemporary violence towards white is sometimes justified in the name of past sufferings. I will discuss whether their painful memories bring about new tragedies to the new Other.

Dr. Halil İbrahim Arpa works at Cankiri Karatekin University, Faculty of Letters, Western Languages and Literatures in Turkey. His research interests are colonialism, postcolonialism, neocolonialism, modernism and postmodernism. He has published articles for internationally indexed journals related to the colonization and decolonization of South Africa, Sudan and Caribbean. He has recently attended the 2021 conference of IDEA (ESSE representative in Turkey).

Haunted by the Colonial Past: Trauma and Recovery in Abdulrazak Gurnah's *Afterlives*

Unni Langås (Kristiansand)

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Set in the German colony East Africa, Abdulrazak Gurnah's novel *Afterlives* (2020) tells the story of Hamza, who serves as an "askari", a native soldier, in the colonial

troops called “Schutztruppe”. He takes part in the war against the British and endures a strong military regime as well as racist subjugation. Severely beaten by a German officer, he recovers in a Christian mission where he is taken care of by a pastor and his wife, who, like his former commander, teach him German language and the love of poetry. Back in the town where he grew up, he gets a job as carpenter and marries Afiya, whose brother Ilyas has disappeared as an askari in the war. Hamza and Afiya get a son named Ilyas after his uncle, and the novel’s postmemory themes are to a large extent related to this young man, who not only inherits his parents’ traumas, but also undertakes research on the life of his lost uncle. Ilyas is haunted by voices and nightmares, and his strange need to walk long distances echoes his father’s escape. His mental troubles are seemingly cured by a spiritual healer who exorcises the ghost, while his search for the uncle surprisingly discloses that Uncle Ilyas became a Nazi. In my paper, I will discuss the ways in which Gurnah addresses the haunting topic in a colonial context and negotiates its tension between trauma and recovery, between foreign influence and local culture, and between pain and poetry.

Unni Langås is a Professor of Scandinavian literature at the University of Agder in Norway. Her research has mainly focused on questions of 19th, 20th and 21st century Scandinavian literature, with an emphasis on Norwegian literature. She has devoted attention to the meaning of the body, representations of trauma, text and image studies, and she has also written literary history. She is the co-editor with Charles I. Armstrong of *Terrorizing Images: Trauma and Ekphrasis in Contemporary Literature* (De Gruyter, 2020). Her main current project belongs to the memory studies field, exploring contemporary representations of the Second World War in Norway.

Dark Material and Radical Healing in August Wilson’s *Ma Rainey’s Black Bottom*

Jovana Pavićević (Kragujevac)

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The paper seeks to explore individual, intergenerational, and sociohistorical forms of trauma in *Ma Rainey’s Black Bottom*, one of August Wilson’s ten plays that capture the changing social, cultural and economic landscape of black America throughout the 20th

century. This play, set in the 1920s Chicago recording studio where Ma Rainey, 'Mother of the Blues', and her band are to record a new album, deals, as Wilson explained, with the economic exploitation of Black musicians. The exploitation of Black performers and management of their creative expression by white-owned record companies reopen wounds of earlier abuses. Each one of the band members – Toledo, Slow Drag, Cutler, and Levee – has a personal story from his past to tell. These stories reveal not only the cruelties of the Jim Crow South and the social fabric that perpetuates oppression in the North but also the tensions within the Black community itself about Black identity, integrity, and independence. As opposed to the members of her band, who are, like their stories, confined to the anonymous dark of the recording studio basement, Ma Rainey appears as the epitome of black autonomy. Ma's singing and the blues narratives serve as a life-sustaining vehicle for African American social memory and social consciousness. In that sense, the paper will also address how different forms of traumas permeated the blues and informed it as a radical cultural framework for the expression of political and racial identity.

Jovana Pavićević was born in Kragujevac, Serbia in 1982. She graduated from the Faculty of Philology, University of Belgrade in 2006 with the degree in English Language and Literature Studies. She defended her doctoral thesis *The Poetics of Sarah Kane's Dramatic Works in the Context of In-Yer-Face theatre* in 2016 at the Faculty of Philology and Arts, University of Kragujevac where she is currently employed as Assistant Professor in the field of English Literature and Culture. So far, she has participated in a number of national and international scientific conferences and published papers on classical Greek tragedy and contemporary Anglo-American drama and theatre. Her research interests include classical and contemporary drama and theatre, European avant-garde performance, performance studies, theatre criticism, and gender and cultural studies.

SESSION 2

“We are all victims?” Rethinking Vulnerability and Victimization in Literary Representations of Women's Suffering in Miriam Toews' *Women Talking*

Miriam Wallraven (Würzburg) & Ksenija Kondali (Sarajevo)

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This paper analyzes Miriam Toews' 2018 novel *Women Talking* to explore the contemporary literary strategies in representing women's suffering in conjunction with issues raised by the “#MeToo” movement. In the context of “#MeToo”, there are two very visible forms of representation of abuse/rape, namely the “direct” and often confessional naming of it and the other – the graphic and spectacular representation. *Women Talking* avoids both modes, as well as the obsession with its voyeuristic and graphic representations. Instead, the novel's complex narration of intersectional parameters of suffering (gender, religion/patriarchy, isolation, lack of literacy/education), of trauma, voice, and agency can be understood by the reconceptualization of vulnerability and victimization that Erinn Cuniff Gilson undertakes in her 2016 essay “Vulnerability and Victimization: Rethinking Key Concepts in Feminist Discourses on Sexual Violence”. Drawing on her theoretical approach that reframes vulnerability as more ambiguous and multi-dimensional and which helps to recognize “the coexistence of both strength and susceptibility, receptivity and assertion, agency and infringement” (Gilson 95) that lie at the heart of suffering after abuse, we examine the particular literary strategies Toews employs in *Women Talking*. Placing this approach also in dialogue with existing discussions of the “#MeToo” movement (e.g. Fileborn and Loney-Howes 2019; Lazard 2020), this paper examines new conceptualizations of suffering and its literary representations by illuminating the role of women's language, imagination, and affect.

Miriam Wallraven is Associate Professor at the Julius-Maximilians-Universität Würzburg, Germany, where she teaches English Literature and Cultural Studies. Her research interests include literatures of migration and displacement in a globalised world (particularly with a focus

on the Balkans), spirituality, the occult, and religious cultures in literature, gender studies and feminism, as well as genre theories. She studied English and German Literature (M.A.) at Eberhard Karls Universität Tübingen and at the University of Edinburgh. She received her PhD from Tübingen (published in 2007 by Königshausen & Neumann as *A Writing Halfway between Theory and Fiction: Mediating Feminism from the Seventeenth to the Twentieth Century*). She held a Postdoc scholarship at the International Graduate Centre for the Study of Culture (GCSC), Justus-Liebig-Universität Gießen, and worked as an Assistant Professor at Eberhard Karls Universität Tübingen where she completed her second book *Women Writers and the Occult in Literature and Culture: Female Lucifers, Priestesses, and Witches* (Routledge, 2015).

Ksenija Kondali is Associate Professor in the University of Sarajevo's English Department and teaches undergraduate and graduate courses on cultural studies, literature and film adaptations, as well as classes in two doctoral programs. After completing her B.A. and M.A. in English Language and Literature at the University of Sarajevo, she received her Ph.D. in English from the University of Zagreb. She has published a book titled *Interbraiding of Paradigms: History, Memory and Space in Contemporary American Women's Writing* (Sarajevo: Filozofski fakultet univerziteta u Sarajevu, 2017) and co-authored and co-edited the volumes *Critical and Comparative Perspectives on American Studies* (Cambridge Scholars Publishing, 2016) and *We Are All the Same: Other and Different* (2020). She received research and visiting fellowships at Smith College, and New York University. She is the co-founder of the Association for American Studies in Bosnia and Herzegovina. She also serves as project coordinator and instructor of the global learning abroad program by Northwestern University.

“The Missingness of the Missing:” Suffering Retold in *The Gap of Time*

Evrin Doğan Adanur (Istanbul)

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William Shakespeare's romance *The Winter's Tale* and its rewriting in the novel form by Jeanette Winterson both deal with temporal affect. In the play, the events leading to tragedy are linked to the second part, after an interval of 16 years, with the help of the emblematic character “Time” that winds the play towards a seemingly happy ending through forced compromise without a proper denouement. In the novel, on the other hand, the narrator takes up the role of Time both literally and by means of the generic

quality of the novel form, adding an autobiographical quality. Trauma is attempted to be treated in Shakespeare's *The Winter's Tale* through miracle and forgiveness and in Winterson's novel through a coda with three possible endings that can culminate in Revenge, Tragedy, and Forgiveness. Winterson, thus, uses Shakespeare's *The Winter's Tale* as a means by which she questions the traumatising nature of time in the ways it is conceived and perceived and how the characters are affected and (seemingly) healed by it. Hence, this paper evaluates the trauma of the "gap of time" through Cathy Caruth's theory on the effects of forgetting past trauma and "double telling" regarding "crisis of death" and "crisis of life" in relation to the "address" in representation and asks whether the melancholia inherent in the play is replaced by mourning by Winterson by keeping the "wound" open.

Keywords: *The Winter's Tale*, *The Gap of Time*, Time, Trauma, Suffering

Evrin Doğan Adanur's current research examines a range of different approaches to Shakespeare and early modern drama. Her recent focus is the relationship between temporality and genre in Shakespeare's plays. She is a graduate of Hacettepe University (BA), American University, Washington, DC (MA), and Ankara University (PhD), and she conducted her postdoctoral studies at The Shakespeare Institute, University of Birmingham. Teaching English Studies for over 20 years, she is currently working as an associate professor and the founding chair of the Department of English Language and Literature at Fenerbahçe University.

The Contretemps of Derek Mahon's Poetry: The Trauma Narrative and Beyond

Charles Ivan Armstrong (Kristiansand)

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Derek Mahon (1941-2020) was a leading English-language poet during his lengthy career. Although his poetry deals with the political conflict in his native Northern Ireland in a less direct and sustained way than for instance Seamus Heaney and Michael Longley, the so-called "Troubles" indelibly marked his writings. Stephen Ennis's biography *After the Titanic: A Life of Derek Mahon* (2014) presents an essentially traumatic interpretation of Mahon's career, showing how his poetry carries the weight

of not only the sectarian conflict but also the turmoil and dislocation caused by Mahon's failed marriage. In his verse, Mahon's move in 2003 to Kinsale, a quiet seaside town on the south tip of Ireland, can be read as the creation of a home and therapeutic "harbour" from which he tried to work through the unsettled issues of a scarred life. In this paper, I want to acknowledge the explanatory value of this traumatic narrative, but also probe into how it might be disturbed or supplemented by other perspectives and their attendant temporalities. Complicating temporalities will be provided by Mahon's formalism (though which a poem is envisaged as at least partially resisting reduction to its historical context), his existentialism (in which the poet's solitude is linked to a universal, open-ended temporality of free will rather than a closed narrative moving from violation to restitution), and his embrace of the environmental cause in the final decades of his life (where the individual perspective is both dwarfed and doubled by an earth-centred apocalypticism).

Charles I. Armstrong is a professor of English literature at the University of Agder, in Norway. He is the author of three monographs (*Romantic Organicism: From Idealist Origins to Ambivalent Afterlife*, 2003; *Figures of Memory: Poetry, Space and the Past*, 2009, and *Reframing Yeats: Genre, Allusion and History*, 2013), and has co-edited five essay collections, including *Terrorizing Images: Trauma and Ekphrasis in Contemporary Literature* (De Gruyter, 2020). Among his most recent articles are "Trauma and Poetry" (in *The Routledge Companion to Literature and Trauma*, 2020) and "Ambivalent Déjà-vu: World War II in the Poetry of the Northern Irish Troubles" (in *Memory Studies*, 14:1, 2021). In addition to being a member of the Trauma Fictions in Contemporary Culture research group at the University of Agder, he is also the president of the International Yeats Society and co-director of the International Yeats Summer School.

Conceptualizing "coffin ship" in *Star of the Sea* by Joseph O'Connor

Svetlana Strinyuk (Saint Petersburg)

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The Irish Famine is one of the major traumas in Irish history of the nineteenth century, which had led to the mass exodus of the Irish to the Americas, Australia and Great

Britain. This catastrophe has gained much attention of sociologists, historians, economists, etc., considering the situation in the island of Ireland, although the representation of the Irish Famine in literary discourse still has received insufficient attention. In this paper conceptualizing of a *coffin ship* in the novel *Star of the Sea* by an Irish novelist Joseph O'Connor is addressed. The novel is a palimpsest of Victorian fiction; it is a mixture of genres typical of the period: murder mystery, historical novel and romance to mention a few. The intricate narration is weaved by the stories of several narrators including embedded narrator. The deaths of immigrants/passengers of the ship are recorded by the captain in the logbook daily, which escalates tension as the voyage in oppressive conditions progresses. The tradition to use the term *coffin ship* denoting the ship transporting people suffering from starvation from Ireland mainly to America in public discourse dates back to the middle of the nineteenth century (Hansard; 1883, (parliamentary discourse). In this paper the concept *coffin ship* is conceptualized via the analysis of its core elements – suffering and deaths and the sea voyage to other countries as they are represented in literary discourse.

Svetlana Strinyuk is Associate Professor and Candidate of Science (equivalent PhD). She has been teaching English, ESP mostly, at the university level for a long time: IT students at *National Research University Higher School of Economics* (Perm) and *Admiral Makarov State University of Maritime and Inland Shipping* (Saint Petersburg) where she is working at the moment. Her major interest is contemporary British Literature (English, Anglo-Irish) and Corpus Research and Software development for teaching ESP and research of Academic Discourse.

SESSION 3

“Iron Nails Ran In”: Modernism, Suffering and Humour in Joyce’s *Ulysses*

Dominik Wallerius (Mainz)

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The suffering caused by the Great War is frequently cited as a defining element of literary modernism. Although generally seen as a central work of this period, James Joyce’s *Ulysses* (1922) obviously eschews any significant engagement with WWI, and thus differs significantly from authors like T.S. Eliot or Virginia Woolf. Ironically, however, it was Eliot himself who celebrated Joyce’s evasive style as a central feature of *Ulysses*’ experimental technique. In using Homeric myth, Joyce was said to use symbolism to capture the anarchy and desolation that defines modern life without engaging with it directly. Still, while avoiding the epic suffering and violence of Homer and the Great War, *Ulysses* uses the Homeric parallels to discuss concrete instances of more mundane pain and suffering such as parental abuse, cruelty towards animals or fatal accidents of modern means of transportation. These almost always factual and extremely realistic references led fellow modernist Ezra Pound to a very different view of *Ulysses*, hailing Joyce’s realism at the expense of the Homeric symbolism favored by Eliot.

More recently, commentators have attempted to dissolve these two mutually exclusive readings by viewing Joyce’s text as a post-structuralist masterpiece *avant la lettre*. As an “allotropic” text (Jeri Johnson), *Ulysses* exists in two states at the same time, the hyper-realistic and the symbolic. This textual ambiguity forces readers in turn to question the stability of literary conventions, the meaning-making processes of language as well as familiar binary oppositions. However, what is left of suffering if we can always look at it from two sides? Does such a textual strategy inevitably lead the text into a limbo of moral indecisiveness? Does *Ulysses* even corroborate the long-standing criticism of deconstruction as a dangerously apolitical, and eventually reactionary, mode of thinking?

This paper argues that through its use of humour, *Ulysses* indeed balances empathy for the suffering with moments of ignorance and self-centredness that the

novel leads us into. The text evokes and ridicules empathy in equal measures, and by making us laugh, it forces us to acknowledge the limits of our empathy. Although we are often encouraged to show empathy for the suffering depicted, our attention is also often lured away to enjoy the comic peculiarities and oddities of the characters' microcosms. Empathy is thereby not undermined, but Joyce's literary modernism aims to make us distinguish between genuine empathy and a false sentimentalism that idolises suffering for its own sake. While not negating suffering, *Ulysses* is an overall life-affirming text that posits humour and a form of egocentrism as the preconditions for our capacity to care for the suffering of others. Ultimately, the text's focus on life instead of death can be seen as Joyce's alternative way of engagement with the modernist sense of chaos, anarchy and destruction at the beginning of the 20th century.

Dominik Wallerius teaches at Johannes Gutenberg-Universität Mainz, Germany. His PhD thesis focused on the narrative constructions of masculinity in the works of James Joyce. He has published articles and book chapters on various topics including Joyce and narrative theory, masculinities, Scottish author Muriel Spark and adaptation theory and Neo Victorianism. His teaching covers a wide spectrum of British and Irish literature from Renaissance drama through Neoclassical and Romantic poetry to Fin de siècle and Modernist prose fiction. He is currently also deputy director of the GET Across Borders-program at the JGU's Scotland Hub. In this role he is responsible for the administration of student exchanges with Scottish and Irish partners in higher and primary education as well as for the organization of workshops on intercultural competence.

The “Pleasurable Suffering” of Tolerance in Anthony Trollope’s *He Knew He Was Right*

Nina Engelhardt (Stuttgart)

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Suffering and tolerance, the latter commonly defined as ‘respect, solidarity and acceptance of [...] diversity’ (UNESCO), might not seem to have much in common. However, over the last two decades scholars have gone back to the roots of ‘tolerance’ in the Latin term *tolerare*, which means ‘to suffer’, ‘to endure’. As part of this re-evaluation, political theorist Lars Tønder’s sensorial approach highlights that tolerance

involves bodily aspects and argues that 'what is missing from current theories of tolerance is the idea of pain' (Tønder 2013). In this talk, I explore how literature can represent the experience of tolerantly suffering objectionable beliefs or behaviour, not least illustrating its physical dimension. In Anthony Trollope's novel *He Knew He Was Right*, characters experience others' views and acts as objectionable and painful, but while the main protagonist ultimately dies from his inability to manage his emotional and physical suffering, other characters experience tolerance as 'pleasurable plain' (Tønder 2013), that is, as also giving rise to pleasing experiences of resilience, intensified relation to the world, and a 'new self'. Trollope connects individual and social suffering when framing the main conflict in view of changing gender relations, veering between what the novel presents as 'ridiculous' calls for equality and insistence on absolute patriarchal power. Social tolerance then emerges as depending on how much 'pleasurable suffering' those in power find in moving towards equality. Overall, I argue for the need to shift research on the Victorian novel from a focus on sympathy (suffering *with* others) to a closer examination of the suffering self in tolerance.

Nina Engelhardt is working on her second book project 'Negotiating Tolerance: Literature and Tolerance in the Victorian Era', situated at the University of Stuttgart and funded by the Baden-Württemberg Stiftung. Before joining the Department of English Literatures and Cultures at the University of Stuttgart in 2019, she held research and teaching positions at the University of Cologne, the University of Edinburgh, and the Institute for Advanced Studies in the Humanities, Edinburgh. She is author of the monograph *Modernism, Fiction and Mathematics* (Edinburgh University Press, 2018) and of several edited collections and articles in the area of literature and science studies. In her more recent work on literature and tolerance, she is particularly interested in the challenges and difficulties of tolerance and in recovering a literary notion of tolerance in the Victorian era from too ready conflation with notions of sympathy and empathy.

Work as Toil in Middle-Class Discourses in the 19th Century

Borislav Knežević (Zagreb)

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The scope and intensity of changes in the realm of work in 19th century English society, brought about by industrialization and a string of related social processes, incited a number of discourses seeking to address a wide range of social issues related to work. Among them, the experience of work as toil, drudgery, a form of suffering, which was a reality for the vast portion of the population and especially the industrial working class, was a particularly troublesome issue for the predominantly middle-class writers of the era to accommodate in their writing. While the middle-class novelists, poets and social critics were primarily concerned with conceptualizing ideologically preferable modes of work for the middle classes, the working-class experience of work as drudgery involving physical and mental suffering proved a reality difficult to integrate with the conventional middle-class discourses on the virtues of industriousness and the dangers of idleness. This gulf between the contemporary realities of work and middle-class ideology can for instance be found in the contrast between the evocation of the experience of work as toil in Tennyson's "The Lotos Eaters" and the celebration of the notion of work as calling in his "Ulysses" (if both poems are read as allegorical of contemporary issues). Taking the two poems by Tennyson as a point of departure, this paper presents an attempt to draw a broad map of some of the tensions and limits of middle-class discourses on work in the 19th century, and especially contradictions inherent in the common middle-class combination of the ideologies of self-making and social paternalism.

Borislav Knežević is Professor in the Department of English, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. He received his PhD from Duke University in 1998, with a thesis on Victorian literature. As visiting assistant professor he worked at Wake Forest University in 1998-2000, and again in 2003/4. He is the author of two books: *Figures of Finance Capitalism. Writing, Class, and Capital in the Age of Dickens* (2003) and *Reading Joyce after the Postcolonial Turn* (2012). He has also published a number of articles dealing with Victorian novels, topics in film studies, and issues related to the study of English literature as an academic discipline.

John Clare's Poetics of Suffering: *Autobiographical Writings* as the Embodiment of Romantic Nostalgia

Martina Domines Veliki (Zagreb)

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This talk is going to take as its departing point *Autobiographical Writings* (1821-1828) by John Clare in order to speak about Clare's 'poetics of suffering'. It is our premise that the multi-faceted phenomenon of suffering in the Romantic age can be grasped and analyzed through the analysis of writers who were continuously left on the margins and considered to be 'minor'. Instead of portraying Clare as 'a failed Wordsworthian poet' (Bloom), it is our intention to unravel the specificities of his cultural and political context to show that he resisted many of the goals of Romantic aesthetics and thus recreated class implications of aesthetic assumptions. In that sense, he forged an alternative Romanticism which should be regarded not as a marginal phenomenon largely superseded by the canonical writers of the Romantic period, but rather, as an equally important manifestation of the cultural and political engagement with the sufferings of the poor. As Clare was one of the poor, his writing which relied on memory was intertwined with traumatic experiences – the feeling of parental abandonment and unease in the company of his superiors, poverty which left him starving and in his later years, a bi-polar mental disorder. His *Autobiographical Writings* bear strong traces of life as deeply traumatic and instead of offering the soothing security of Wordsworthian 'spots of time', they show the fragility of human happiness and hope instead. It is within the framework of such traumatic experiences that Clare's return to the past gives a special nuance to the implications of Romantic nostalgia. With the primary focus on the meaning of nostalgia in Clare's writing, the talk seeks to widen the scope of discussion on Romantic memory, trauma and nostalgia.

Martina Domines Veliki is Associate Professor in the English Department of the University of Zagreb. She is the author of 'William Wordsworth and Romantic Memory' (Zagreb: FF Press, 2021) and co-editor with Cian Duffy of 'Romanticism and the Cultures of Infancy' (Cham: Palgrave 2020). She has written numerous articles in the field of British romanticism and has taught courses in literary theory, British

romanticism and modernism. Her research interests include the intersections between aesthetics, ethics and politics as well as trauma theory and the new poverty studies.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 38 "Technology-Enhanced Approaches, Models and Processes in English/ESP/CLIL/Translation Teaching and Learning"

chaired by

Viviana Gaballo (Macerata) and Éva Szabó (Budapest)

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After 50 years of CALL/TELL and the global impact of digital technologies on language teaching methodologies during the recent pandemic, the need emerges to look back and consider how approaches to EFL/ESL have changed in order to host technological innovation in language teaching and learning. The objective of this seminar is to document the gradual or abrupt transition from face-to-face through blended to fully online teaching and learning, while focusing on the transformed frames of reference. Research papers are welcome from authors from all three strands (literature, culture, and language) that will address the theory/theories behind this change based on the approaches, models, and processes selected and applied in their EFL/ESL language classes. The ultimate goal is to offer an updated, research-based representation of technology-enhanced EFL/ESL teaching and learning in diverse contexts.

Two sessions

SESSION 1 (Slot 8: Thursday, 1 September 2022, 16.30-18.30)

Viviana Gaballo (Macerata): "A Holistic Approach to Competence-based, Technology-enhanced, Collaborative Translation Teaching and Learning"

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Cornelia Gerhardt (Saarbrücken): "Teaching Mediation with a Transfer-oriented, Third Mission Perspective" c.gerhardt@mx.uni-saarland.de

Fabio Ciambella (Rome): "Debate Plugins and Online Discussion Forums (ODFs) as Language Learning/Teaching Tools in Times of Pandemics: A Focus on Pragmatics" fabio.ciambella@uniroma1.it

Simonetta Falchi (Sassari): "Trojan Learning in the Metaverse" sukdolova@pf.jcu.cz

SESSION 2 (Slot 9: Friday, 2 September 2022, 10.30-12.30)

Kristina Torgomyan and **Susanna Chalabyan** (Yerevan): "Efficiency of Blended Learning in Teaching English" janka.kascakova@ku.sk

Francis J. Prescott (Budapest): "The Experience of Teaching during the Covid-19 Pandemic and Beyond: The View of New Teachers" francis.prescott@btk.elte.hu

Éva Szabó (Budapest): "Lessons Learnt from Online Education during the Covid-19 Pandemic: An Interview Study with University Students on Their Perceived Gains and Challenges" szabo.eva@btk.elte.hu

SESSION 1

A Holistic Approach to Competence-based, Technology-enhanced, Collaborative Translation Teaching and Learning

Viviana Gaballo (Macerata)
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Since the digital turn of the 21st century has affected many aspects of teaching and learning in general, programme design, course delivery, and assessment shall have to be re-thought to host the digital world. Furthermore, as network technology rapidly

expands, and internet-based teaching and learning increasingly replaces traditional classrooms, also Language Studies (LS) and Translation Studies (TS) programmes need to apply updated pedagogical approaches that can meet the emerging needs of the Net g learners of today (Siemens 2005).

Based on previous research on translator education (Kiraly 2000; Pym 2009; Göpferich & Jääskeläinen 2009; Stewart, Orbán & Kornelius 2010) and on the systemic-functional model of translation competence developed by Gaballo (2009), this study aims at providing a coherent picture of how to apply a holistic approach to competence-based, technology-enhanced, collaborative translation programmes. Within technology-enhanced settings (Goodyear, Banks, Hodgson & McConnell, 2004), the role of the teacher is to teach students how to build their personal learning networks and to take advantage of learning opportunities in order to enhance their language and translation competence in a way that more closely reflects the connected practice of today's language and translation professionals.

Viviana Gaballo is Assistant Professor in English Language and Translation at the University of Macerata, Italy. She has been teaching ESP and specialized translation at the university and secondary levels since 1992 and has served as a teacher trainer. She has published and presented papers at international conferences in areas related to Linguistics (Critical Discourse Analysis; Corpus Linguistics; linguistic variation; lexicography), Applied Linguistics (CLIL – Content and Language Integrated Learning; CALL/CALT – Computer-Assisted Language Teaching and Learning) and Translation Studies (translation competence; collaborative translation; specialized translation). She is the author of the Systemic-Functional Translation Competence model, introduced in “English in Translation Studies: Methodological Perspectives” (2009).

Teaching Mediation with a Transfer-oriented, Third Mission Perspective

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The two classic missions of universities, teaching and research, have recently been complemented by a third mission, transfer, paraphrased as “a contribution to society” (Compagnucci and Spigarelli 2020). Hence, not only technology transfer, but also

knowledge transfer and cooperation with social actors such as associations, initiatives, or governmental institutions should become a core pillar in tertiary education (Hachmeister et al. 2016, Kümmel-Schnur et al. 2016). This talk presents transferlearning in a mediation class for university students of English at Saarland University (Saarbrücken, Germany). As part of a major university project strengthening digitalization Data-Pin (Universität des Saarlandes 2021), it offers students the opportunity to play an integral part in the development of an application fostering entrepreneurial thinking SaarPreneur.

The app, which will be developed in the framework of this project, will allow non-German speakers to simulate starting a business in Saarland. While SaarPreneur may be helpful for immigrants in Saarland in general, it is mainly focused on helping the growing start-up scene at Saarland University. The app will simulate all necessary steps, but it will also provide links to institutions that offer advice and support. Moreover, SaarPreneur can be used for start-up simulations and it can be integrated into classes on entrepreneurship. It will be developed in cooperation with the Career Center and the division digitalization and sustainability of Saarland University (Stabsstelle für Digitalisierung und Nachhaltigkeit).

Students of English will be integrated in the development of content. As part of a mediation class, their task will be two-fold: on the one hand, they will have to find German specimens of texts that are necessary or helpful in the process of starting a business in Saarland. On the other hand, they are supposed to make the process of founding a business in Saarland accessible for non-German speakers, e.g. by translating or providing explanatory texts. Students from this class generally are in teacher training and on a B2/C1 level of English.

By integrating students into this project, we hope to (1) raise the students' awareness of mediation processes, (2) motivate students by means of an applied digital project with an actual product as outcome, and (3) include students in the transfer of knowledge as part of the third mission of universities.

Cornelia (Nele) Gerhardt teaches English linguistics and language at Saarland University. She is interested in teaching methodology in university contexts and in professionalizing her teaching, also with a view to digital developments. Her main publications in linguistics discuss (mediated) language use around the fields of food and football, and embodied interaction. She published a monograph *Appropriating live televised football through talk* (2014) as well as two

edited volumes *The Appropriation of Media in Everyday Life* (2012, together with Ruth Ayass) and *Culinary Linguistics: The Chef's Special* (2014, together with Maximiliane Frobenius and Susanne Ley). Also, she edited a special issue of the *Journal of Pragmatics* *Participation framework revisited: (New) media and their audiences/users* (2014, together with Volker Eisenlauer and Maximiliane Frobenius).

Debate Plugins and Online Discussion Forums (ODFs) as Language Learning/Teaching Tools in Times of Pandemics: A Focus on Pragmatics

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This paper aims to explore the possibilities offered by digital tools such as debate plugins (e.g., Moodle Debate) and Online Discussion Forums (ODFs) – as part of the wider phenomenon of Technology-Enhanced Active Learning (TEAL) – in the field of Second Language Acquisition, with specific emphasis on pragmatics. On the one hand, these devices enhance students' communicative competence (understood as linguistic + pragmatic competence) in meaningful contexts, focussing their attention on interaction with both native and non-native speakers (of English in the case presented here), and at the same time enable them to communicate, synchronously or asynchronously, with large communities in times of pandemics. It is no coincidence that debate-as-methodology is gaining ground within EFL classrooms (see, for instance, Italian debate-based experiences such as IMUN, Italian Model United Nations). On the other hand, teachers/lecturers may benefit from these digital tools to promote discussions within communities of colleagues, sharing their opinions and teaching experiences.

Still considered one of the most difficult competences to be learnt and taught in instructional contexts, pragmatic competence stands at the centre of this paper, which offers methodological/theoretical considerations about the above-mentioned digital tools as facilitators of the acquisition of pragmatic strategies.

Fabio Ciambella is Research Fellow of English at Sapienza University of Rome, where he currently teaches English Linguistics and Second Language Acquisition. His main research

interests are corpus linguistics, pragmatics, early modern English, and Second Language Acquisition. Besides having extensive experience as a CLIL/EFL teacher trainer in national projects financed by the Italian Ministry of Education and INDIRE (National Institute for Documentation, Innovation and Educational Research), he has published on CLIL and Content-based Instructional methods. He is currently writing a book about how to teach pragmatics through Shakespeare in the ESL classroom (Cambridge University Press, forthcoming).

Trojan Learning in the Metaverse

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The COVID-19 pandemic has shown how our society is increasingly difficult to understand and to cope with, from many points of view. Remote teaching has triggered a vast discourse on the how to implement e-learning in everyday teaching. Many think the solution is blended learning. But is it sufficient to keep the students' motivation and attention awake? Trojan learning – and teaching – is an approach aimed at helping students learn while focussing on a (computer) game or on other fun activities: like a trojan programme, lessons will “occupy” the students' memory while they are busy solving tasks, so diminishing the emotional filter and relieving the anxiety typically involved in scholastic learning.

In this perspective, virtual worlds and the Metaverse have proved particularly effective. I shall examine the case of “EdMondo”, a technical platform, designed for teachers and students in Italian schools and Universities. Based on open-source technologies, EdMondo offers virtual scenarios where teachers and students can virtually meet, in a safe environment through their avatars. A project about the teaching in High School of the English prepositions of place to Italian students will provide a case study.

Simonetta Falchi is currently Senior Research Fellow (RTDB) of English Language and Translation at the University of Sassari, Sardinia (Italy). In 2012-2017 she was a Researcher of English Literature, Culture and Language at the University of Sassari, Sardinia (Italy), where she held a Research Fellowship aimed at developing her research on “Matrix Characters in

English Literature in the Eighteenth and Nineteenth Century” (2007-2011). In 2008-2009 she was academic visitor in Cambridge at the Faculty of English and Lucy Cavendish College. Her main research interest is the intertwining between technology, language, literature and translation: on these topics she has so far published three books and several articles.

SESSION 2

Efficiency of Blended Learning in Teaching English

Kristina Torgomyan and Susanna Chalabyan (Yerevan)

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Blended learning has long been a topic of utmost interest for many educators around the world, but its significance skyrocketed in the last two years when the COVID-19 pandemic shook the foundations of traditional classroom teaching, becoming a nightmare for educators. At the beginning of the pandemic, the teaching mode shifted from traditional teaching to a completely online teaching modality, and the classroom setting transferred from educational institutions to home settings. Many educators had to transform teaching resources from paper to an online version. It was a drawback for teachers who started teaching online for the first time, but it was considerably beneficial to the ones with previous online teaching experience.

While conducting a profound and thorough research on blended learning, we came up with the idea of carrying out extensive research and finding out which online platforms and websites could improve language proficiency and make the teaching process more efficient. We chose three different groups of university students studying at Armenian State University of Economics (blended mode with 2 groups of students, while the traditional, classroom method was used for the third group), held a diagnostic test, obtained the results, and compared them with the results of the next tests and identified which mode of teaching has led to better performance. The efficiency of online platforms, websites, and authored resources proved to be more productive and led to better results, thus improving language competence of students in blended learning modality

Kristina Torgomyan is a PhD candidate in English Language Methodology at Yerevan State University and works at Armenian State University of Economics, Faculty of languages, where she teaches English for Specific Purposes, namely Business English, English for IT and Engineering. She has around 17 scientific works, including English language textbooks and research papers, and is working on new textbooks and scientific papers. She is planning to defend her thesis on language teaching (blended learning) this year and wishes to share her research results with a wider audience.

Susanna Chalabyan is PhD in linguistics and associate professor and works at Armenian State University of Economics, Faculty of languages. She has around 60 works, including scientific papers and textbooks as well as one dictionary. Her professional goals include researching both linguistics and teaching methods further and assisting young researchers in pursuing their scientific works and career development.

The Experience of Teaching during the Covid-19 Pandemic and Beyond: The View of New Teachers

Francis J. Prescott (Budapest)

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This paper will report on a qualitative study of trainee and novice teachers teaching during and after the Covid-19 lockdown. The main focus of the study is on how the teachers coped with enforced distance learning in their particular teaching contexts and how their teaching has changed as a result of their experiences. In particular, changes in their use of digital technology both within and outside the classroom will be explored. The teachers will also be asked about how they see and how they would like to see language teaching develop in the Hungarian education system at this critical turn in education around the world. This study builds on my ongoing research into the experience of students and teachers in Hungary during the pandemic and will consist mainly of in-depth qualitative interviews and the writing of the trainees about their experiences during the pandemic. The first phase of the research looked at university students' experience of enforced distance learning in a large English and American studies department in the capital of Hungary. This paper will conclude with a

discussion of how the current literature on technology-enhanced EFL teaching and learning matches the lived experience of young teachers in Hungary.

Francis J. Prescott is an assistant professor in the Department of English Language Pedagogy at Eötvös Loránd University, Budapest. He completed his PhD in Language Pedagogy in June 2014, focusing on the experience of first-year students learning to write at university. He was on the organising committee of IATEFL-Hungary for six years and has also represented IATEFL-Hungary in the Cooperation and Innovation in Teachers' Associations (CITA) Erasmus+ Project, which began in 2014, involving teaching associations from Hungary, Lithuania (LAKMA), and Mallorca (APABAL). He is presently the co-editor of *Working Papers in Language Pedagogy*, a peer-reviewed journal. He is interested in learner autonomy, group dynamics, using drama in the classroom, teaching writing skills, and 21st-century education.

Lessons Learnt from Online Education during the Covid-19 Pandemic: An Interview Study with University Students on Their Perceived Gains and Challenges

Éva Szabó (Budapest)

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Online education has been explored in several places during the past 15 years as learning, just like an increasing number of other activities involving communication and collaboration, is thought to benefit from the smart use of online tools and digital content. However, when it was introduced in March 2020 at the outbreak of the Covid-19 pandemic, it posed a number of challenges for both tutors and students who were not prepared for the changes it brought along from one day to another. In order to find out how students perceived online education with special attention to its effects on group processes, students' motivation and the strategies they developed to get actively involved in group tasks, a small-scale interview study was conducted with five students in a pre-service EFL teacher education programme at a Hungarian university in January 2021. A year later, five months after in-person education was back, a second round of interviews were made (at the moment it is still on-going), which looked at how students evaluate their experience of online education between March 2020 and May 2021 and what they feel should be/have been transferred from it to in-person

education. The proposed talk will present the findings and will reflect on how the online experience can enrich in-person teaching practices.

Éva Szabó is an assistant professor at the Department of English Language Pedagogy at Eötvös Loránd University, Budapest, where she currently teaches ELT methodology and Digital content in ELT. She has been involved in pre- and in-service teacher education and has extensive experience as a project coordinator, material designer, and trainer in the Hungarian primary and secondary school context. Her main research interests are teacher planning, online and blended teaching, and interactive teaching for active learning in in-person and online courses. She authored and co-authored several papers and an online dictionary of methodological terms for teachers of foreign languages, and designed courses on delivering effective lectures for fellow university instructors at Eötvös Loránd University.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 39: "The Agency of Invisibility in Contemporary Fiction and Theory"

chaired by

Alice Borrego (Montpellier), Gero Guttzeit (München), and Héloïse Lecomte (Lyon)

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Invisibility is a prominent conceptual metaphor of social marginalisation, encompassing ideas of death, reification, and disregard (Le Blanc, *L'invisibilité sociale*, 2009). Yet, Esther Peeren argues, there is also an empowering "agency of invisibility" (2014), which becomes apparent in the contemporary figure of the living ghost. In order to contribute to the emerging field of invisibility studies from the perspective of literary studies, our seminar asks the following questions: To what extent does (the agency of) invisibility inform contemporary novels and short stories? What is the significance of literary narratives for aesthetic, social, political, and ethical concepts of invisibility? What uses can we make of concepts and metaphors of invisibility in our critical readings?

Two sessions

SESSION 1: Concepts and Spectres (Thursday, 1 September 2022, 14.00-16.00)

Alice Borrego (Montpellier): "Literary Invisibility and the Risk of Reification"

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Esther Peeren (Amsterdam): "Non-Human Visibilities, Invisibilities, and Hypervisibilities in Rural Literature" E.Peeren@uva.nl

Attila Dosa (Miskolc): "Living with the Ghost: The (Lack of) Epistemological and Narrative Agency of Spectral Presences in Ali Smith's Fiction" aitdosa@uni-miskolc.hu

Héloïse Lecomte (Lyon): "Ghost-Narrating the Contemporary Narrative Elegy" heloise.lecomte@ens-lyon.fr

SESSION 2: Surveillance (Thursday, 1 September 2022, 16.30-18.30)

Barbara Puschmann-Nalenz (Independent Scholar): "Invisibility Under Surveillance: The Subject's Desire to Evade Visibility in Times of Crisis" puschbbc@gmail.com

Sanaz Alizadeh Tabrizi (Istanbul) and **Jian Ibrahim** (Istanbul): "Reconfiguring the Ghost: The Information Body and Subversive Invisibility in Nikesh Shukla's *Meatspace*" sanazalizadehtabrizi@aydin.edu.tr and jianibrahim@stu.aydin.edu.tr

Gero Guttzeit (München): "In/Visible Agent: Surveillance Capitalism, Gendered Visibility, and Jennifer Egan's Twitter Narrative 'Black Box'" gero.guttzeit@lmu.de

SESSION 1: Concepts and Spectres

Literary Invisibility and the Risk of Reification

Alice Borrego (Montpellier)

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In *Reification. A New Look at an Old Idea* (2008), Axel Honneth sees reification as a "series of thought schemata that influence our practices by leading to a selective

interpretation of social facts” and that “can significantly reduce our attentiveness for meaningful circumstances in a given situation.” (59) In opposition to his concept of recognition, reification entails a problematic internalisation of modes of perception that commodifies the other. This paper proposes to investigate the representation of invisibility in contemporary English literature in light of Honneth’s concept: if narrative form can be seen as a way to shed light on processes of invisibilisation – like John McGregor’s *Even the Dogs* (2010) or Ali Smith’s *Spring* (2019) – it is also necessary to consider the potential risk of reification that staging (and analysing) invisibility represents. By focusing of narrative techniques that seem to engage with and circumvent the reader’s “forgetfulness of recognition” (Honneth 2008, 58), I would like to explore the performativity of contemporary novels when it comes to literary invisibility: do they offer “an ethical impulse to improve upon the status quo” (Ross 2013), inviting readers to question and redefine their frames of perception, or do they fall prey to a lack of “moralisation” (Korte 2014) that further invisibilises marginalised individuals and communities?

Alice Borrego is a PhD candidate at Paul Valéry University Montpellier 3 and a former student of the Ecole Normale Supérieure de Lyon. Together with Héloïse Lecomte, she has co-organised the International Conference on “Invisible Lives, Silent Voices in the in the British Literature, Arts and Culture of the 20th and 21st Centuries” and co-edited the 61st issue of *Etudes Britanniques Contemporaines*. In 2021, with H. Lecomte and French philosopher Guillaume Le Blanc, she started co-organising the “Invisible Lives, Silent Voices” International Seminar. Her latest essay has just been featured in *Literary Representation of Precarious Work, 1840 to the Present*, published by Palgrave MacMillan in January 2022.

Non-Human Visibilities, Invisibilities, and Hypervisibilities in Rural Literature

Esther Peeren (Amsterdam)

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This paper explores how the grip of the deeply anthropocentric genre of the idyll on representations of the countryside is loosened by posthuman depictions that reveal how the rural is intra-acted (in Karen Barad’s terms) by human and non-human actors.

It focuses on how particular non-human entities appear in contemporary British literature set in the rural, with various degrees of presence and agency, and what narrative techniques are used to make such entities visible, invisible, or hypervisible and to whom. Case studies discussed include Ben Smith's *Doggerland*, John McGregor's *Reservoir 13* and *This Isn't the Sort of Thing That Happens to Someone Like You*, and *The Long Dry* and *The Dig* by Cynan Jones.

Esther Peeren is Professor of Cultural Analysis and Academic Director of the Amsterdam School for Cultural Analysis at the University of Amsterdam. Her publications on invisibility include *The Spectral Metaphor: Living Ghosts and the Agency of Invisibility* (2014) and the article "Invisible Lives of the Rural Idyll: Midsomer Murders and Cynan Jones' *The Long Dry*" in *Études britanniques contemporaines* (2021).

Living with the Ghost: The (Lack of) Epistemological and Narrative Agency of Spectral Presences in Ali Smith's Fiction

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"To begin (writing, living) we must have death," Hélène Cixous has said. Ali Smith has explored the linkages between writing, death, and knowledge by opening an imaginative door to the invisible world of ghosts. In my paper, I consider the recurring trope of ghosts (as characters, focalisers, and narrators) in her Booker-nominated novels *Hotel World* (2001) and *How to Be Both* (2014) and in her semi-fictional essay *Artful* (2013). Assuming that her fiction is driven by a quest for autognosis, I point out that each ghostly visit is adorned with unexpected epistemological and narratorial convolutions. In this paper I will not consider spectres as figurative representations of her metafictional concerns about anisotropic time, nor in terms of her social engagement. Rather, I will claim that she adds narrative subtleties to the age-old plot element of spectral visitation in order to challenge received notions of analeptic knowledge (the anticipation that meaning reveals itself at the end). I draw on Jacques Derrida's theory of "hauntology", hoping to add new insights about liminal consciousness and its (lack of) agency to the key findings on Smith's spectral narratives by Alice Bennett and Héloïse Lecomte. Arguing that Smith attributes limited,

damaged, or absent epistemological and narratorial agency to spectres, I aim to reveal her agnosticism about agency and causality being transferable to the spectral world. Finally, I conclude that Smith's spectral narratives confirm, to some extent, the analeptic logic of fiction without confirming the applicability of the same logic to the afterlife – in fact, she overthrows the idea that death is a key moment or state of retroactive cognition and turns it into a gentle process of entropy of the spectral consciousness.

Keywords: ghost, agency, invisibility studies, narratology, fiction, autognosis, epistemology, analepsis, death

Attila Dósa is Associate Professor at the University of Miskolc in Northern Hungary. He read English at the University of Debrecen, was Chevening Scholar at the University of Oxford, and earned a PhD at the University of St. Andrews. His research concerns the history of Scottish literature. His contributions to the field include the volume *Beyond Identity: New Horizons in Scottish Poetry* (Brill / Rodopi, 2009) and chapters on aspects of modern Scottish poetry and fiction in Carla Sassi (ed.) *The International Companion to Scottish Poetry* (ASLS, 2015); Milena Kostić and Sona Šnircová (eds.) *Growing Up a Woman* (Cambridge Scholars, 2015); Ema Jelínková and Rachael Sumner (eds.) *The Literary Art of Ali Smith* (Peter Lang, 2019); Jennifer Stock (ed.) *Contemporary Literary Criticism* (Gale, 2021); and *The Hungarian History of English Literature* (forthcoming). He is a reviewer for *Forum for Modern Language Studies*.

Ghost-Narrating the Contemporary Narrative Elegy

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In contemporary fictions of mourning, some novelists opt for unusual narratorial figures such as ghosts or invisible figures to share stories of grief, resulting in an oscillation, or the creation of a liminal (spectral) space, between elegy and anti-elegy. While traditional elegy is described as a “poem of mortal loss and consolation” (Sacks 1987, 3), whose goal is to heal the wounds of grief, the 20th-century emergence of its melancholic counterpart anti-elegy, strives “not to achieve but to resist consolation, [...] not to heal but to reopen the wounds of loss” (Ramazani 1994, xi).

Alice Sebold's *The Lovely Bones* (2002) is narrated by a murdered young girl who looks on and tries to help relatives and friends make sense of her death. In Jon McGregor's *Even the Dogs* (2010), a choir of ghosts narrates the story of a recently deceased man. In *Mrs Death Misses Death* (2021), Salena Godden stages diary entries from death herself. As Esther Peeren and María del Pilar Blanco argue in *The Spectralities Reader*, ghosts can be "figments of the imagination [or] disturbing figures returned from the dead bent on exacting revenge, revealing hidden crimes, continuing a love affair or simply searching for a way to pass on" (2013, 1). Indeed, by being in charge of the story, ghosts and invisible creatures as well as voices from beyond the grave complete the reader's perspective and redefine omniscience by bringing on a new view of grief from the other side of death. In this paper, I investigate the ways in which those ghostly or invisible narrators shape or eschew the quest for consolation and drive the elegiac plot by looking on while remaining unseen.

Héloïse Lecomte has completed a PhD at the École Normale Supérieure de Lyon under the supervision of Vanessa Guignery. She is a member of the research unit IHRIM (Institut d'Histoire des Représentations et des Idées dans les Modernités). Her research themes are the narrative and fictional representations of mourning and their articulation with poetic, musical, and visual elegies in contemporary British and Irish fiction by Ali Smith, Ian McEwan, Graham Swift, Penelope Lively, John Banville, and Anne Enright. She is the co-organiser of the international interdisciplinary seminar "Invisible Lives, Silent Voices" together with Alice Borrego and Prof. Guillaume Le Blanc.

SESSION 2: Surveillance

Invisibility Under Surveillance: The Subject's Desire to Evade Visibility in Times of Crisis

Barbara Puschmann-Nalenz (Independent Scholar)

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My paper addresses a first-person narrator's attempts to escape being seen and noticed while she is constantly watched by a man who keeps stalking her as well as by a community led by paranoid antagonisms or the general suspicion of otherness.

The fictional text under scrutiny is *Milkman* by Anna Burns (2018). In a situation determined by the military and political conflicts of the Troubles in Ireland, visibility emerges as a burden and strain for an individual who simultaneously undergoes personal struggles in growing up and deciding with whom to take sides or how to break free. As it turns out, the only solution to traumatising harassment – if it can be called a solution – is the stalker's death, yet his end marks for the narrator the starting point of renewed danger from members of the community.

The amalgamation of personal with socio-political pressure, which the condition of being closely watched exerts, dominates and changes the thinking, feeling, and acting of the young woman. Visibilisation goes hand-in-hand for her with the experience of terror and persecution, to which she responds with a general evasiveness, using the technical or military term of “staying under the radar”, by which surveillance in/by the community is meant. Monitoring the individual, who is thus made ‘visible’ – as friend or foe, correctly or falsely – to diverse other individuals, reveals itself as a power turning the subject into a victim. To be invisible for most people therefore remains her essential goal, for which she strives with inventive strategies.

Barbara Puschmann-Nalenz taught British and American literature as senior lecturer at Ruhr-Universitaet Bochum (Germany) until 2011. She has mainly published on Early Modern literature (mostly Shakespeare) and Contemporary Fiction. In 2020 her monograph *Failure: The Humble Tale of Unsuccessfulness in Late Modernist Fiction* came out; in 2018, she co-authored *The Orphan in Fiction and Comics Since the Nineteenth Century* (with Marion Gymnich, Gerold Sedlmayr, and Dirk Vanderbeke).

Reconfiguring the Ghost: The Information Body and Subversive Invisibility in Nikesh Shukla's *Meatspace*

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In *Meatspace* (2014), Shukla grapples with the critical transformations befalling the notion of the body under social media, which is causing the rise of spectral subjectivities and absence-based modes of existence. Two ghosts haunt the narrative,

Kitab 2, the electronic doppelganger of the protagonist Kitab, and Aziz, the digitally recreated dead brother of Kitab. Delving into the two ghosts' intricacies, this article will argue that cybernetic information-bodies are subversive sites of agentive invisibility. To this end, the article will adopt an inter-disciplinary approach, building on theoretical ideas from presence research, media studies, cybernetics, and anthropology, among other fields of thought. The article will first establish a link between visibility and presence, stressing the centrality of flesh-bodies in subject-to-subject (Zhao, 3003) and subject-to-space (Waterworth et al., 2015) presence paradigms, which locate existence in the spatiotemporal contemporaneity of the *here and now* (Lévy, 1956/1998). Second, the article will demonstrate that absence is a hyper form of presence (Fowles, 2010), afforded by the cybernetic body that is a message constituted of intangible information *pre se* (Wiener, 1989). Finally, the article will fathom the liberties experienced by subjects embracing the invisible information-body, as they develop into bodies without organs (BwO), capable of rebelling against organismic reification and undergoing a becoming (Deleuze & Guattari, 1980/1987). While becoming, the subjects acquire 'para-selves' (Rotman, 2008) that thrive on heterogeneous multiplicities and intense pluralities.

Keywords: Meatspace, Invisibility, Disembodiment, Information-Bodies, Living Ghosts, Becoming, Para-Self

Sanaz Alizadeh Tabrizi was born in 1978. She received her second BA (2010) and MA (2015) in English Language and Literature. She completed her PhD with a dissertation entitled "Reading Music in Henry James' Fiction", which will be published by Cambridge Scholars soon. She is currently an assistant professor at the Department of English Language and Literature at Istanbul Aydin University, Istanbul, Turkey. Her main interests lie in late Romantic, Victorian, and early Modernist literature, intermediality, multimodality, narrative theory, and interdisciplinary studies in literature, music, and cinema. She is a member of several associations for intermedial studies, including ISIS and WMA.

Jian Ibrahim was born an ethnic hybrid in Syria in 1989. She received her BA in English Language and Literature from Damascus University, Syria. Currently, she is working on her MA thesis at Istanbul Aydin University, English Language and Literature Department, Istanbul, Turkey. Her research interests are literature, social media, and the literary-digital mutant concept of the self. She has been working as a translator, fixer, and research assistant for the

past six years with Syrian media outlets, investigative journalism units, and foreign journalists and researchers.

In/Visible Agent: Surveillance Capitalism, Gendered Visibility, and Jennifer Egan's Twitter Narrative "Black Box"

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This paper approaches questions of the contemporary agency of invisibility (Peeren 2014, LeBlanc 2021) through a discussion of the narrative strategies of Jennifer Egan's "Black Box", which was first published in a series of Twitter tweets in 2012. Mixing you- and we-narrative, "Black Box" tells of a female citizen agent's spying on a male opponent of the state, the so-called "Designated Mate", for which she employs a cybernetic body, outer beauty, and psychological resources such as a "Personal Calming Source" and "Dissociation Technique". In its evocation of elements of the techno spy thriller on the medium of Twitter (Gross 2020, Andersen 2015), Egan's text foregrounds the contemporary conditions of what Shoshana Zuboff has called "surveillance capitalism" and questions traditional ideas of feminine beauty and their multiplicative reproduction online. The critical response to the text has been wide, ranging from a short story that features a "deceptively simple critique of post-9/11 American foreign policy as an extension of paternalism and patriarchy in the domestic sphere" (Newman 2018) to issues of "clandestinity" and cyborg heroism: Andrew Gross argues that the narrative constructs "clandestinity", defined as "the secreting of something private in the midst of the public sphere" (2020, 119), in order to salvage literary humanism, whereas Valerie O'Riordan maintains that the figure of the cyborg in "Black Box" "embodies, performs, and critiques the role of the 'hero' in the context of a US nationalism characterized by the escalation of mass political factionalism" (2021, 208). In contrast, my paper will link the discussion of "Black Box" to the overall emphasis on questions of in/visibility in Egan's oeuvre (e.g., in *The Invisible Circus*, 1995). In looking at the construction of the main character in terms of in/visibility, the paper will explore the limits and potentials of agency for individuals poised between gendered surveillance and the posthuman body in the contemporary literary text.

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ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 40: "The Ethics of Attention in Contemporary Fiction"

chaired by

Jean-Michel Ganteau (Montpellier) and Susana Onega (Zaragoza)

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four sessions

SESSION 1 : PERCEPTION

Jean-Michel Ganteau (Montpellier): "Presentation of the Seminar" jean-michel.ganteau@univ-montp3.fr

Susana Onega (Zaragoza): "The thing was to make yourself invisible, she said': Jon McGregor's Reframing of the Norms of Perception of Working-Class Women in *So Many Ways to Begin*" sonega@unizar.es

Paula Romo-Mayor (Zaragoza): "I can't be silent or invisible any longer': Reorienting Attention and Care in Jan Carson's *The Last Resort*" paularmg@unizar.es

SESSION 2: SPECTRALITY/TRAUMA

Katia Marcellin (Montpellier): "Interstitial Ethics: Reconfiguring Frames of Intelligibility in Harry Parker's *Anatomy of a Soldier*" katia.marcellin@gmail.com

Miriam Fernández-Santiago (Granada): "Trans/Human Ecologies of Attention in the Face of Human Vulnerability. Dave Eggers' *The Parade* (2017)" mirfer@ugr.es

Karim Daanoue (Montpellier): "Listening to the Vermin or Un-attending to the Exile in Rawi Hage's *Cockroach*" karim.daanoue@univ-montp3.fr

SESSION 3 - MINORITIES

Ivan Callus (Malta): "Small Literatures and the Ethics of Critical Attention: A Case-Study in Unread Otherness" ivan.callus@um.edu.mt

Alejandro Nadal-Ruiz (Zaragoza): "From Shrouded Presence to Impactful Mentorship: Drawing Attention to the Mother as an Epitome of Romani Flexibility in Mikey Walsh's *Gypsy Boy*" anadal@unizar.es

Ángela Rivera-Izquierdo (Granada): "Secrecy, Surveillance and Neoliberal Subjectivity in Jenni Fagan's *The Panopticon* (2012)" arivera@ugr.es

María Luisa Pascual Garrido (Córdoba): "Making Room for Dissidence and Voicing the Excluded in Ishiguro's Recent Fiction" ff1pagam@uco.es

SESSION 4: AROUND NATURE

Bárbara Arizti (Zaragoza): "The Ecology of Attention in Inga Simpson's *Where the Trees Were*" barizti@unizar.es

Chiara Battisti (Verona): "Queering Vulnerability: Larissa Lai's between Urban and Rural Spaces" chiara.battisti@univr.it

Angelo Monaco (Bari): "Vibrant Matter, Social Invisibility and Ecology of Attention in Sarah Moss' *Summerwater*" angelo.monaco@uniba.it

Jean-Michel Ganteau (Montpellier): "The Sharpness of the Post-Pastoral: Melissa Harrison's *At Hawthorn Time*" jean-michel.ganteau@univ-montp3.fr

SESSION 1 – PERCEPTION

Presentation of the Seminar

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“The thing was to make yourself invisible, she said”: Jon McGregor’s Reframing of the Norms of Perception of Working-Class Women in *So Many Ways to Begin*

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Jon McGregor’s novel, *So Many Ways to Begin* (2006) centres on David Carter, a curator at Coventry museum living in 2000, who discovers that he was adopted, soon after his birth in 1945, when the secret kept for decades by his adoptive mother is revealed by his senile aunt Julia. The unexpected revelation causes David a severe identity crisis that he tries to overcome by finding traces of his biological mother. The search proves thoroughly frustrating as she gave a fake name and location at the hospital and the only record Dorothy keeps of her is her hospital admission card with the name “Mary Friel” scribbled on it. Hers was a common Irish name shared by other sexually harassed teenage maids. While most readings of the novel delve into the traumatic effects of this discovery on the protagonist, the paper will focus on the invisibility/inaudibility of working-class women, particularly David’s wife, Eleanor, and the many Mary Friels represented by David’s mother, who, led by poverty, migrated from rural Ireland to London in the 1940s to work as maids and were routinely abused and mistreated by their wealthy masters. These pitiful girls, uprooted from family, friends and community, were “framed” (Butler 2009) as disposable objects of consumption, thus making their exploitation socially acceptable and their pregnancies interpreted as evidence of their immorality. Drawing on Guillaume Le Blanc’s contention that social invisibility can be overcome by shifting the norms of perception of relegated subjects (2009), the paper will attempt to demonstrate that McGregor’s novel

fosters an ethics of attention aimed at restoring the visibility and grievability of these dehumanised subjects.

Susana Onega is Emeritus Professor of English Literature at the University of Zaragoza (Spain) and a member of the Research Institute of Employment, Digital Society and Sustainability. She was granted the title of Honorary Research Fellow at Birkbeck College (Univ. of London) in 1996, and the Miguel Servet Award for Research Excellence by the Government of Aragón in 2021. She is a coopted member of the Academia Europaea (AE) since 2008, the former President of the Spanish Association for Anglo-American Studies (AEDEAN), and the former Spanish Board member of the European Society for the Study of English (ESSE). She has been leader of various competitive research projects and groups and has written extensively on postmodern and transmodern British fiction, narrative theory and ethics and trauma. She has edited or co-edited fourteen volumes of collected essays (eight with Jean-Michel Ganteau) and is the author of five monographs, including *Form and Meaning in the Novels of John Fowles* (1989), *Metafiction and Myth in the Novels of Peter Ackroyd* (1999), and *Jeanette Winterson* (2006).

"I can't be silent or invisible any longer": Reorienting Attention and Care in Jan Carson's *The Last Resort*"

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Jan Carson's *The Last Resort* (2021) is a collection of interlaced short stories that sheds light on a cast of individuals embedded in dissimilar and complex situations revolving around family relations, ageing and mental health, immigration, religion, sexuality and wounded masculinity. The stories unfold during a February mid-term break in Seacliff, a caravan park located in an eroding cliff edge in County Antrim (Northern Ireland), each focusing on the ways its residents cope with their private dilemmas while connecting them through coincidental encounters. In the last story, the agency of the ghost of Lynette, a fifteen-year-old girl who was killed in a car bomb explosion during the Troubles and now has a memorial in Seacliff, proves fundamental for the characters to let go their past through a collective act

of care. This paper draws on Guillaume Le Blanc's contention in *L'invisibilité sociale* (2009) that it is possible to escape the frames of perception of normative society through the reorientation of our attention. Its aim is to explore Jan Carson's use of daisy-chain first-person narratives as a narrative strategy aimed at facilitating the audibility and visibility of the precarious; and to analyse her use of magical realism to foster the dynamics and ethics of attention. Its final aim is to prove that *The Last Resort* illustrates the tension between the forces of habituality and the willingness to shake off old habits in contemporary British society, especially in relation to the ethno-sectarian conflict between Catholics and Protestants in Northern Ireland.

Paula Romo-Mayor is a research fellow at the Department of English and German Philology of the University of Zaragoza and a member of the competitive research team "Contemporary Narrative in English", funded by the Aragonese Government. In 2021, she joined the Research Institute of Employment, Digital Society and Sustainability (IEDIS). Currently, she is enrolled in the Doctoral Programme offered by the University of Zaragoza and is writing her PhD thesis on the work of Rachel Seiffert under the supervision of Prof. Susana Onega and Dr. Silvia Pellicer-Ortín. Her main research interests lie in contemporary British fiction and the representation of trauma, memory and ethics, particularly when engaged in the structures of perpetration and complicity.

SESSION 2 - SPECTRALITY/TRAUMA

Interstitial Ethics: Reconfiguring Frames of Intelligibility in Harry Parker's *Anatomy of a Soldier*

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Parker's narrators and subjects are invisible not only because they are objects but also because of their context of appearance. The war in Afghanistan is presented through the microscopic perspective of elements that the crisis threatens with obsolescence. As the only sources through which the readers can perceive the human characters, they have an ambivalent status, occupying a marginal space for short periods of time before being discarded. However, their ephemerality offers a counterpoint to that of the human beings, whose existences are as precarious. This type of narration is highly political as it directly questions our frames of perception. Rather than considering Butler's *frames* as expressing a tension between a visible centre and invisible margins, I propose to use the notion of interstices to highlight the metonymic relations through which one's belonging to/exclusion from the frame is organised. These interstices construct shifting regimes of visibility and invisibility. They also introduce *foreign bodies* within a given frame of intelligibility, highlighting the interdependences in which the human characters are embedded as their bodies are both supplied with and invaded by medical apparatuses. The frame is thus reconfigured through a performative practice of metonymy: the part is no longer subjected to the whole but blurs its boundaries and becomes the *spectre* that reconfigures the norms of recognition it implements. Attention to the frames of perception is thereby solicited and the apparent decentring of the human is performed the better to get the readers to attend to the ethics and politics of perception.

Katia Marcellin is currently completing her thesis at University Paul Valéry in Montpellier under the supervision of Professor Jean-Michel Ganteau. Her research focuses on the representation of trauma in contemporary British literature. She addresses in particular the ways in which novels exploring various forms of trauma related to war, gender, sexuality, poverty or precarity develop an ethical approach to trauma based on a

metaleptic expression of time and causality. She has published an article on Ali Smith's *Hotel World* and *The Accidental in Caliban* (Spring 2019) and one on Harry Parker's *Anatomy of a Soldier* in *English: Journal of the English Association* (June 2021).

Trans/Human Ecologies of Attention in the Face of Human Vulnerability. Dave Eggers' *The Parade* (2017)

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Dave Eggers' *The Parade* (2017) presses on the ethical and political nuances of individual and communal attention paid to sacralized individuals by two company operatives as they build a road in an unidentified Third-World country. A development of Pinter's *Waiting for Godot* within the road narrative tradition, Eggers's novel starts by contrasting the two operatives' opposite responses to the ethical demands of the precarious indigenous population as each of them seems to adjust to the dualism of inattention and care that frames the novel. Named as "Four" and "Nine" in order to signal their machinic inhumanity in the company's eyes, they are instructed to echo the company's economy of attention by resisting their human will to give an ethical response in the face of the radical vulnerability of the locals, which proves to be increasingly difficult. As plot and character development unfold, though, the economic, social and political vulnerabilities of the indigenous communities visibilized in the novel bring unexpected outcomes that blur the difference between the two operatives' responses while also exposing their own human vulnerability. Eggers' story confronts the global economy of attention to its local ecological attention counterpart as the unavoidable interactions between vulnerable characters embody the complex ecologies of operative and inoperative communities folding over varying perspectives and dimensions. As characters decide to withhold or pay attention to each other's ethical demands, a general sense of vulnerability pertaining to all humanity appeals to the reader's individual ecology of attention in becoming its inescapable constituents.

Miriam Fernández-Santiago is Senior Lecturer in English and American Literature and Head of the English Department at the University of Granada (Spain), where she teaches courses on Literatures and Cultures in English at graduate and undergraduate level. Her current research interests focus on contemporary literature in English, critical posthumanism, vulnerability and disability studies. She is part of the research team of project “Contemporary North American Narrative and the fourth Industrial Revolution” (PID2019-106855GB-I00), leader of the competitive research project “Interfaces: Representing Human Vulnerability in the Fourth Industrial Revolution” (P20_00008) and Co-leader of “Representing Vulnerability as an Element for Social Cohesion and Exclusion” (A-HUM22-UGR-20).

Listening to the Vermin or Un-attending to the Exile in Rawi Hage’s *Cockroach*

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The novel *Cockroach* features the story of an unnamed Middle Eastern man who has emigrated to Montreal, Canada where he lives to escape the civil war of his equally unnamed home country. Besides the fact that he lives in precarious conditions, he believes himself to be “part cockroach” (203), “only half human” (245). As an exile, the man suffers a deficit of attention that leads him to internalize his rejection and his relegation to the status of vermin—the cockroach being its epitome. As a foreigner, he is followed by a court-mandated female therapist called Genevieve whose very job is precisely to pay attention to her patient’s trauma in order to ensure that he fit into Canada’s multicultural ideal. The rub is that the therapist, because she cannot help but focus her attention on the exotic otherness of her patient, fails to attend to his deeply ingrained vulnerability. She therefore not only furthers the invisibility of his existence but also precipitates his psychotic embrace of the cockroach in him. The novel also draws parallels between the call for attention the analysand manifests and the desperate *seduction* he performs to express his need for attention. I argue that the analyst is unable to hear the “crippling sorrow of estrangement” (Said) that the analysand enacts as she is herself *seduced* by the exoticism of his war-

related trauma narrative and its “Oriental” character. What I would like to suggest is that Hage stages therapeutic sessions that are biased and marred by a form of ideal institutionalized attention that is paradoxically blind, or rather *deaf to* an “empathetic” listening (Laub) because of the Western “frame” (Butler) in which it operates and the “normative production of ontology” (Butler) it produces.

Karim Daanoun is Associate Professor of American Literature at Université Paul Valéry-Montpellier 3 in France. His work is concerned with the intersection between poetics, politics and ethics in contemporary American literature.

SESSION 3 – MINORITIES

Small Literatures and the Ethics of Critical Attention: A Case-Study in Unread Otherness

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In the wake of the 2017 English translation but already before that, Yves Citton’s influential *Pour une écologie de l’attention* (2014) has helped energise a refocusing of the critical gaze on the invisibility/inaudibility of groups and individuals all too often overlooked by contemporary mediarchies (another Citton term) and, indeed, by the default patterns of critical thought. Yet even a redirected ethics and politics of attention may continue to overlook circumstancing whose representation in fiction remains marginal because it occurs in small or peripheral literatures. This leads to the curious consequence that even critical thought committed to redressing its own forms of inattention will persist in problematic oversight (a term with productive ambiguity in this context). How can the unread “small” writing of a certain kind of invisible/inaudible other be made more available to critical attention, if at all? What, thereby, can be read into the institutionality of

literary criticism, into its intent on refocused commitment to precarious life(-writing), and into certain very variegated patterns of literary visibility and invisibility? How, in other words, to attend to unread alterities? This paper addresses the above issues through reconsideration of Citton's *Ecology of Attention* but also of his earlier books, *Lire, interpréter, actualiser* (2007) and *Gestes d'humanité: Anthropologie sauvage de nos expériences esthétiques* (2012). It does so in combination with a critical rereading of Gilles Deleuze and Félix Guattari's *What Is a Minor Literature?* It then looks at the unresolved (and possibly unresolvable) ethical challenges to critical attention presented by small literatures, on the basis of a case-study in 'small', 'peripheral' writing: Maltese fiction and memoir.

Ivan Callus is Professor of English at the University of Malta, where he teaches courses in contemporary literature and literary criticism. He has published widely in the areas of contemporary fiction and poetics, comparative literature, literary theory, and posthumanism. He is the Co-Editor, with James Corby, of *CounterText: A Journal for the Study of the Post-Literary*, launched with Edinburgh University Press in 2015 ([CounterText : \(euppublishing.com\)](http://CounterText.euppublishing.com)). Among his most recent publications are *The Springer Handbook of Critical Posthumanism*, a co-edited volume forthcoming later this year, and book chapters on contemporary elegy, on tone and the essay, on Holocaust memoir, and on the genre of the newspaper column.

From Shrouded Presence to Impactful Mentorship: Drawing Attention to the Mother as an Epitome of Romani Flexibility in Mikey Walsh's *Gypsy Boy*

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The notable absence from the literary sphere of Romani narratives is greatly accounted for by the Western attribution of stereotypes. Strained by such prejudiced portrayals as the noble savage or the idle miscreant, they have found themselves reluctant to explain who they are (Matras 158). Recently, the Roma have found in the autobiographical mode an opportunity to break their silence.

This paper accordingly examines Mikey Walsh's memoir *Gypsy Boy* (2009) as a representative text that partakes in this endeavour to draw attention to Romani society and culture through testimonial writing. I attempt to make prominent a specific aspect of the novel that might go unnoticed: the influence of the protagonist's mother. A seemingly imperceptible housewife, she becomes the harbinger of change in a family subjugated to the father's authority. What this analysis pursues is exploring the narrative mechanisms used by Walsh to pay attention to this apparently minor but cardinal character. It has been found that he frequently interrupts his main storyline—his narrative of survival as a closeted LGBT Roma—to touch upon his mother's story, mindset, and impact. This is done through the intrusion of mini paragraphs that, despite their brevity, are poignant enough to underline her forcefulness while producing an effect on readers. It is eventually argued that this effective narrative strategy to give attention to the mother could mirror the present-day position of Romani writers: their presence is inconspicuous but impactful enough to underscore their condition as a "model of cultural tolerance and flexibility" (Matras 227).

Alejandro Nadal-Ruiz is a Research Fellow at the Department of English and German Philology of the University of Zaragoza (Spain), currently enrolled in the doctoral programme offered by the University of Zaragoza and writing his PhD Dissertation on Jean Rhys. He is also a member of the competitive research team "Contemporary Narratives in English" (H05), financed by the Government of Aragón and the European Social Foundation, and forms part of the team currently working on a competitive project, "Literature in the Transmodern Era: Celebration, Limits and Transgression," financed by the Spanish Ministry of Economy, Industry and Competitiveness (MICINN) and the European Regional Development Fund (DGI/ERDF) (code FFI2017-84258-P). In line with this project's goals, Alejandro has published several journal articles on polycentric identities and the rewriting of classical texts. His main lines of research are memory studies, trauma, and limit-case autobiography.

Secrecy, Surveillance and Neoliberal Subjectivity in Jenni Fagan's *The Panopticon* (2012)

Ángela Rivera-Izquierdo (Granada)

Jenni Fagan's *The Panopticon* (2012) follows Anais Hendricks, a fifteen-year-old orphaned girl placed in the care system after allegedly assaulting a policewoman and putting her into a coma. Despite given an insight into Anais mind, the unreliability of her narration, her complicated backstory and drug-induced memory loss and delusions preclude the reader from obtaining an indisputable truth about her personal history. The narrative plays with the parallel binaries visible-concealed and public-private, investigating the ethical implications of confinement and the consequences of perceived surveillance on the protagonist's psyche. Sent to an institution that seems to match Jeremy Bentham's description of the panopticon, Anais is convinced that she is an experiment, perpetually being watched (perhaps as a result of her paranoia), her mind being controlled and her soul stolen. Confronted with the destructive forces of state control and the creation of her subjectivity as marginal through continuous pathologisation and criminalisation, she decides to create an alternative and fantastic history of origins for herself. Anais's self-(re)invention can be linked to (or rather understood as a satire of) questions of choice, adaptation and resilience central to the conception of neoliberal subjectivity, especially of the female subject under postfeminism. Drawing on Byung-Chul Han's theorisation of transparency, this paper proposes that Fagan's text yields a parallelism between Anais's situation and that of the contemporary subject in our hypercommunicated world, continually subjected to digital surveillance as the globe develops to form a great panopticon. Moreover, using notions on secrecy and alterity developed primarily by Jacques Derrida, it explores how the denial of catharsis, preventing the reader from discovering whether Anais actually committed the crime of which she is accused, represents an ethical move towards respecting her singularity. Anais's resistance through the creation of a new persona and her interest in poetry constitutes a departure from the neoliberal ethos of the commodified self.

Ángela Rivera-Izquierdo is a final year PhD candidate in Literature and Gender Studies at the University of Granada (Spain). Her current research focuses on the representation of men and masculinities in contemporary British men's writing. Her work has been published in *Estudios Irlandeses*, *ES Review* or *Syracuse University Press*. She

currently holds a La Caixa fellowship to pursue doctoral studies in Spain. She forms part of the competitive research group “Reception, modes and genres of literature in English” and is also a member of the research project “Democracy, Secrecy and Dissidence in Contemporary Literature in English,” funded by the Spanish Ministry of Economy and Competitiveness.

Making Room for Dissidence and Voicing the Excluded in Ishiguro’s Recent Fiction

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The aim of this paper is to analyse how Kazuo Ishiguro engages with political invisibility, inaudibility and exclusion in two of his most recent novels – *Never Let Me Go* (2005) and *Klara and the Sun* (2021) and by doing so, how those raise our awareness of alterity and the need to care for others. In this regard, such works offer a perfect example of the ethical function of literature since they encourage a more responsive attitude on the part of the reader to the socially and politically excluded. In my view, both narratives present an understated criticism of the vulnerability of basic “human” rights of beings not deemed as proper political subjects. The strategies employed by Ishiguro to shift our perception of the excluded other as deserving attention will be duly identified. In this respect, Ishiguro makes room for dissidence in these two novels. Such is the case of the focalisation on the perspective of posthuman protagonists in both texts, which is no mere coincidence. Ishiguro’s choice of such embodiment of alterity reveals an obvious disapproval of political injustice in a highly advanced and seemingly flawless world, but also a need to increase our responsiveness to those who still remain unseen, unheard, and unrecognised. The fact that both protagonists happen to be “carers” seems another calculated choice. The atypical standpoint from which a human clone and an artificial friend tell their story proves very productive to reveal the extent to which vulnerability and political exclusion, as discussed by Butler (2004) and Agamben (1998) among others, make take shape.

María Luisa Pascual Garrido is Senior Lecturer in English at the University of Córdoba (Spain), where she teaches literature, literary translation and English grammar and culture. She does research in two main fields: literature in English, with a special focus on Modern Literature (William Shakespeare, Samuel Johnson, Mary Astell), and Contemporary writers in English (Sylvia Plath, Russell Hoban, Joyce Carol Oates, Jhumpa Lahiri). Her recent publications include “Plath’s Spanish Poems and Tropes: Turning Landscape into Mindscape” (2018): 1-17; “The Inoperative Community in *The Bell Jar*: The Sharing of Interrupted Myth” (2017): 71-89; and “Re-Humanising Coriolanus: Community and the Ethical Self” (2016).

SESSION 4 - AROUND NATURE

The Ecology of Attention in Inga Simpson’s *Where the Trees Were*

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Arborglyphs, ceremonial trees whose bark was carved by Indigenous Australians to mark a sacred place, are the centrepiece of Simpson’s 2016 novel. They take on different hues and matter differently according to the character. For Jayne, the protagonist, and her group of childhood friends, the grove of arborglyphs on her father’s farm is a secret playground they swear to protect; Ian, whose mother is Aboriginal, learns it is his people’s burial place; after the Native Title Act, Jayne’s father regards it as a threat to his ownership of the land; for the museum Jayne works for as a conservationist, and other galleries around Australia, arborglyphs are simply exhibits, and not particularly valuable ones. This essay showcases the extent of Jayne’s commitment to ceremonial trees — culminating in civil disobedience meant to redress historical injustice as well as more recent misdeeds— in the light of the ethics of attention. I argue that the novel provides

a rich terrain for ascertaining the validity of this burgeoning critical approach, which operates in proximity with the more consolidated ethics of care. The analysis takes inspiration from the work of Sandra Laugier on care and attention and from Michel Rothberg's notion of the implicated subject in the context of former settler colonies like Australia. Homing in on the intersections between private and public forms of attention in the novel, I hope to bring to the fore its ecology of attention, in the sense put forward by Yves Citton.

Bárbara Arizti is Senior lecturer in English Literature at the University of Zaragoza and a member of the competitive research team "Contemporary Narrative in English", funded by the Aragonese Government. Since 2021, she works within the University Research Institute for Employment, Digital Society and Sustainability (IEDIS-University of Zaragoza). Arizti is a specialist in contemporary Australian literature, the relationship between ethics and the novel, Trauma Studies, Memory Studies and Transmodernity. Her most recent publication is the special issue *Beneath the Waves: Feminisms in the Transmodern Era* for *The European Legacy: Toward New Paradigms* (2021), edited together with her colleagues Silvia Pellicer-Ortín and Silvia Martínez-Falquina.

Queering Vulnerability: Larissa Lai's between Urban and Rural Spaces

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In this paper, I will analyse the novels *The Tiger Flu* (2018) and *Salt Fish Girl* (2002) by the Asian-Canadian writer Larissa Lai and highlight how they contribute to a productive rethinking of the challenging relation between queer identities and romanticised nature, in particular as articulated by Timothy Morton and Kevin Hutchings. The cultural interrogation brought about by Lai's fictional writing promotes a layered understanding of vulnerability and a shift of the norms of perception of subjects that are often rendered vulnerable in a cis- and heteronormative society. Indeed, in Lai's novels, queer characters move through multiple settings, from the urban spaces traditionally perceived as the inherent spaces of queer identities, to either hybrid or rural/natural spaces. Lai's rural

space here becomes a space where queer identities are validated, radically reimagining a nature romanticized as inherent heteronormative (Gaard) and emphasising interconnectedness between the discourses on nature and the embodied politics of sexuality/gender/race. Furthermore, the complex relationship between hybrid, queer bodies and the natural world-/environment—a fictional reflection of the broader connection between eco-critique and queer theory—enables Lai to powerfully rethink the idea of citizenship outside hegemonic practices of inclusion/exclusion, a particularly important issue within a community such as the Asian-Canadian one marked by a history of exclusion, and denial of citizenship on the grounds of race.

Chiara Battisti is Associate Professor of English Literature at the Department of Foreign Languages and Literatures of the University of Verona- Italy. Her research interests include intermediality, fashion studies, gender studies, disability studies/health humanities and law, literature and culture. In these areas she has published volumes and articles in Italy and abroad. Chiara Battisti is a member of AIA (Associazione Italiana di Anglistica), of AIDEL (Associazione Italiana Diritto e Letteratura), CEMS (Centre for European Modernism Studies), of ESSE (European Society for the Study of English), of *Il Pietrisco*, CUSVE and of Skenè Research Centre.

Vibrant Matter, Social Invisibility and Ecology of Attention in Sarah Moss' *Summerwater*

Angelo Monaco (University of Bari "Aldo Moro", Italy)

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Through vivid and evocative language, Moss's fiction often portrays a cold northern landscape in a vibrant way, so as to let readers plunge into its sounds and smells. Moss' penultimate novel, *Summerwater* (2020), is set in a Scottish chalet park where British holidaymakers are spending their summertime. The novel explores, in the stream of consciousness style, a single rainy August day while the focalisation shifts between twelve characters and the vibrant materiality of the Scottish Highlands. The sound of unrelenting rain alternates with sudden insights into the visitors' inner lives. Without WI-FI, the vacationers are stuck

indoors but alert to the dynamics of the small community around. Thus, a certain voyeuristic mood prevails and one particular family from East Europe draws the holidaymakers' attention. This foreign-speaking presence becomes an element of both social anger and frustration, causing lingering tension within the community. As suggested in these lines, *Summerwater* can be said to favour an ecology of attention (Citton) understood as a transindividual activity where individual and collective perspectives are inextricably intertwined. My presentation will then show how Moss's novel conceptualises attention as a form of interaction. I will specifically investigate whether the juxtaposition of human and non-human voices creates a relational space that promotes attentiveness to such questions as immigration, Brexit, climate change, social divisions and human fragility. Sliding between suspicion and invisibility, silence and noise, *Summerwater* privileges attentive consideration to what would pass otherwise unnoticed.

Angelo Monaco is a Post-doctoral Researcher in English Language and Translation at the University of Bari "Aldo Moro". He is a specialist in contemporary Anglophone fiction, with a special interest in postcolonialism, trauma studies and ecocriticism. His publications include chapters in edited volumes (Cambridge Scholars, Routledge, Transcript) and articles in such journals as *Commonwealth Essays and Studies*, *Ecozon@*, *Enthymema*, *Estudios Irlandeses*, *Impossibilia*, *ISLE*, and *Postcolonial Text*. He is the author of *Jhumpa Lahiri. Vulnerabilità e resilienza* (ETS Edizioni, 2019).

The Sharpness of the Post-Pastoral: Melissa Harrison's *At Hawthorn Time*

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Harrison's second novel, *At Hawthorn Time* (2015), investigates (neo-)rural lives by espousing the perspective of a small cast of characters: neo-rurals, families long-rooted to the place, and an itinerant labourer. Each chapter begins with brief italicised descriptions of the natural world that channel the reader's attention to the specific rhythms of nature in the few weeks of spring over which the narrative

unfolds. Privileging the realistic idiom, it trains the readers to perceive the ordinary elements of the natural world and of its inhabitants, human and non-human, getting them to notice what is either invisible or too visible to be detected. It thereby practices an investigation of the natural landscapes so as to produce a description based on the collection of microscopic singularities. Turning its back on an economy of attention based on the electrification of everyday experience, it renews the reader's perception, making him/her slow down and become attuned to the natural cadences. By presenting singularly embodied characters embedded in their natural and social environment, it pays heed to a system of interdependences that de-centres the human elements and makes them inter- and intra-act with the natural actants. Its concern with the environment both presents and performs an ecology of attention based on the perception of vulnerabilities leading to an attention to the other in all its forms. The novel ultimately confronts characters and readers with the experience of a solidarity and a particularist ethics that make them react to singular situations and individually decide on what matters.

Jean-Michel Ganteau is Professor of Contemporary British Literature at the University Paul Valéry Montpellier 3 (France) and a member of the *Academia Europaea*. He is the author of three monographs: *David Lodge: le choix de l'éloquence* (2001), *Peter Ackroyd et la musique du passé* (2008) and *The Ethics and Aesthetics of Vulnerability in Contemporary British Literature* (2015), and the editor of the journal *Études britanniques contemporaines*. He has co-edited four volumes of essays with Christine Reynier and eight with Susana Onega. He has published extensively on contemporary British fiction, with a special interest in the ethics of affects, trauma criticism and theory, and the ethics of vulnerability, in France and abroad.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 41 “The Persistence of Character”

chaired by

Ivan Callus (Malta), Gloria Lauri-Lucente (Malta), Armelle Parey (Caen) and Isabelle Roblin (Boulogne-sur-Mer)

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Alain Robbe-Grillet and the Nouveau Roman once dismissed the notion of character as ‘outdated’. It was reduced to a mere abstract agent, a ‘combination’ (Barthes 1974: 67), and limited to a few roles by structuralists and decentred by post-structuralists. If character, however, never went away, as readers maintained their interest in fictional representations of people and their story worlds, the notion of characters as mere paper beings has been quite influential among critics. Yet, character and reader response to it are again getting some critical attention. As Rita Felski writes in *Hooked*, her 2020 critical work on readers or viewers identifying with characters in novels and films, ‘the antihumanist orientation of the last few decades inspired a default skepticism about the status of fictional persons; critics insisted that characters were nothing but signifiers: textual holograms, verbal phantasms, or visual illusions. As such, they bore no relation to persons; to treat them as such was the epitome of naivete or philistinism’ (Felski 2020: 86). Yet, character and reader response to it are again getting some critical attention: for instance. Felski points out that for many readers and viewers, ‘in one sense, fictional characters are real; they have effects in the world; they inspire emulation and adaptation, irritation and dislike; their existence makes a difference’ (2020: 85). This panel on contemporary Anglophone literary and popular fiction and media (film, TV series, digital games, graphic novels, etc.) proposes to explore, through different approaches, this renewed interest in characterization and the ‘reassessment of character in literary studies’ (Anderson et

al.: 2019: 1). It has a specific interest in – but is not restricted to – the representation of non-human characters.

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two sessions

SESSION 1

- Marcus Hartner** (Bielefeld): “A Persistent Interest in Character: Fictional Minds and Bodies in Reception Theory and Cognitive Literary Studies”
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- Anca Cristofovici** (Caen): “Shaping Lives: The Effect of Insignificant Characters”
anca.cristofovici@unicaen.fr
- Stella Borg Barthet** (Malta): ‘Proclamation and Appropriation: The Characters of Postcolonial Authors’ stella.borg-barthet@um.edu.mt
- Armelle Parey** (Caen): “Character in Contemporary Fiction: The Example of Kate Atkinson” armelle.parey@unicaen.fr

SESSION 2

- Stephen Joyce** (Aarhus) “Protean Characters in Transmedia Fictions”
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- Isabelle Roblin** (Boulogne-sur-Mer): “From Humans to Androids to Holograms: the Persistence of Character in *Star Trek: the Next Generation* and *Voyager*”
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- Rim Khaled** (Tunis / Caen): “The Narrative Power of the Voice: From Voice-Over to Character – *Jane the Virgin*, a Case in Point” rim.khaled@unicaen.fr

Gloria Lauri-Lucente (Malta): “Moving ‘In and Out of Character’: Literary méconnaissance and Male Repression in Edith Wharton’s *The Age of Innocence* and Martin Scorsese’s Film Adaptation” gloria.lauri-lucente@um.edu.mt

SESSION 1

A Persistent Interest in Character: Fictional Minds and Bodies in Reception Theory and Cognitive Literary Studies

Marcus Hartner (Bielefeld)

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Outside the ivory tower of literary criticism and university education, poststructuralist notions of fictional characters as abstract ‘paper beings’ (Barthes) have never gained any significant traction. ‘The fact is,’ Michael Toolan already argued over three decades ago, ‘whatever most theorists keep telling us, most readers do unshakably continue to apprehend most novel characters as individuals’ (1988: 92). Writing in a time when scholars trained in poststructuralism saw any attempt of relating characters to persons as ‘the epitome of naivete or philistinism’ (Felski 2020: 86), Toolan and several scholars in narratology and reception theory began to point to the limited nature of this approach. They realised that the tendency among readers to perceive an uncanny similarity between fictional characters and people ‘is not something to be dismissed or ridiculed, but a crucial feature of narration that requires explanation’ (Margolin 1989: 20).

Triggered by the seminal work of these scholars, including Herbert Grabes (1978), Uri Margolin (1989, 1990) and Richard Gerrig (1991), the fields of reception theory and cognitive literary studies have ever since displayed a persistent interest in character (Hartner 2012). My talk will trace the development of this interest and

engage with some of the key theoretical approaches and concepts developed over the past three decades. Much of the work on character in the tradition of reception theory initially remained under the radar of the scholarly mainstream. But I will argue that more recent and widely discussed investigations into the role of fictional minds and the relevance of embodied cognition (see Zunshine 2006; Vermeule 2010; Kukkonen/Caracciolo 2014) have made a significant contribution to the resurgent interest in the general discussion of fiction characters in literary studies over the past years addressed by this panel.

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Marcus Hartner is Senior Lecturer in English literature at Bielefeld University, Germany. He has published widely in the field of (cognitive) narratology and is currently working on a book manuscript on early modern English captivity narratives. Among his recent publications are a

co-edited volume (with Nadine Böhm-Schnitker) on *Comparative Practices: Literature, Language, and Culture in Britain's Long Eighteenth Century* (transcript 2022). Other current projects include a co-edited volume (with Susanne Gruß) on *Practices and Narratives of Piracy: Connecting the Early Modern Seas* (Amsterdam University Press) and the *Handbook of Interdisciplinarity* (de Gruyter, also co-edited with Nadine Böhm-Schnitker).

Shaping Lives: The Effect of Insignificant Characters

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If post-World War 2 contemporary writers have provokingly denied the existence of character altogether (John Hawkes) or challenged the relevance of character development (Dasa Drndic), what is then the novel's fabric made of? What kind of perspective does such an understanding of character suggest, if taken literally? Is it a lessening or lack of significance, or rather a different range of visibility? How do alterations in the understanding of this basic category of the novel affect how we think of writing in relation to shaping lives (that of characters, of readers)?

This paper will explore the effect of insignificant characters over the major figures and the larger narrative picture in *The Life-Writer* (2015), a novel by British poet and translator David Constantine, and *My Name is Lucy Barton* (2016), by American writer Elizabeth Strout. I will examine those characters which, absent from the main plotline, are only evoked in ways that contribute to enhance significantly the image of figures with more or less weight in the narrative. What do the varied degrees of 'visibility' say about the nature of the self in the context of radical transformations and shifting perceptual parameters?

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Anca Cristofovici is Professor of American literature and arts at the University of Caen, France, where she directed the Center for Memory Studies (ERIBIA) between 2009 and 2019. Her publications, in Europe and the United States, include essays on literature, visual thinking, poetry translations, exhibition catalogues, and fiction. Her research for *Touching Surfaces: Photographic Aesthetics, Temporality, Aging* (New York/Amsterdam: Rodopi, 2009) has been distinguished with a Rockefeller Fellowship. Cristofovici is also the author of *Stela. A Novel*. (Salt Lake City, UT: Ninebark Press, 2015).

Proclamation and Appropriation: The Characters of Postcolonial Authors

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According to Baruch Hochman, the reader's 'retrieval, or reading out of character is guided by our consciousness of what people are and how people work'. Hochmann maintains that 'characters in literature, as opposed to people in life, intrinsically mean something'. While it is clear that the people in our lives, along with ourselves, do not have some unitary meaning, readers do construct meaningful images of the authors they read. At the same time, authors can choose to show as little as they wish of their identity in their fiction, some even writing under a pseudonym. This is acceptable as long as the fiction produced is not cast as testimony, in which case, the 'moral imperative' asserts itself, imposes limits on invention and aestheticization, while drawing evaluations of its authenticity. Julia Straub notes that 'trauma literature, postcolonial and minority writing in general receive strong interest in connection with authenticity and its crises'. However, while testimony is a response to specific events in trauma literature and in minority writing, this witnessing as well as the guarantee of its authenticity is sought across the board in postcolonial literature. This limits the subjects on which postcolonial writers may write and makes their personhood an integral part of their writing. The presence of the person of the writer in postcolonial writing encourages authors from the periphery to project their characters in ways that their audiences can 'retrieve' or 'read out', frequently according to expectations formed in the centre. In this paper I will be looking at the way that a selection of postcolonial writers have projected their 'characters' to readers at home and abroad from the

appearance of the first generation of black writers in Europe in the 1930s to the present day.

Stella Borg Barthet is Professor in the Department of English, University of Malta, where she teaches courses on postcolonial literature, and on eighteenth- and nineteenth-century English and American fiction. She convened the European Association for Commonwealth Literature and Language Studies (EACLALS) conference in 2005 and was appointed adjudicator for the Commonwealth Writers' Prize the following year. She edited *Shared Waters: Soundings in Postcolonial Literatures* and *A Sea for Encounters: Essays Towards a Postcolonial Commonwealth*, both published by Rodopi in 2009. From 2012 to 2018, she made several successful bids for ERASMUS funding to hold a number of postgraduate Spring Schools on Mediterranean writing. She has published many papers on postcolonial and contemporary migrant writing. Her current research interests centre on Mediterranean literature.

Character in Contemporary Fiction: The Example of Kate Atkinson

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"What is character but the determination of incident? What is incident but the illustration of character?" (James, Preface to *The Tragic Muse*). The chiasmus in James's rhetorical questions indicates that, for him (as for many subsequent critics and practitioners of fiction), both character and incident are equally important and interdependent. The specificity of character is that, as a representation of human life in its diverse aspects, it may engage the reader in a rather intimate manner, something that recent critical studies are now taking into account. On another level, the treatment of character has been a way to measure attachment to tradition (realism) or support for modernism or experimentalism. Woolf's dismissal of traditional representation of characters can still be felt in contemporary fiction. For instance, characters are not described physically and have no proper names in Ann Burns's *Milkman*; in Rachel Cusk's *Outline*, characters are reduced to being a medium for a story or an anecdote, and the reader is deprived of any insight in any character. On the other hand, characters seem (again) to be invested as 'representations of our selves' (Gibbons, TLS 2017).

Reviewers of Kate Atkinson's novels have repeatedly praised her depiction of character and Atkinson herself has stressed her interest in character (Tolan 2008, 6; Scotsman 2010), an interest visible both in the proliferation of characters in her fiction, not to mention the acuity of their representation, and the pride of place given to them when they are used as narrators in the early fictional autobiographical novels or later as focalisers that take the whole narration in charge. This paper will examine Atkinson's aesthetics of character as a paradoxical blend of self-consciousness with realist and modernist features.

Armelle Parey is a Senior Lecturer at the Université de Caen-Normandie. Her interests include narrative endings, memory and rewritings of the past in contemporary English-speaking fiction and in adaptation. She has written several articles and co-directed several collections of essays or special issues on the question of endings (*Literary Happy Endings: Closure for Sunny Imaginations*, Shaker Verlag, 2012; *L'Inachevé ou l'ère des possibles dans la littérature anglophone*, PU Caen 2014; *Character migration in Anglophone Literature*, *E-Réa* 13.1, 2015; *Adapting Endings from Book to Screen*, Routledge, 2020) and on contemporary authors (*A.S. Byatt. Before and after Possession: Recent Critical Approaches*, PU de Nancy-Editions de Lorraine, 2017; *Reading Ian McEwan's Mature Fiction: New Critical Approaches*, PU de Nancy-Editions de Lorraine, 2020). She also recently edited *Prequels, Coquels and Sequels in Contemporary Anglophone Fiction* (Routledge, 2019), and her book on Kate Atkinson is to be published by Manchester University Press in 2022.

SESSION 2

Protean Characters in Transmedia Fictions

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Characters may be making a return to theory, but they have never ceased to have an attraction for popular audiences, with many of the longest-running media franchises devoted to characters such as Doctor Who, Lara Croft, or Sherlock Holmes. Yet although we may have genuine attachments to these fictional characters, as Rita Felski among others has pointed out, the multiplicity of instantiations of famous characters poses a conceptual problem – how do we recognize these characters as being the same when we see them embodied in so many different forms? The problem becomes even more pronounced when dealing with transmedia fictions, in which a certain level of continuity is expected between the different texts in the overall storyworld, shrinking the conceptual space available for character variation and multiplicity. Yet one cannot forever bring Arnold Schwarzenegger to play the Terminator. At some point, successful transmedia characters evolve beyond a specific actor or canonical text and acquire a life of their own, but what exactly is this sense of unity based on?

Building on the work of Jan-Noël Thon, Roberta Pearson, and Paolo Bertetti, this paper explores how we can understand transmedia characters and the aspects that create a sense of unity for audiences across multiple instantiations. It specifically focuses on the importance of non-human transmedia characters, such as Dracula, Frankenstein, or Mr Spock. I argue that just as transmedia storyworlds tends towards science fiction and fantasy because they allow a greater level of multiplicity, so too are many successful transmedia characters also fantastic creations because they can more easily be characterized as a limited set of core characteristics than human figures. However, these very limitations also offer each individual text an opportunity to provide greater depth to the character by shading them with more human characteristics.

Stephen Joyce is an Associate Professor of literature, media, and culture at the Department of English, Aarhus University, Denmark. He is the author of *Transmedia Storytelling and the*

Apocalypse (Palgrave Macmillan 2018) and *A River of Han: Eastern Tragedy in a Western Land* (Winter Verlag 2015) and numerous articles on worldbuilding across media and literature.

From Humans to Androids to Holograms: The Persistence of Character in *Star Trek: The Next Generation* and *Voyager*

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Over the years, non-humanoid characters have become fairly common in the *Star Trek* franchise, and the very question of their ontological status and their relationship with the various humanoid crews they work with is explored and evolves within the different series. My contention here is that this questioning can be seen as a mise en abyme of the concept of character in a posthumanist culture and lead to a 'a renewed interrogation of character' (Anderson, Amanda, Rita Felski and Toril Moi, *Character. Three Inquiries in Literary Studies*, Chicago: The University of Chicago Press, 2019, 14). I shall concentrate on two of these main recurrent 'characters': the android officer Lt Commander Data in *The Next Generation* and the holographic Doctor in *Voyager*. After a brief examination of some of the most thought-provoking societal and ethical issues dealt with in the franchise from its very beginning, through human characters such as Lieutenant Uhura in the original series, I shall analyse how, from the late 1980s, with the rapid spread of AI in all fields of society, non-humanoid characters like Data and then the Doctor have incarnated (so to speak!) the passionate debate, notably in posthumanism studies, about 'the measure of a character, to paraphrase the title of one of the most famous episodes in *Star Trek: The Next Generation* ('The Measure of a Man', season 2, episode 9, released on February 13th, 1989).

Isabelle Roblin is an Associate Professor Emerita at the Université du Littoral-Côte d'Opale, specializing in contemporary British literature, and has published many academic papers on Graham Swift, Kazuo Ishiguro, Salman Rushdie, A. S Byatt, Ian McEwan, among others. She has been working at the same time on the literary and filmic adaptations of novels, writing for example articles on Robert Zemeckis' adaptation of Winston Groom's *Forrest Gump* and

Harold Pinter's screenplays of McEwan's *The Comfort of Strangers* and L.H. Hartley's *The Go-Between*. In 2011 she published *Harold Pinter: la liberté artistique et ses limites*, a critical study on all of Harold Pinter's screenplays.

The Narrative Power of the Voice: From Voice-Over to Character – *Jane the Virgin*, a Case in Point

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Though the use of voice-over narration has been questioned over the course of the 20th century, after the 1980s that it has become accepted and more prevalent in the film and television industry. This is in fact illustrated in TV series such as *Desperate Housewives* and *Jane the Virgin*, wherein the voice-over plays an important narratological role. In the former, the voice-over narrator is a character that knew the other characters prior to her death and therefore appears in some flashbacks and memories, thus narrating the story in that capacity. *Jane the Virgin*, a dramedy produced by The CW network, which aired from 2014 to 2019 with a total of 100 episodes, presents an unseen voice-over narrator who is never explicitly defined as a character per se but remains interesting inasmuch as he occupies an important aesthetic and narratological space within the entire TV series. *Jane the Virgin* recounts the story of a young woman who has been refraining from sexual intercourse, thereby preserving herself for marriage for a miscellany of reasons. From the first few seconds of the *prologue* — i.e. the first episode — the story is told by a male voice-over, leading to a type of narration that is both hetero-diegetic and extra-diegetic, and an omniscient narrator who knows the characters' past, present, and future. This feature allows the voice-over to build and establish a peculiar relation with the viewers by addressing them, interacting with them, and inviting them into the narrative, while prompting them to think and react about the events and the characters. As the episodes unfold, the voice-over narrator, who is characterized by a pronounced Hispanic accent, grows more and more independent, establishing himself as a reliable narrator, and referring to himself as a person and not a mere actant. By analysing the rhetorical and diegetical evolution of the voice-over narrator in *Jane the Virgin*, this paper proposes to examine

how, in a sense, he frees himself from the narrative and becomes a character in his own right.

Rim Khaled is a Professeur Agrégée of English Literature at the Higher Institute of Applied Studies in Humanities of Tunis (University of Tunis), and currently an ATER and doctoral student at the University of Caen Normandie under the supervision of Pr. Penny Starfield. She has participated in multiple international conferences over the past eight years. Her fields of interest are mainly cultural and intercultural studies, TV studies, popular culture, ethnic studies, film studies, and literature.

Moving ‘In and Out of Character’: Literary méconnaissance and Male Repression in Edith Wharton’s *The Age of Innocence* and Martin Scorsese’s Film Adaptation

Gloria Lauri-Lucente (Malta)

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In Edith Wharton’s *The Age of Innocence* and Martin Scorsese’s film adaptation of the novel, plot and character are filtered to the reader through Newland Archer’s constant vacillation between *connaissance* and *méconnaissance*, between clarity of vision and mystification. The self-distinguishing ironist that is at work within the literary text regards Archer from an established distance, speaking in a distinctive voice that is detached from both character and event. Although Archer’s misguided perception is neither synonymous nor truly coincident with that of the third-person narratorial voice, what makes the relationship between the point of view of the disembodied narrating voice and that of the main character particularly intriguing is the way in which at times their perception seems to coincide. An affective engagement with the reader is thus created, particularly since Archer’s inability to act stems – at least in part – from his subjugation to overriding external forces which lie beyond his immediate control as an individual character. Only towards the end of the novel in a fleeting moment of anagnorisis does Archer move ‘out of character’, when he realises that his wife May had managed to imperceptibly maintain her position of wilful opposition to his blindness and to act freely on her compulsion. However, to the very last, despite these flashes of clarity, and consonant with the narrative primacy of the unbridgeable gap

between thought and deed, Archer refrains from venturing outside the delimited sphere of inaction and protectively enshrines the failures of his past by transforming them into pure and timeless perfection on the altar of the imagination. For to be 'in character', Archer has to inhabit a site of compulsive repetition of the past which is idealised through memory, in a present built on dissatisfaction and incompleteness, or what Lacan would describe as none other than the 'derangement of instinct ... caught in the rails – eternally stretching forth towards the desire for something else – of metonymy.'

Gloria Lauri-Lucente is Professor of Italian and Deputy Dean of the Faculty of Arts at the University of Malta where she teaches Italian, Comparative Literature and Film Studies. She is Head of the Department of Italian and Director of the Institute of Anglo-Italian Studies. She designed and is the coordinator of the MA programme in 'Film Studies.' She is editor and co-editor of a number of critical collections, among which Jane Austen's *Emma: Revisitations and Critical Contexts* (Aracne, 2011), *Style in Theory. Between Philosophy and Literature* (Bloomsbury, 2013), and *E.M. Forster Revisited* (Solfanelli, 2015). She is the volume editor of the *Journal of Anglo-Italian Studies* and the author of numerous articles and book chapters, mainly on the lyric tradition, Anglo-Italian Studies, and Film Studies.

The seminar convenors:

Ivan Callus is Professor English at the University of Malta, where he teaches courses in contemporary fiction and literary criticism. He has published and edited extensively in the areas of contemporary narrative, poststructuralism, comparative literature and posthumanism. He is the General Co-Editor of the journal *CounterText: A Journal for the Study of the Post-Literary*, launched with Edinburgh University Press in 2015.

Armelle Parey is a Senior Lecturer at the Université de Caen-Normandie. Her interests include narrative endings, memory and rewritings of the past in contemporary English-speaking fiction and in adaptation. She has written several articles and co-directed several

collections of essays or special issues on the question of endings (*Literary Happy Endings: Closure for Sunny Imaginations*, Shaker Verlag, 2012; *L'Inachevé ou l'ère des possibles dans la littérature anglophone*, PU Caen 2014; *Character migration in Anglophone Literature*, *E-Réa* 13.1, 2015; *Adapting Endings from Book to Screen*, Routledge, 2020) and on contemporary authors (A.S. Byatt. *Before and after Possession: Recent Critical Approaches*, PU de Nancy-Editions de Lorraine, 2017; *Reading Ian McEwan's Mature Fiction: New Critical Approaches*, PU de Nancy-Editions de Lorraine, 2020). She also recently edited *Prequels, Coquels and Sequels in Contemporary Anglophone Fiction* (Routledge, 2019), and her book on Kate Atkinson is to be published by Manchester University Press in 2022.

ESSE Mainz 2022, 29 August – 2 September 2022

Seminar 43: "The Child in Victorian Fiction"

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The Victorians' interest (bordering on obsession) in childhood is easily discernible: indeed, novels, short stories, poems, photographic displays, pedagogical essays, and medical treatises focused on children multiplied. Children's literature (which, in the nineteenth century, developed dramatically as a separate genre) contributed sensibly to this cultural shift. Furthermore, the minors' legal rights and needs were also brought to the forefront. This seminar aims at exploring the way Victorian children were depicted in literature (both in fictional and non-fictional narratives): special emphasis will be placed on the way childhood was constructed to suit political, social, and cultural agendas.

Two sessions

SESSION 1

Alexandra Cheira (Lisbon): "The Gendered Construction of Childhood through the Looking Glass in Victorian England: Victorian Wonder Tales"

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Carla Fusco (Macerata): "Subversive Children, or How to Reinvent the Victorian Family in Mary Louisa Molesworth's Narrative" fuscocarla@libero.it

Camilla Del Grazia (Pisa): "'Irregular' Childhood in Conan Doyle's Holmesian Canon: Innocence, Degeneration, and Liminality"

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Denise Burkhard (Bonn): "A Time of Carefreeness and Innocence?:
Representations of Children in Victorian and Neo-Victorian Narratives"
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SESSION 2

Merve Bekiryazici (Rize): "Not an Angel but a Beast: Reconstructing the Notion of
Childhood in Anne Brontë's *Agnes Grey*" merve.ergunay@erdogan.edu.tr

Qi Junjie (Paris): "The Figure of the Arrested Child: The Woman in *Adam Bede* and
A Pair of Blue Eyes" gijunjie.mun@gmail.com

Sarah Wegener (Mainz): "Changelings, Imps, and Angels: Fantastic Children in the
Poetry of Adelaide A. Procter" sawegene@uni-mainz.de

Zina Ayushi (Ranchi): "The Child in Victorian Fiction: A Study of Dickens' *Oliver
Twist* and *David Copperfield*" azina@rnc.amity.edu

SESSION 1

The Gendered Construction of Childhood through the Looking Glass in Victorian England: Victorian Wonder Tales

Alexandra Cheira (Lisbon)
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This paper discusses Victorian gendered constructions of girlhood as depicted in Christina Rossetti's anti-fantasy *Speaking Likenesses* and in Lewis Carroll's *Alice in Wonderland*, following the argument that the writer's gender is the touchstone of difference in Victorian wonder tales regarding their heroines. In fact, in the wake of the Romantic idealization of childhood, many Victorian male writers would conceive it as a heavenly paradise of purity and innocence. This conception, which found its highest

exponent in Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass*, would nevertheless be contended with by renowned women writers such as Christina Rossetti, Jean Ingelow or Anne Thackeray Ritchie in their creation of perverse little girls who were quite polar opposites to Alice. These women writers used a myriad of strategies so as to question Victorian sexual politics in their tales, implicitly challenging constructions of femininity which fiercely corseted both women and men through the acceptance of the conventions that governed the relationships between them because they defined normative behaviour patterns. Hence, I argue that girlhood in particular is the subject of several inflamed tales in which impish heroines belie the idolized male construction of angelic girls.

Alexandra Cheira is a researcher at ULICES (University of Lisbon Centre for English Studies, Portugal). Her current areas of research include contemporary women's writing, women's studies, and, particularly, gender issues and wonder tales in A. S. Byatt's fiction. She has published articles and book chapters on A. S. Byatt's fiction, *The One Thousand and One Nights*, the *conteuses*, Victorian women writers, and contemporary gendered sexual politics. She is the editor of *(Re)Presenting Magic, (Un)Doing Evil: Of Human Inner Light and Darkness* (Inter-Disciplinary Press, 2012). She translated A. S. Byatt's "Cold" into Portuguese and wrote an introduction to the tale for *Contar um Conto/ Storytelling* (eds. Ana Raquel Fernandes and Mário Semião, Textos Chimaera, 2014), an anthology of short fiction by contemporary British and Irish authors in translation.

Subversive Children, or How to Reinvent the Victorian Family in Mary Louisa Molesworth's Narrative

Carla Fusco (Macerata)

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Children play a crucial role in Victorian society both as manpower in factories and human material to be molded on the values of the growing bourgeois class. Children are often involved in social policy issues and, in the meanwhile, they are neglected, abandoned or exploited by criminals. The streets of big cities are filled with orphans whose destiny shakes the consciences of the well-meaning of the time who place all their enthusiasm in progress and industrialization. The Victorians also inherit from

Rousseau the cult of childhood as the period of innocence uncorrupted by the evil, but they also re-strain their spontaneous vitality through the application of authoritarian discipline. In response to such rigor, a vast production of children's literature flourishes. Thousands of books aimed at a children's audience are published. Most of these stories are steeped in moral teachings and sound a bit cloying, but there are also absolute masterpieces like Lewis Carroll's Alice.

The work of Maria Louisa Molesworth stands out in the panorama of this wide range of literature. Through a series of fantastic stories the very young heroines dare to subvert the rigid patriarchal order but without appearing rebels. Some events surprisingly take the young female protagonists to act free from any family bonds and limitations. My aim is to detect how Molesworth's children protagonists subvert without openly defying the family convention.

Carla Fusco got her PHD in English literature at the University G. D'Annunzio of Chieti-Pescara in 2003. She has taught English language and literature in several universities: Università per Stranieri of Siena, Università della Basilicata in Potenza, University of Macerata, University G. D'Annunzio of Chieti-Pescara. She currently teaches English language at the University G.D'Annunzio of Chieti as an adjunct lecturer. She has published many articles especially about Victorian and contemporary authors in Italian and international literary journals. In 2016 she published a monograph on Kazuo Ishiguro entitled: *Gli Inganni della memoria. Studio sulla narrativa di Kazuo Ishiguro*. Universitalia.

“Irregular” Childhood in Conan Doyle’s Holmesian Canon: Innocence, Degeneration, and Liminality

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In keeping with the ambivalent perception of childhood in the late Victorian era, the children of the Holmesian Canon occupy a vast spectrum of positions both in consideration of their social status and of the new insight offered by science and anthropology. In this paper, I wish to focus on the ways in which childhood in Holmes' adventures tends to epitomise pervasive Victorian anxieties connected with inheritance and heredity in their double economic and genetic significance. On the one

hand, because children represent an earlier state of biological and social development, their growth and education are seen as potential paths to progress. On the other, they become the physical embodiment of previous stages of evolution that so plagued the Victorian imagination and can exhibit signs of regression and degeneration. Simultaneously, children also carry socio-economic value as the heirs to their parents' property. Their helplessness in defending themselves and, as a result, this economic "patrimony" add to their liminal position: children in the Canon become the expression of hope for the future and the progress of society and, at the same time, of the fear of impoverishment and regression. Finally, the action of the detective, whose scientific approach incorporates criminal anthropology alongside "hard" sciences, ultimately strives to "decode" the unpredictable, uncontrollable offspring of Victorian society. His normalising action targets inheritance in its ambivalence, striving to restore order in the economic-juridical domain and investigating the transmittance of hereditary traits.

Camilla Del Grazia earned her PhD in English Literature at the Department of Philology, Literature and Linguistics, Pisa University. In 2019, she completed a PhD student visiting period at the University of Glasgow, under the supervision of Dr. Robert Maslen. Her current research focuses on contemporary fantastic fiction and its deconstruction of traditional narrative strategies in the framework of the metropolis. She also works on late Victorian fiction and has published a monographic study titled *No Ghosts Need Apply: Gothic Influences in Criminal Science, the Detective and Doyle's Holmesian Canon*.

A Time of Carefreeness and Innocence?: Representations of Children in Victorian and Neo-Victorian Narratives

Denise Burkhard (Bonn)

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Fictional children populate Victorian and neo-Victorian literary texts in astonishing numbers and fulfill different roles and functions in their individual narratives. Given the veritable heterogeneity of fictional children, my paper aims at exploring representations in both Victorian and neo-Victorian fiction, offering a typology that allows a systematic comparison of representations of child characters. Using the idea of power relations as a basis, my typology, which consists of a graded scale and five

categories, allows charting the character development of a particular child throughout one story and simultaneously provides labels under which child characters from different stories, even different epochs, can be grouped and compared. My aim thus is to focus on how Victorian authors constructed fictional children and how neo-Victorian writers, who draw on and critically engage with Victorian narratives, reimagine Victorian children and their childhoods. Throughout my paper, I will draw on a number of (neo-)Victorian narratives, such as Charles Dickens' *Oliver Twist* (1838), Charlotte Brontë's *Jane Eyre* (1847), Thomas Hardy's *Jude the Obscure* (1895), Michel Faber's *The Crimson Petal and the White* (2002), John Harding's *Florence & Giles* (2010) and Eloise Williams' *Gaslight* (2017), to exemplify the individual categories and attempt to discern shifts in how they are (re-)presented.

Denise Burkhard is a PhD student and Lecturer at the University of Bonn, Germany, where she is working on a thesis on representations of childhood in neo-Victorian fiction. Aside from neo-Victorian studies, her research interests include nineteenth-century British literature and culture, children's/YA literature, and adaptation studies. In addition to articles on fantasy fiction, contemporary (neo-) Gothic novels, and children's literature, she has published the monograph *Ancient Dwarf Kingdom or the Hoard of a Fiery Dragon?: J.R.R. Tolkien's Erebor as a Transformed and Dynamic Place* (2017) and the co-edited collection *"Harry – yer a wizard": Exploring J.K. Rowling's Harry Potter Universe* (2017).

SESSION 2

Not an Angel but a Beast: Reconstructing the Notion of Childhood in Anne Brontë's *Agnes Grey*

Merve Bekiryazici (Rize)

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The construction of Victorian childhood was built upon the tension between innocence and degeneracy, and these conflicting ideas on the proper nature of childhood and child-rearing shaped the period. While Romantic ideas which held children as innocent and pure beings continued, the notion of children as undomesticated animals needing to be trained and moulded through education marked the period as well. Unlike *Jane Eyre*, in which being a governess is romanticized, *Agnes Grey* delves into the harsh conditions of governesses in relation to the shockingly brutal nature of children that Agnes has to deal with. Although Agnes Grey predates Darwin's theories of evolution, the period had already been shaken with precursory scientific theories about the link between humans and animals at the time Brontë's novel was published. This paper aims to analyse how Agnes's experience with children can be read in the light of these theories and how Anne Brontë dissects the notion of childhood and child-rearing in the framework of the Victorian period.

Merve Bekiryazici is currently working as an assistant professor in the Department of English Language and Literature at Recep Tayyip Erdogan University/Turkey. She received her MA degree in Victorian Literature from the University of Liverpool/UK and completed her PhD at Ataturk University/Turkey. Her research interests include nineteenth-century literature and Neo-Victorian literature.

The Figure of the Arrested Child: The Woman in *Adam Bede* and *A Pair of Blue Eyes*

Qi Junjie (Paris)

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This paper examines two female characters – Hetty Sorrel in George Eliot's *Adam Bede* (1859) and Elfride Swancourt in Thomas Hardy's *A Pair of Blue Eyes* (1873), who are portrayed as arrested child-women, with a view to exploring conflicting constructions of childhood in Victorian England as well as the figure of the arrested child-woman in relation to Victorian gender ideology.

Physically adorable and intellectually underdeveloped, Hetty Sorrel is consistently treated as a child by her admirer Adam Bede, her foster-parents and the narrator, whose divergent attitudes towards Hetty's sexual transgression and murder of her child bespeak the complexity and ambiguity inherent in the construction of childhood. Adam's blind faith in Hetty's innocence is premised upon Rousseau's view of the child as innately good, and therefore he attributes Hetty's sin wholly to the corruption of her seducer. The narrator, on the other hand, divulges Hetty's egotism, shallowness and even animalism that are ultimately responsible for her crime. Furthermore, the ambivalent relationship between Hetty and her foster-parents brings to the fore the issue of child neglect that has also direct bearing on Elfride in *A Pair of Blue Eyes*.

Adam's insistence upon Hetty's childlike innocence has another layer of significance. The figure of the child-woman is marked by dependence, subordination, docility and foremost, sexual purity, thereby conforming to Victorian gender ideology. Eliot exposes the fallacy of this belief by ascribing Hetty's failed wifehood and motherhood to her childhood. Moreover, the idealisation of the child-woman complies with men's nostalgia for their ideal but lost childhood innocence. This issue is dealt with more explicitly in *A Pair of Blue Eyes*, in which Henry Knight sees in the childlike Elfride the recuperation of his own childhood innocence, and aligns Elfride's childlike innocence with her sexual innocence.

Qi Junjie has just obtained her Ph.D. from University of Sorbonne Nouvelle. Her research field is Victorian literature. Her current research project is "Ruins as Both Metaphor and Materiality in Thomas Hardy's Works". Her article titled "The Aesthetics, Politics and Ethics of Becoming-Animal in Hardy's novels" will soon appear in *The Journal of French Association for Thomas Hardy Studies*.

Changelings, Imps, and Angels: Fantastic Children in the Poetry of Adelaide A. Procter

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In Victorian imaginary, childhood was a liminal category. Gradually seen as subjects, the social position of the child had to be radically renegotiated to construct and redefine a space of childhood beyond the Romantic ideal. Between innocence and maturity, danger and corruption, children were always on the metaphorical thresholds of their nurseries (Berry 4-16). Images of childhood encompassed both the guiltless “angelic” child, continuously threatened in its unspoilt innocence, and the potentially sinful, hedonistic precursor to adult depravity (Kincaid 217-47). This mutability of the Victorian child is frequently picked up in the poetry of Victorian women poets, where the inherent liminality of childhood is often addressed via the fantastic; wailing fairies, wicked imps or devious angels drastically challenge the sheltered childhood ideal.

This paper aims to show this by looking at poetic examples by Adelaide A. Procter, arguing that the liminality of fantastic children discloses the social unease in accommodating equivocal constructions of childhood. “A Changeling” creates an unnerving uncertainty between haunting sprite and angelic guardian, the fairy child’s epistemological elusiveness readily relieves the mother of her moral responsibility. In “The Requital,” the ambiguous image of the child as both weeping angel and lethal apparition on domestic thresholds creates a dichotomy of exclusion and invasion, destabilising the social order of the home. The main premise of this paper is that Procter’s fantastic children testify to the awkward in-betweenness of the Victorian child and the social anxieties involved in its construction.

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Sarah Wegener is currently a research assistant and PhD candidate at the Johannes Gutenberg University Mainz at the Institute of English Literature and Culture. She studied English and French in Mainz and is currently working on a PhD thesis on the representation of maternity, reproduction, and birth in women-authored poetry from the Victorian period. Her

research interests include poetic forms, New Formalism, literary representations of bodies and materiality, gender studies, science and literature, and the philosophy of the self and the senses.

The Child in Victorian Fiction: A Study of Dickens' *Oliver Twist* and *David Copperfield*

Zina Ayushi (Ranchi)

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Victorians have been credited with 'inventing childhood' as it was in this age that children's fiction bloomed. In the Victorian era, the novel became the leading literary genre. Numerous novels were written highlighting the plight of children during those times. One of the most acclaimed Victorian novelists is Charles Dickens. Charles Dickens in his works satirised the society, portrayed the harsh realities of child labour, domestic violence, children being used by criminals for committing crimes and children forced to loiter in the streets because of the poor conditions prevalent at orphanages. "Dickens saw childhood as a special state; the ability to recollect and commune with this state offered a significant artistic, inspirational power." In *Oliver Twist*, Dickens exposed the brutalities present in the streets of London. The novel is seen as a mirror to the society of the time. The political agendas are well placed in the layers of the writing style of Dickens. *David Copperfield* is considered an autobiographical tale written by Dickens. The story presents the life of David from infancy to maturity. Thus, in this we find the portrayal of the child in the Victorian world. This paper aims to explore the presentation of the child in Victorian fiction. The focus is to bring out the social, political and cultural agenda in the writings of Dickens with special reference to *Oliver Twist* and *David Copperfield*.

Ms. **Zina Ayushi** is a Research Scholar from Ranchi University. Her research areas include mythological studies, feminism, popular literature, gender studies. She is also working as an Assistant Professor in the Department of English at Amity University Jharkhand, India, for the past three years. She has three books to her credit and two book chapters. She has done her graduation and post-graduation in English literature from St. Xavier's College, Ranchi. She is an avid reader and a dynamic speaker. She is a soft-skills expert and has been called as a

soft-skills trainer by many prestigious institutions. She has been felicitated by the National Council of Educational Research and Training for securing the highest marks in English all over India in her 10th Board examination.

The seminar convenors:

Dr. **Elisabetta Marino** is Associate Professor English literature at the University of Rome “Tor Vergata”. She is the author of four monographs: a volume on the figure of Tamerlane in British and American literature (2000); an introduction to British Bangladeshi literature (2005); a study on the relationship between Mary Shelley and Italy (2011); an analysis of the Romantic dramas on a mythological subject (2016). In 2006, she published the first Italian translation of poems by Maria Mazziotti Gillan. Between 2001 and 2022 she has edited/co-edited eleven collections of essays (three more are forthcoming) and a Special Forum of *Journal of Transnational American Studies* (2012). She has just co-edited a special issue of *De-Genere. Journal of Postcolonial, Literary and Gender Studies* (March 2022), and she is currently acting as guest editor for a special issue of *Journal of American Studies of Turkey* (JAST) focused on Italian American material culture (to be released in 2023).

Dr. **Adrian Radu** is currently Associate Professor Emeritus at the Faculty of Letters, Babes-Bolyai University, Cluj-Napoca (Romania). He is the author of three volumes of literary studies. One of them is *The Sign of the Phoenix*, dedicated to the short prose of D.H. Lawrence in the 1920s. It was followed by *The Literatures of Identity*, which provides a cultural perspective on the literature in Britain of the 1980s. The third volume is called *Perceptions of Victorian Literature* that reconsiders from a modern and critical viewpoint the most important names and literary output of Victorian England. Victorian literature reappears in *The Palace of Art*, a selected, critical, and annotated anthology of texts published in two editions. Dr. Radu's most recent contribution to English studies is *Good Usage*, a book of English grammar for advanced students. He has authored several studies and articles on Victorian literature, cultural studies, the contemporary British novel, and contemporary Irish poetry, which he published in academic journals or volumes such as: *Studia Universitatis Babeş-Bolyai*, *B.A.S. British and American Studies*, *Romanian Journal of English Studies*, and *Transylvanian Review*. He edited five volumes of conference proceedings and twelve issues of *The ESSE Messenger*, a journal of English Studies published by ESSE.

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 44 “Translating and Analysing Charles Darwin and Darwinism in(to) European languages (1859-2022)”

chaired by

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two sessions

SESSION 1

Heidi Verplaetse (Leuven), Felix Sprang (Siegen) and Michel Prum (Paris):

“Introduction” heidi.verplaetse@kuleuven.be; Felix.Sprang@uni-siegen.de;
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Elisa Paoletti (Ottawa): “Translations as Shapers of Image: Don Carlos Darwin and His Voyage into Spanish on *H.M.S. Beagle*” elisa@elisapaoletti.net

Ana Rita Pereira Brettes (Lisbon): “Darwin’s Selection of Masterpieces: The Origin of Portuguese Translations and Their Voyage in Time” rita.brettes@gmail.com

Gabriela Gândara Terenas (Lisbon): “Analysing Darwinism in Portuguese: Translation and Reception in the Portuguese Periodical Press of the Second Half of the 19th Century (1865-1890)” gandaraterenas@gmail.com

SESSION 2

Ève-Marie Gendron-Pontbriand (Montréal): “Nature in a French Dress: Darwin’s Metaphorical Description of Nature in the First Edition of *The Origin* and Its Two French Translations” eve-marie.gendron-pontbriand@umontreal.ca

Nesrin Conker (Istanbul): “Darwin Translated into Turkish by Atheist Agents: What Do Their Paratexts Say?” nesrinconker@gmail.com

Qi Yuhan (Brussels): “Yan Fu’s Unfaithful Translations of Thomas Huxley’s *Evolution and Ethics* in Late Nineteenth-century China” yuhan.qi@vub.be

Michel Prum, Felix Sprang, Heidi Verplaetse: “Conclusion and Round Table Discussion” heidi.verplaetse@kuleuven.be; Felix.Sprang@uni-siegen.de; prum.michel@wanadoo.fr

SESSION 1

Introduction by seminar convenors

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Translations as Shapers of Image: Don Carlos Darwin and his Voyage into Spanish on *H.M.S. Beagle*:

Elisa Paoletti (Ottawa)
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When we think about Charles Darwin, we usually associate him with his theory of evolution and his masterpiece, *The Origin of Species*. There is a lesser known, younger Darwin who, at 22 years of age, travelled around the world and poured his insightful observations in a very popular travel account, *The Voyage of the Beagle*. A considerable part of Darwin’s journal was dedicated to South America and, interestingly, it was in the Spanish-speaking regions he visited that he was called “Don Carlos.” This presentation offers an analysis that will revolve around three translations of *The Voyage of the Beagle* into Spanish. Their different translation projects will be described case by case and will be finally studied either from a “seer” or a “seen” point of view, which will be closely related to the place of publication and the content included in each translation. We will see the Spanish publishers taking a “seer,” a visitor

approach, while the South American publishers lean to the “seen,” the visited side and adapt the content of Darwin’s account as a young fledgling scientist accordingly. The different approaches adopted by each of these projects emphasize different traits of Darwin’s image and contribute to its construction in the Spanish-speaking world.

Elisa Paoletti, M.A. in Translation Studies, U. of Ottawa, is a terminologist at the Government of Canada’s Translation Bureau. She joined the Translation Bureau in 2004. Elisa comes from Argentina, where she obtained her degree as a Technical, Scientific and Literary Translator (English-Spanish). In Canada, she obtained her M.A. in Translation Studies from the University of Ottawa in 2001. Elisa has taught terminology to students of the Baccalaureate Program in Translation, School of Translation and Interpretation, University of Ottawa. She represented the Translation Bureau as the terminologist-in-residence at the University of Ottawa in the fall of 2020.

Darwin’s Selection of Masterpieces: The Origin of Portuguese Translations and Their Voyage in Time

Ana Rita Pereira Brettes (Lisbon)

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Although in Portugal the interest for Charles Darwin’s (1809-1882) oeuvre has arisen in 1865, shortly after the author’s first publication, when Júlio Castro Henriques, a botanist from Coimbra University, presented Darwin’s theory of evolution, Portuguese translations of his work were only first published in 1900. In the 20th century, changing from a Monarchy to a Republic in the first decade, living a Dictatorship in the thirties and experiencing the Revolution with the celebration of Democracy in 1974, Darwin’s translations have lived it all. In the 21st Century, the 200th anniversary of Darwin’s birth originated a fertile ground for the publication of his work. In our turbulent new century, the growing concerns about our world are a fertile ground for Darwin’s message and therefore new translations of his work, such as the *Origin of Species*, among several other texts, have soared in sales. This paper aims to take us on a voyage through time from the source text to the translated text, from its origin to its final destination, displaying Darwin’s literary reception in Portugal in the 20th and 21st centuries.

Keywords: Portuguese translations, Charles Darwin, 20th and 21st centuries, translation studies, comparative studies.

Ana Rita Pereira Brettes is a member of CETAPS, in Universidade Nova de Lisboa, and performs her research in the area of Anglophone Cultures and History: Science and Culture. She teaches Business English and Portuguese as a foreign language since 2005. She has managed a bilingual private school for eight years, throughout which she has been a European Project Manager with the intention of contributing for the update of the educational system in Portugal with new teaching and learning techniques, such as integrating Howard Gardner's theory of multiple intelligences in daily teaching and learning. She is also a technical translator and literary translator.

Analysing Darwinism in Portuguese: Translation and Reception in the Portuguese Periodical Press of the Second Half of the 19th Century (1865-1890)

Gabriela Gândara Terenas (Lisbon)

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Although the first complete translation into Portuguese of Charles Darwin's *On the Origins of Species* only appeared at the beginning of the 20th century, the study of Portuguese periodicals - both those of a more erudite character and those intended for education and leisure purposes - has revealed that the author and his thinking were relatively well known in Portugal due to their widespread dissemination in the press, in spite of the fact that in most cases it reached Portugal by way of the French language. Darwinism, on the one hand, triggered off articles on philosophy, sociology, political theory and education and, on the other, debates on science and religion. The present paper examines such articles with the aim of assessing just how far Darwinism made its way into Portugal through the periodical press.

Keywords: Darwinism, Portuguese Language, Periodical Press, 19th Century (second half)

Gabriela Gândara Terenas is an Associate Professor with Aggregation in Languages, Literatures and Cultures (special area Studies of Culture and Anglo-Portuguese Studies) at

the Faculty of Social Sciences and the Humanities, Universidade Nova de Lisboa, where she coordinates the Department of Modern Languages, Literatures and Cultures. She is the Director of the *Journal of Anglo-Portuguese Studies*, a specialised periodical, indexed to SOCUPUS, and published annually both on paper and electronically. She is a member of the Board of the Centre for English, Translation and Anglo-Portuguese Studies (CETAPS) where she is the leader of the *Anglophone Cultures and History Area* and the convenor of the research strand *Science and Culture*, which studies the relationship between Science and Culture in the Anglophone world.

SESSION 2

Nature in a French Dress: Darwin's Metaphorical Description of Nature in the First Edition of *The Origin* and Its Two French Translations

Ève-Marie Gendron-Pontbriand (Montréal)

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A seminal work of the history of science, Charles Darwin's *On the Origin of Species* caused a sensation upon its publication in 1859. One point of contention was Darwin's highly metaphorical language, for which he was criticized by many of his contemporaries, a notable example being Alfred Russell Wallace. Young (1985), Beer (1983/2009), and Ruse (1996, 2003, among others) have pointed to metaphor as the manifestation of Darwin's struggle with language, but none of them have explored the linguistic foundation of these metaphors or ventured outside the realm of English. This paper focusses on the first edition of the *Origin* and its two French translations, respectively by Becquemont (1992/2008) and Hoquet (2013). It proposes a qualitative and quantitative analysis of the metaphors relative to nature in these texts via the concept of metaphorical conceptualization index (MCI) established by Vandaele (2018), whose framework productively combines conceptual metaphor theory (Lakoff and Johnson 1980/2003) and Meaning-Text Theory (Mel'čuk *et al.*). We use an XML-

based methodology for corpus annotation, which allows for the direct identification of MCIs. This allows us to offer a novel and quantifiable characterization of the metaphorization of nature in the *Origin*, both in the original and in translation.

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Eve-Marie Gendron-Pontbriand is a translator and translologist whose experience spans both science and the humanities. During her B. Sc. (Honours) in microbiology and immunology, she had the opportunity to work within the McGill University Research Centre on Complex Traits, where she participated in research on the innate immune response to cytomegalovirus. After completing a D.É.S.S. and a master's degree in translation at the Université de Montréal, Eve-Marie Gendron-Pontbriand recently completed her doctorate in translation studies at this same university, after successfully defending her dissertation in January 2022. Her doctoral research focussed on the French translations of Charles Darwin's seminal *On the Origin of Species* (1859), and especially the interlinguistic transfer of conceptual metaphors.

Darwin Translated into Turkish by Atheist Agents: What Do Their Paratexts Say?

Nesrin Conker (Istanbul)

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By proposing natural selection as the most important mechanism responsible for the biological diversity on earth, Charles Darwin distorted the everlasting creationist view of life with his assertion that “species had not been independently created, but had descended, like varieties, from other species” (2008, p. 6). To this day, Darwin’s ideas are still relentlessly attacked by fundamentalist religious groups while, on the other hand, his theory has been turned into one of the major building blocks of the global atheist discourse. In this context, embracing a sociological perspective, this paper focuses on two agents of the latest (re)translation of Darwin’s *the Origin* in Turkish. It concentrates on the translator, Bahar Kılıç, and the editor, Kerem Cankoçak, two active intellectual figures within the Turkish atheist community, and on their long-lasting engagement with Darwin and the theory of evolution. Informed by the growing significance attributed to paratexts (Genette, 1997) in Translation Studies, the paper dwells into analyzing the paratextual elements, such as the Translator’s Note and the Preface, produced by the translator and the editor to accompany the translation. The analysis finds that the content of the paratextual elements significantly overlaps with the content Kılıç and Cankoçak have previously produced for atheist and/or scientific platforms (in the form of both original writings and translations) with the agenda of popularizing the theory of evolution in Turkey. Based on that, the study argues that the paratextual elements prepare the readership for a more positivistic and anti-creationist interpretation of Darwin’s book and theory. The study concludes that Kılıç’s and Cankoçak’s decision to (re)translate and (re)publish the *Origin* and their translatorial strategies can be closely affiliated to their general atheist and positivist dispositions.

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Nesrin Conker is a Ph.D. candidate at the Department of Translation and Interpreting Studies, Bogazici University, Istanbul, Turkey. She also works at the same department as a research assistant. Her research interests cover a wide range of areas such as translation history, translation sociology, community interpreting and sign language interpreting.

Yan Fu's Unfaithful Translations of Thomas Huxley's *Evolution and Ethics* in Late Nineteenth-century China

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In this paper, I take Yan Fu's translation of the title and the key terms of Thomas Huxley's *Evolution and Ethics* as examples to argue that Yan Fu's unfaithfulness mainly depends on his personal intention to inspire Chinese people to fight against foreign enemies and feudal ruling in the late nineteenth century. Yan Fu did not translate faithfully in his famous *The Heavenly Theory of Evolution*, the translation of *Evolution and Ethics*. Yan Fu combined the traditional Chinese value of 'heaven' by translating 'evolution' into 'heavenly evolution' to help Chinese people better accept and understand the theory of evolution. In addition, when he translated key terms such as 'competition' and 'natural selection', Yan Fu borrowed the slogan of the latest Westernized reform before he translated *Evolution and Ethics* to explain the relationship between evolution and competition and selection in his own way. Yan Fu had his own intention, not just conveying information. He wanted to arouse people's attention to the theory of evolution and hoped they would apply the evolutionary thoughts as the theoretical weapon to save themselves and the country from the national crisis. The principal audience of Yan Fu's translation would be the educated and scholarly class of the time. His unfaithful translation also appealed to them and might make them better accept the theory of evolution and spread the theory through their social influence.

Keywords: Yan Fu; unfaithfulness; culture; evolution; competition; selection

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IN 2018. She worked as a legal translator in JonesDay Law Firm (Shanghai office) for two years and now is a PhD candidate in translation studies of Vrije Universiteit Brussel, Research Group Brussels Institute of Applied Linguistics. Her research interests include translation, politics/geopolitics and nationalism.

Conclusion and round table discussion

Michel Prum, Felix Sprang, Heidi Verplaetse

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 45 “Travelling to and from the Indian Subcontinent in the Long Nineteenth Century”

chaired by

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one session

Daniela Rogobete (Craiova): “Three Female Gazes, Two Indias: India as Represented in the Works of Fanny & Emily Eden and Fanny Parkes”

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Eleonora Olivia Bălănescu (Craiova): “Ways of Capturing the Other in Travel Narratives and Guidebooks” olivia.balanescu@edu.ucv.ro:

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Elisabetta Marino (Rome): “Sensation India: *Gup: Sketches of Anglo-Indian Life and Character* by Florence Marryat” marino@lettere.uniroma2.it

Thomas Kullmann (Osnabrueck): “England from Indian Points of View”

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Christin Hoene (Maastricht): “Negotiating Anglo-Indian Sensibilities in Sarojini Naidu’s Poetry” c.hoene@maastrichtuniversity.nl

SESSION 1

Three Female Gazes, Two Indias: India as Represented in the Works of Fanny & Emily Eden and Fanny Parkes

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Many of the nineteenth century travel writings describing India offered ambiguous cultural, political and human perspectives, most often depending on the writers' capacity or incapacity to step out of the colonial paradigm and of the range of racial prejudices, cultural clichés and biased views which tended to proliferate. This paper focuses on a literary rivalry that engendered such conflicting views produced by three women writers, who happened to cross paths in India, but whose works display completely different approaches to and levels of understanding India and its inhabitants, as well as different degrees of exposure to its realities. Aristocrats by birth, the Eden sisters, Fanny and Emily, came to India following their brother, the Governor General, Lord Auckland, and their writings *Up the Country* (1867, Emily Eden) and *Fanny Eden's Indian Journals* (1837-1838) enjoyed great success and critical acclaim, being generally considered brilliant examples of British Imperial literature. Wife of a mentally unstable official serving in India, Fanny Parkes – looked down upon by the Edens for her inferior social rank and highly independent spirit – chose to wholeheartedly embrace India, learning the language, exploring the land, trying everything and taking delight in knowing people. *Begums, Thugs and White Mughals* (1850) and *Wanderings of a Pilgrim in Search of the Picturesque* (1850) offer one of the most empathic and celebratory depictions of India, in its fascinating complexity, a critical analysis of the British rule in India and a deeply vibrant and intellectually challenging perspective on Indian culture.

Daniela Rogobete is a translator and an Associate Professor at the Department of British, American and German Studies, University of Craiova, Romania, where she teaches English literature. She holds a PhD in Postcolonial Studies and this continues to be her major field of study, with a particular focus on Contemporary Indian Literature written in English. Her most

important publications include *Scotland and Scottishness – From Tradition to Modernity*, (2020), *Deconstructing Silence—Ambiguity and Censored Metaphors in Salman Rushdie's Fiction* (2010), *Metaphor—Between Language and Thought* (2008), *When Texts Come into Play—Intertexts and Intertextuality* (2003), edited and co-edited collections of essays *The Partition of India: Beyond Improbable Lines*, (with Elisabetta Marino) (2018) *The Silent Life of Things: Reading and Representing Commodified Objecthood* (2015), *Centres and (Ex-) Eccentricities - Language, Literature and Cultural Policies* (2011), *Cultural Identity between Acceptance and Denial*, (2009) and articles published in national and international journals.

Ways of Capturing the Other in Travel Narratives and Guidebooks

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Britain's acquisition of India as a Colony in 1858 and the significant industrial and economic developments of the time – the opening of the Suez Canal, the invention of the steam engine, and the expansion of railways – made travelling to India not only possible, but also more convenient and more desirable than ever before. As tourism increased and travel memoirs flourished, there occurred a shift in the travel discourse from the narrative to the guidebook. This paper will scrutinise the interrelated discourse of a mid-nineteenth-century travelogue *Narrative or a Journey Through the Upper Provinces of India, from Calcutta to Bombay, 1824-1825* by Rev. Reginald Heber, and an early guidebook, *A Handbook to India, Burma and Ceylon* (1859), both published by John Murray. Starting from the assumption that travels are not “naive”, the aim of the analysis is to investigate the ways in which both texts serve the colonial project and construct the Indian Other as merely commodity spectacle.

Eleonora Olivia Bălănescu, is Associate Professor at the Faculty of Letters, University of Craiova, where she teaches English and Romanian as a foreign language. She has teaching experience in the country and abroad, having worked as Visiting Professor at the University of Delhi, India, and Charles University, Prague. Her research covers several areas across the humanities: gender studies (*The Postmodern British Feminine Novel*, Editura Academica Greifswald, Berlin, 2017), postcolonialism and exile (“Modern Delhi in the Light of Partition in William Dalrymple's *City of Djinns*”, in Rogobete, D., Marino, E. (eds.), Chapter 8., *The Partition*

of India: *Beyond Improbable Lines*, Cambridge Scholars Publishing, Newcastle upon Tyne, 2018) , English language teaching and ESP (*Developing Teaching Skills with an Eye on Business English*. Editura Sitech, Craiova, 2018).

Sensation India: Gup: Sketches of Anglo-Indian Life and Character by Florence Marryat

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Florence Marryat was a prolific author, as well as being renowned for both her involvement with spiritualism and her parallel career as an actress. In 1854, she married Thomas Ross Church, an officer in the British Army, with whom she travelled through India for nearly seven years. On coming back to England, she began her successful writing career. She specialized in popular (and lucrative) sensation novels, but she also capitalized on her residence in India by penning an account: *Gup: Sketches of Anglo-Indian Life and Character*, released in 1868. By engaging in a close reading of the text, this paper sets out to demonstrate that, in crafting her travelogue, Marryat concocted an imaginary, “sensational” depiction of India and its people, to please and entertain her readership. As will be shown, her travelogue reads very much like a sensation novel: indeed, mystery, gothic elements, wonder, and crime are its staple ingredients.

Elisabetta Marino is Associate Professor English literature at the University of Rome “Tor Vergata”. She is the author of four monographs: a volume on the figure of Tamerlane in British and American literature (2000); an introduction to British Bangladeshi literature (2005); a study on the relationship between Mary Shelley and Italy (2011); an analysis of the Romantic dramas on a mythological subject (2016). In 2006 she published the first Italian translation of poems by Maria Mazziotti Gillan. Between 2001 and 2022 she has edited/co-edited eleven collections of essays (three more are forthcoming) and a Special Forum of *Journal of Transnational American Studies* (2012). She has just co-edited a special issue of *De-Genere. Journal of Postcolonial, Literary and Gender Studies* (March, 2022), and she is currently acting as guest editor for a special issue of *Journal of American Studies of Turkey (JAST)* focused on Italian American material culture (to be released in 2023).

England from Indian Points of View

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While accounts of Europeans travelling to the Indian subcontinent in the nineteenth century are more numerous than vice versa, accounts written by Indian travellers to England and Europe are of considerable cultural interest. Recording their admiration for English technology, business, sports and touristic sights like museums and dioramas, their bewilderment by the roles of women in English society, their appreciation of English hospitality and distaste for English food, drinking habits, ballet-dancing and weather, travellers from India provide a complex picture of their own sense of identity. This identity is invariably a hybrid one, as colonial discourse has shaped the expectations of the travellers even before they leave India. This paper will investigate how this discourse manifests itself in the work of a young prince, two students of ship-building, a journalist and intellectual and a noble lady.

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Charles Allen Lawson, *At Home on Furlough* (1875), an Anglo-Indian's account of a trip to Europe, will provide an interesting foil to the work of the four native Indians.

Thomas Kullmann is Professor of English Literature at the University of Osnabrück, Germany. His main research interests are Shakespeare and Renaissance Culture; English Children's and Young Adults' Fiction and British-Indian discourses. His publications include two books on Shakespeare, one on landscape and weather in the nineteenth-century English novel and one on English children's and young adults' fiction as well as numerous articles on English Renaissance Literature, Victorian and twentieth-century literature and culture, and children's literature. His most recent publications are a volume collecting the proceedings of an online

seminar on Jay Kristoff's fantasy novel, *Nevernight*, and a book written in conjunction with Dirk Siepmann on *Tolkien as a Literary Artist*, published by Palgrave Macmillan.

Negotiating Anglo-Indian sensibilities in Sarojini Naidu's poetry

Christin Hoene (Maastricht)

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In this talk, I focus on the Indian aesthetic principle of *rasa* in the poetry of the Indian politician and poet Sarojini Naidu (1879–1949). *Rasa* literally translates into English as 'juice, essence, or taste', and, in the context of aesthetic theory, *rasa* denotes the emotive essence of and response to a piece of art. The early twentieth century saw a revival of classical Indian aesthetics, including *rasa*. This revival was integral to the Indian nationalist movement, in which Naidu played a crucial role; first as a political activist, then as the first Indian woman president of the Indian National Congress in 1925, and, post-Independence, as the governor of Uttar Pradesh. While Naidu's poems have often been read as self-orientalising and as an Indianised colonial version of the English Romantics, to focus on the evocation of *rasa* allows for a redefinition of her poetics. By translating this ancient Indian aesthetic principle into modern poetry in English, I argue that Naidu harks back to a pre-colonial cultural idea(l) in order to form a national identity that is independent of the coloniser's political and cultural imperialism. As I will conclude, understanding the role *rasa* plays in Naidu's poetry helps us to understand her poetics in the context of her anti-imperialist politics.

Christin Hoene is Assistant Professor in Literary Studies at Maastricht University. Her research spans modern and contemporary anglophone literature, with a particular focus on postcolonial literature, sound studies, word and music studies, and queer theory. Her current work focuses on the depictions of sound and sound technology in colonial literature and on the history of the radio in the context of imperial India. Christin is the author of the book *Music and Identity in Postcolonial British South-Asian Literature* (Routledge, 2015), and the co-editor of the forthcoming volume *Asian Sound Cultures* (Routledge, 2022).

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 46 “Victorian and neo-Victorian Wasted Lives: Bodies that Do not Matter”

chaired by **Maria Isabel Romero-Ruiz (Málaga)** and **Simonetta Falchi (Sassari)**

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three sessions

SESSION 1

Sarah E. Beyvers (Passau): “Rats, Prostitutes, and Other Urban Monsters: Contagious Bodies and the City in Neo-Victorian Computer Games”

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Maria Isabel Romero Ruiz (Málaga): “Domesticating Fallen Women: Gender Violence and Detection in Lee Jackson’s *A Metropolitan Murder* (2004)”

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Seda Erol (Ankara): “The Portrayal of the Fallen Woman in *Ruth* by Elizabeth Gaskell” seda-erol@hotmail.com

SESSION 2

Elsa Adán Hernández (Zaragoza): “The Act of Writing as a Powerful Tool to Create your Own Narrative: The Story of Bessy Buckley in *The Observations* (2006)”

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Olivia Tjon-A-Meeuw (Zurich): “‘A Price above Rubies’ – The (De)Valuing of Black Bodies in *The Confessions of Frannie Langton*” [olivia.tjon-a-](mailto:olivia.tjon-a-meeuw@es.uzh.ch)

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Aleksandar Radovanovic (Kragujevac): “Jewish Immigration and Racial Typology in Late-Victorian East London” aleksandar.radovanovic@filum.kg.ac.rs

SESSION 3

Maria Granic (Lisle): “Addiction as Vampirism and Alcoholism or The Other as the Abject in Late-Victorian Texts: Topics for Our Time” mgranic@ben.edu

Alexia Sarasúa Gutiérrez (Oviedo): “Neo-Victorian Wasted Lives in William Gibson and Bruce Sterling’s *The Difference Engine*” alxsarasua@gmail.com

Irina Rabinovich (Holon): “Tragic Victims of Mania a Potu (“Madness from Drink”): A Study of Literary Nineteenth-Century Female Drunkards” irener@hit.ac.il

SESSION 1

Rats, Prostitutes, and Other Urban Monsters: Contagious Bodies and the City in Neo-Victorian Computer Games

Sarah E. Beyvers (Passau)

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In my paper, I will break down how neo-Victorian computer games play with personified images of sickness and decay through the player’s interaction with urban space. Reading *Bloodborne* (2015) and the *Dishonored* series (2012-present) as examples of this, I will show how the immersive and corporeal nature of gameplay renders possible neo-Victorian commentary on nineteenth-century discourses of disease in an interactive fashion. In the nineteenth century, dirt and disease became the most tangible effects of industrialisation. Within overcrowded urban environments, “[c]ontagion’ and ‘contamination’ became the tropes through which city life was apprehended” (Stallybrass and White 135). Diseased bodies were not only rationally conceived of as posing the actual risk of infection, but transformed into monsters in popular imagination. The “phantasmagoria of monstrous life emerging from the dirt of the slum” (Schülting 61) can be found in countless texts of the Victorian period. As Gilman argues, textual reworkings of disease are used to domesticate the phenomenon because, “once we locate it, the fear of our own dissolution is removed. Then it is not we who totter on the brink of collapse, but rather the Other.” (1) My paper

will examine how both games put a neo-Victorian twist on the depictions of the rat and the prostitute as canvasses for the projection of images of decay and deviation. Perceived as both a product of and a threat to civilisation, the former “furtively emerged from the city’s underground conscience as the demonized Other” (Stallybrass and White 143), and the latter stood in as the “conduit of infection to respectable society” (Walkowitz 22).

Sarah Beyvers teaches British literature and culture as well as digital media culture at the University of Passau, Germany. Her research interests include neo-Victorianism, video game studies, fandom and narratology. She has published articles on video game narratology, popular and fan culture, contemporary film as well as queer representation. Her PhD project is concerned with the role of spatial explorability and interactivity in video games that reimagine the Victorian age. In *Walk Like a Victorian: Neo-Victorian Video Games and Their Interactive Engagement with the Nineteenth Century* (working title) she argues that the medium-specific properties of video games allow for the gamified and spatialised exploration of a reimagined Victorian past. Putting the ‘play’ back into neo-Victorian playfulness, as it were, Sarah Beyvers asserts that interactive exploration and ludic engagement constitute a neo-Victorian mode of their own.

Domesticating Fallen Women: Gender Violence and Detection in Lee Jackson’s *A Metropolitan Murder* (2004)

Maria Isabel Romero Ruiz (Málaga)

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Poverty and prostitution were some of the most important concerns for the Victorian mind and lots of associations and charities were established by the middle-class who tried to put an end to what was known as the “Great Social Evil”. At the same time, violence against women was another issue that provoked social uproar, especially when murder in strange circumstances happened. Many of the victims of this gender and sexual violence were fallen women marked by the stigma of their lack of respectability. Their bodies were disposable bodies and their lives were considered wasted lives not deserving the human condition.

The Metropolitan Murder (2004) is part of Lee Jackson’s neo-Victorian trilogy whose protagonist Inspector Decimus Webb has as his aim to solve mysteries

associated with the dark side of Victorian London. Also, he tries to restore order in the metropolis and clean it of the contamination and pollution that poverty and depravity convey. These characteristics find their echo in our current societies in the wasted lives of individuals who belong to the category of the “outcasts”.

The aim of this paper is to analyse the lives of women in the Victorian past who carried the stigma of poverty and prostitution and were victims of all kinds of violence and discrimination. This analysis will be done under the prism of theories associated with the notion of “wasted lives” and under the umbrella of the detection genre in neo-Victorian fiction.

Maria Isabel Romero Ruiz (MA U. of Southampton, PhD U. of Granada) is currently a Lecturer in Social History and Cultural Studies at the University of Málaga (Spain). Her research interests are the history of gender and sexuality in Victorian England, and Victorian and neo-Victorian literature and culture. Her publications include many chapters of books and articles in journals, and she has edited and co-edited numerous international volumes. She is the author of the monograph *The London Lock Hospital in the Nineteenth Century: Gender, Sexuality and Social Reform* (Peter Lang, 2014). Her latest publication is the co-edition *Cultural Representations of Gender Vulnerability and Resistance: A Mediterranean Approach to the Anglosphere* (Palgrave Macmillan, 2022).

The Portrayal of the Fallen Woman in *Ruth* by Elizabeth Gaskell

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This paper intends to deal with the ambiguous way the fallen woman is portrayed in *Ruth* by Elizabeth Gaskell, shedding light on the significant role the novel plays in the construction of female identity. Regarding its new understanding of the female experience and development, it demonstrates to what extent Ruth’s delineation as a victim of the sexual double standard and humiliating labels is worth our attention. *Ruth*

challenges the commonplace representations of women confined in the domestic sphere within the context of Victorian society, which is quite unusual for a mid-19th century English novel. The paper thus examines the phenomenon of the fallen woman, and primarily the way Elizabeth Gaskell treats the theme of fallenness in a society surrounded by male-dominated culture. It also sets out in more detail that the novel focuses on the necessity of self-development by revolving around new roles that the fallen woman can achieve for her social acceptability. Finally, the paper concentrates on the author's equivocal endeavours to remain her portrayal of the fallen woman within the framework of the conservative moral didactic tradition. This part also includes the analysis of the woman question in terms of authorship and characterisation and points out the explorations of the novel's pioneering roles in the future of social reforms and humanitarian works. In conclusion, the ambiguous portrayal of the fallen woman in *Ruth* not only demonstrates an oppressed heroine but also reflects its oppressed woman author.

Seda Erol Le Morellec completed her Bachelor's (BA) and Master's (MA) degrees in the department of English Studies and Literature at the Sorbonne University (Paris IV). She has been working as an English Instructor at Ankara Medipol University, School of Foreign Languages since September 2020. She is also a PhD student in Translation and Interpretation Studies in English at Hacettepe University.

SESSION 2

The Act of Writing as a Powerful Tool to Create your Own Narrative: The Story of Bessy Buckley in *The Observations* (2006)

Elsa Adán Hernández (Zaragoza)

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Jane Harris's *The Observations* (2006), is a neo-Victorian novel set in Scotland in the 1860s. It tells the story of the teenager Bessy Buckley, an Irish immigrant who tries to escape her obscure past without knowing what the future holds for her. By chance and out of necessity she finds a job as a servant in Castle Haivers, employed by Arabella Reid. Among the dubious activities she is asked to accomplish, Bessy is ordered to keep a diary in which she records all her daily activities. What she does not know is that her mistress secretly writes "The Observations", her own record of previous maids' deeds, aiming at discovering the perfect qualities of a maid. Due to an unexpected shift in the course of events, by the end of the novel, the observed becomes the observer. Bessy, a vulnerable working-class girl, considered a passive object of study and the perfect example of a "wasted life", takes the active role of a writer and turns out to be the most resilient character. In this paper, I will explore the power of the act of writing as a way of creating a meaningful life narrative, that is, as a form of self-fashioning, the process of constructing one's identity and public persona according to a set of socially acceptable standards (Greenblatt 1980). I will analyse how Bessy's outcast voice progressively evolves towards self-knowledge and independence, proving that nothing is ever wasted for a writer.

Elsa Adán Hernández, from Arnedo (La Rioja — Spain). I completed my degree in English Studies in 2015 at the University of Zaragoza. Then, I studied a Master of advanced studies in literature and film also at the University of Zaragoza and completed my Master Thesis with special mention in October 2016, in which I analysed in detail *Affinity* (1999), one of the best-sellers of the British author Sarah Waters. I am currently finishing my PhD dissertation at the Faculty of Philosophy and Letters in Zaragoza. My main research interests concern British contemporary literature, where I focus on gender, feminist and queer studies, specially exploring these issues from the perspective of the historical novel, and the consequences it may have within our contemporary cultural parameters.

"A Price above Rubies" – The (De)Valuing of Black Bodies in *The Confessions of Frannie Langton*

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“All my life I’d known that black bodies have no value, but a price above rubies” (116). This comment by the title character in Sara Collins’ *The Confessions of Frannie Langton* (2019) precisely summarises the role that black bodies fulfilled in the slave economy. They were considered as less than human, which was the precondition for their enslavement. Their bodies could be exploited and broken. On the other hand, their bodies literally were the backbone of the slave economy, which is foundational to modern capitalism, which is to say they had a literal price as well as a figurative one. In *Confessions*, this ambivalence is mapped onto the economies of knowledge, as black bodies are used and abused to produce knowledge for European consumption. Black bodies are invaluable to the production of this knowledge, yet they are treated as waste products. This is complicated by Frannie’s complicity in the vivisections. Her body is the implementing instrument for the white slaver; she comes to think of herself as a zombie. The zombie trope is a recurrent one in discussions of slavery as it stands for “a body reduced to an object, stripped of its subject status, but which nonetheless maintains a type of agency” (Lauro 7). By engaging in a voluntary sexual relationship with her new mistress and writing her confessions in the wake of this mistress’ apparent murder, Frannie tries to make her body matter. Yet, even those attempts cannot mitigate the essential problem, for they remain entangled in the logic of (de)valuation of black bodies.

Olivia Tjon-A-Meeuw is part of the English and American Literary Studies doctoral program at the University of Zurich, working on her dissertation entitled *Writing the Caribbean: Race and Sexuality in (Neo-)Victorian Narratives*. She holds an M.A. in English Literature. She is the author of “The Daughters of Bertha Mason: Caribbean Madwomen in Laura Fish’s *Strange Music*” in *Neo-Victorian Madness: Rediagnosing Nineteenth- Century Mental Illness in Literature and Other Media* (2020) and “An Oceanic Nation of Pirates in *Emmanuel Appadocca or Blighted Life: A Tale of the Boucaneers*” in *Romance, Revolution & Reform*, 4, 2022.

Jewish Immigration and Racial Typology in Late-Victorian East London

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Towards the end of the Victorian era, a steady influx of Jewish immigrants instigated a swift transformation of the demographic and cultural landscape of East London. Merging with the pre-existing issues of urban poverty and ethnic tensions, Jewish immigration provoked intense reactions which ranged from liberal pleas for solidarity and inclusiveness to vicious manifestations of anti-Semitic animosity. Anxieties about foreign presence in Britain gained traction and found common expression in the discourse of racial typology.

This paper will re-examine the positions of a variety of late-Victorian public figures in order to demonstrate the extent to which the social debate about immigration was rooted in race and to show that the racial stereotyping of Jewish newcomers was not only malicious, but also pervasive, casual and noncontroversial. Finding their ideological footing both in the left and right sides of the political spectrum, anti-immigrant campaigns relied on the widely held suspicions about Hebrew “types” and prejudices underpinned by contemporary conceptions of race. Immigrants were routinely associated with images of dirt, refuse, stench, illness, lewdness and crime in order to foster a public perception of Jews as racially predisposed carriers of physical contagion and moral decadence. In a social climate in which unresolved problems of the immigrant crisis were widely interpreted as yet another indication of the ebb of imperial power, the supposed physical and psychological traits of Jews were discussed as potentially degenerative factors which infiltrated the English national body and implanted pathogenic germs into its tissues.

Aleksandar Radovanovi teaches courses in the long nineteenth-century British literature and translation studies at the Faculty of Philology and Arts in Kragujevac, Serbia. His academic fields of interest include Oscar Wilde and the *fin de siècle*, Victorian culture and world cinema.

SESSION 3

Addiction as Vampirism and Alcoholism or The Other as the Subject in Late-Victorian Texts: Topics for Our Time

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Using the concept of the subject, as described by Julia Kristeva in *Powers of Horror: An Essay on Abjection* (1982), this paper examines two types of “wasted lives,” addicts perceived as others in late-Victorian texts, the vampire and the alcoholic. The main claim is that the vampire and the alcoholic threaten to disrupt natural or moral laws and reflect the immoral, sinister, terror-inducing abjection of the self; therefore, the Victorian imaginary extricates itself from these bodies. Sheridan Le Fanu’s *Carmilla* (1872) and Bram Stoker’s *Dracula* (1897) show the attraction and repulsion of the vampires’ bodies whose unnatural extension of life occurs at the cost of human blood and life. Emerging as the unassimilably other who takes immoral actions (seducing victims, sucking blood, and multiplying), the vampire, possibly individual suffering from Renfield’s Syndrome, disturbs and endangers the human beings as subjects and as species. Although less horrific than vampires, alcoholics are also viewed as Other and indicate waste. George Moore’s *A Mummer’s Wife* (1885) and Thomas Hardy’s *Mayor of Casterbridge* (1886) present their protagonists, Kate Ede and Michael Henchard, as individuals who have their minds occupied by an ideology for whose powerful games they are not equipped. Kate Ede imitates the heroine of the romance novels to the point that she cannot distinguish between fact and fantasy. Michael Henchard follows the rules of the capitalist society, whereby possessions (even that of a wife and a child) have a monetary value and therefore can be exchanged. Neither character understands that self-identity is not mimicry, and as a result of playing roles that do not benefit their identities, they give in to alcohol, become a degraded sight, and the novels reject their wasted bodies. These texts appear to reveal several Victorian fears. Through the vampires, the first two suggest the fear of the immigrant other. Given the immigration occurring in our time, these texts should stimulate a discussion of the ethical treatment of immigrants. The last two novels offer that some individuals may lack the moral and mental strength necessary to adapt to the changes of their time, a topic equally fit for our COVID-pandemic situation.

Maria Granic is an Associate Professor of English Literature and Language at Benedictine University Mesa, where she acts as the Director of the Writing Program and teaches writing, literature, and interdisciplinary courses. Her research examines literary and social aspects of the British Victorian period, particularly the ludic drive, the concept of the father, the Woman Question, fear of pandemics, and orphans. Her most recent conference presentation, *Dracula's Bite: The Virus, Potential Pandemic, Evolutionary Peril, and the Liberal Arts Educated Hero*, reads *Dracula* as an unknown organism that arrived from the East and has the potential not only to engender an epidemic but also to transform the human body into a species that survives as the fittest. Her most recent article, "Sarah Grand and the Woman Question: Dialectical Progress and Hope," was published in *ULICES Journal: Anglo-Saxónica* No. 18, issue 1, 2021. Her essay "Failed Capitalist and Father: Restored Order in Thomas Hardy's *Mayor of Casterbridge*" was published in *FATHOM. A French E-Journal of Thomas Hardy Studies* in 2016.

Neo-Victorian Wasted Lives in William Gibson and Bruce Sterling's *The Difference Engine*

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In 1990, Hugo Award winning authors William Gibson and Bruce Sterling surprised their more cyberpunk-oriented readerships with *The Difference Engine*, an alternate history in which a technologically crazed, neo-Victorian version of London was depicted following Charles Babbage's completion of his analytical engine. Despite displaying a technocracy that has entailed a series of unprecedented advances in its alternative world, *The Difference Engine* portrays a society whose polarized values do not differ greatly from those of the Victorian Britain we know. Thus, the aim of this paper is —from the perspective of Cultural Studies in *Cultural Theory and Popular Culture* (2021), by John Storey— to elaborate on how the female body is found once again at the heart of social injustice in a neo-Victorian setting where the majority of women who play a significant role in the story have resorted to prostitution as their source of income at some point, or are to be found in a place of vulnerability regardless of the technological progress that has transformed history as we know it. At the same time, it expects to establish a connection between the way this reflects the contradictions of the Victorian era and how it also echoes the same tendencies within

the cyberpunk realm to which the authors of the novel belong, underscoring the sexualized, vulnerable position that the female body still occupies in popular culture representations and therefore our current society.

Alexia Sarasúa Gutiérrez graduated in English Studies with Honours at the University of Oviedo. She completed her MA in English Literary and Cultural Studies and their Social Outreach with Distinction at the National Distance Education University, with a final MA dissertation on alternate history and the normalization of the traumatic past in Philip K. Dick's **The Man in the High Castle**, Len Deighton's **SS-GB** and their television adaptations, and she is currently a PhD student at the University of Oviedo, doing her research for her PhD thesis also on alternate history, though this time focusing on the Victorian era and the passion for technology in William Gibson and Bruce Sterling's **The Difference Engine**, exploring its influence on character development. She has already attended some seminars and conferences on the subject and presented papers with the results of her research.

Tragic Victims of Mania a Potu (“Madness from Drink”): A Study of Literary Nineteenth-Century Female Drunkards

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Temperance literature, though widely popular in America and Britain between 1830–80, lost its allure in the decades that followed. In spite of its didactic and moralistic nature, the public eagerly consumed temperance novels, thus reciprocating contemporaneous writers' efforts to promote social ideals and mend social ills. The main aim of this paper is to redress the critical neglect that the temperance prose written by women about women has endured by looking at three literary works—two novellas and one confessional novelette—written by mid-nineteenth-century American female writers. These works serve as a prism through which the authors present generally “tabooed” afflictions such as inebriation among high-class women and society's role in perpetuating such behaviors. This paper examines the conflicting forces underlying such representations and offers an inquiry into the restrictive and hostile social climate in midnineteenth-century America and the lack of medical attention given to alcohol addicts as the possible causes that might have prompted

women's dangerous behaviors, including inebriation. This paper also demonstrates the cautious approach that nineteenth-century female writers had to take when dealing with prevalent social ills, such as bigotry, hypocrisy and disdain directed at female drunkards. It shows how these writers, often sneered at or belittled by critics and editors, had to maneuver very carefully between the contending forces of openly critiquing social mores, on the one hand, and not being censored, on the other.

Irina Rabinovich is a lecturer in the English Language Department at Holon Institute of Technology, Israel. Most of her research deals with the representation of women, especially Jewish female artists in 19th century British and American Literature. She has published numerous articles in various academic journals and presented papers at British, Jewish and American-Literature conferences. She is the author of *Re-Dressing Miriam: 19th Century Artistic Jewish Women* (2012).

ESSE Mainz 2022, 29 August - 2 September 2022

Seminar 47: “Women’s Writing and their Writings on Writing”

chaired by

**Michaela Praisler (Galati), Vladislava Gordić Petković (Novi Sad)
and Oana-Celia Gheorghiu (Galati)**

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three sessions

SESSION 1

Lellida Marinelli (Naples): “Literary Models, Genres and Intertextuality: Writerly
Self-reflexivity in Deborah Levy’s Works” lvmarinelli@unior.it

Darren Patterson (York, Canada): “The Process of Becoming: Liminal Potential
in Angela Carter's and Nikita Gill's Reworkings of Classic Fairy Tales”
apoetnamedwill@gmail.com

Gabriela Debita (Galati): “Words Were Her Matter: Ursula K. Le Guin’s
Metafictional Refashioning of Fantasy” gabriela.debita@ugal.ro

SESSION 2

Francesca Pierini (Basel): “The Crisis of the Western Subject in A.S. Byatt’s
Short Stories” francesca.pierini@unibas.ch

Monica Manolachi (Bucharest): “Metafictional and Metacritical Practices in the
Prose of Contemporary Romanian Women Writers”
monicamanolachi@yahoo.com

Deniz Göksu Atmaca (Ankara): “Liberation through Narration in Angela Carter’s *Nights at the Circus*” denizgoksu7@gmail.com

SESSION 3

Inés García (London): “Citation and Metacritical Practices in Dionne Brand’s Novel *Theory*” i.garcia@qmul.ac.uk

Lidia Mihaela Necula (Galati): “*Possession. A Romance*, or ...Of Lies, Biographies and Historiographic Metafiction” lidia.necula@ugal.ro

Lucia Esposito (Rome): “*Hag-seed. The Tempest* Retold: A Creative (Re)writing Lesson” lucia.esposito@uniroma3.it

Michaela Praisler and **Oana-Celia Gheorghiu** (Galati): “Asking the Dead Burning Questions for the Living. Atwoodian Non-fictional Pathways to Fiction” michaela.praisler@ugal.ro, oana.gheorghiu@ugal.ro

SESSION 1

Literary Models, Genres and Intertextuality: Writerly Self-reflexivity in Deborah Levy’s Works

Lellida Marinelli (Naples)

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When it was first published by Notting Hills editions in 2013, Deborah Levy’s *Things I Don’t Want to Know* came out as a personal essay in response to George Orwell’s 1946 essay *Why I Write*. Later, the author stated her intention to transform that project into a trilogy of what she termed “living autobiography” (the other volumes are *The Cost of Living* [2018] and *Real Estate* [2020]). Though all three

deal with aspects of a writer's life, this paper will mainly focus on *Things I Don't Want to Know*, which is the account of the narrator's quest to find her writerly voice. Within this double frame of essay and autobiography Levy's text self-reflexively presents the specificities of being a woman writer. Through intertextuality, Levy shows strong connections to feminist thinkers such as Virginia Woolf, Marguerite Duras and Simone de Beauvoir and reframes and responds to Orwell's four reasons why he became a writer, from a feminist and personal perspective. It is evident that a writer's reflections on her craft bear the signs of the autobiographical pact of identity. At the same time, it can be argued that the speaking "I" is concomitantly an essayistic "I who is not me", in Zadie Smith's words. It is this particular way of manifestation of the writer's personal dimension that creates the disruption and resonance (Freeman and Le Rossignol, 2015) that allows readers to engage with the text's deeper meanings. In the last part of the paper, I will look at self-reflexivity not only in terms of references to concrete aspects of a writer's life and profession but also in terms of its interplay with intertextuality and literary genres in the development of a woman writer's identity.

Lellida Merinelli is a PhD student at the University of Naples "L'Orientale". Her research project is on the literary aspects of essay forms in contemporary women's writing and it is titled *Being a Contemporary Woman Writer: Literary Aspects of Essay Forms (1980-2020)*. She has an article forthcoming in *Altre Modernità* and has published reviews on books on critical thinking, world literature, and the fantastic in *Anglistica AION* (both are top-tier journals). Her research interests are in modern and contemporary literature, aspects of metafictionality and self-reflexivity, literary and genre theory.

The Process of Becoming: Liminal Potential in Angela Carter's and Nikita Gill's Reworkings of Classic Fairy Tales

Darren Patterson (York, Canada)

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In her 1983 essay "Notes from the Front Line," Angela Carter states her hope that her writing "leave[s] the reader to construct her own fiction for herself" and this imperative shows in her reimaginings of classic fairy tales. In *The Bloody Chamber* Carter foregrounds the flaying and reskinning of characters alongside metafictional allusions to invite consideration of her work as a flaying and reskinning of the tales themselves. Carter thereby establishes fairy tales as a collective narrative body upon which cultural inscriptions may be rewritten and reimagined according to the needs of the present cultural moment. Nikita Gill's 2018 collection *Fierce Fairytales: Poems and Stories to Stir Your Soul* takes up Carter's call, providing its own inversions of classic fairy tales that invite readers to recognize themselves as active agents in the (re)generation of a collective cultural lineage. Martine Hennard Dutheil de la Rochère rightly asserts that Carter's fairy tales develop "a complex and productive *dialogue*" with Perrault, and Gill's work adds to this dialogue. In this paper, I discuss how the reworked fairy tales of Angela Carter and Nikita Gill indicate the nature of this dialogue as polyphonous and filled with a renewing potential as they showcase the iterative process of women writers reclaiming fairy tales as a shared cultural lineage. I explore how these authors turn the fairy tale into a liminal body that is the site of several complex and productive paradoxical relations where binary oppositions are deconstructed and moved into a state of co-existence.

Words Were Her Matter: Ursula K. Le Guin's Metafictional Refashioning of Fantasy

Gabriela Debita (Galati)

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In the postscripts to the books of the Earthsea cycle, her 1992 Oxford lecture, "Earthsea Revisioned," and some of her writings on writing and her genres of choice, Ursula K. Le Guin contends with the challenges of female authorship and literary auctoritas, with the construction of female characters and with their place

within a genre fashioned to celebrate the exploits of men as heroes and creators, and with her gradual absorption of feminist thought. None of these matters came easy to young Le Guin, a prodigiously erudite devourer of canonical literature, who published under a gender-ambiguous penname (U. K. Le Guin) and began her invention and exploration of her otherworlds in the bodies and minds of male characters, however unconventional for their time. This journey of literary becoming is also reflected in a mostly indirect metafictional manner in her fantasy and speculative fiction works, from *Earthsea* to *Annals of the Western Shore* and *Lavinia*, via the use of magic as an extended metaphor for literary creation, the undermining of established hierarchies and genealogies of knowledge and power, the subtle refashioning of genre conventions, and through narratological games which collapse and invert traditional frames and functions. While her first major female character, Tenar, gradually and timidly discovers her power to (found/heal/weave), her last, *Lavinia*, entirely aware of the textuality of her self, expands exponentially as a character and crosses the pathways of time to become historian, (auto)biographer, and muse. As their word-selves soar, so does Le Guin's, her auctoritas now established and her genre- and convention-redefining work evident as an influence on contemporary fantasy female writers.

Gabriel Debita is a PhD student in English and American Literature at "Dunarea de Jos" University of Galati. Her doctoral thesis focuses on inner spaces and heterotopias in Ursula K. Le Guin's fantasy series. Her research interests include contemporary female fantasy writers, alternative spaces, and fairy tales and their rewritings. She has published several articles on fantasy and has given a substantial number of conference talks on Ursula K. Le Guin's works. She has also published a chapter in the collection *Shifting Twenty-First-Century Discourses, Borders and Identities* (Cambridge Scholars 2020).

SESSION 2

Discursive Intertextuality in A.S. Byatt's Short Stories

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Burkhard Niederhoff's statement according to which "texts may draw the reader's attention to genre conventions not only by means of parody; they may also foreground these conventions by violating or deviating from them" (2022: 11) much resonates with the aim of this essay: analysing A.S. Byatt's metageneric strategies – intertextuality, mise en abyme, violation of genre norms – put in place to question literary tropes which have historically partaken in the cultural and literary construction of the Western subject, its self-appointed place in the world, its privileged taxonomic structures, as well as cultural references. The essay looks specifically at three short narratives from *Elementals: Stories of Fire and Ice*, a collection of stories published in 1998.

In "Crocodile tears," a British woman, following a sudden trauma, escapes to the south of France seeking respite and a chance to heal in peace and isolation. The second story, "Baglady," deploys the trope of the confrontation of a Western rational subject with the 'magic' of the Orient. However, the Orient is metonymically represented by a shopping mall, a postmodern reduction of mystery to a prosaic labyrinthine space of final dissolution. Lastly, "Christ in the House of Martha and Mary" exemplifies the attempt at rehabilitating instinctual creative skills and a sanguine approach to life against the apollonian abilities of intellectual discernment and visual artistic creation.

All narratives are connected by the endeavour to subvert a set of established dichotomies central to the Anglophone cultural and literary tradition. Byatt sets out to achieve this disruption partly through an intentionally contrived and gimmicky rewriting of these time-honoured tropes. If we agree with Sianne Ngai's definition of literary gimmicks as the "endpoints of poetic decline" (2020: 28) that are, however, "still 'clever:' apparently endowed with enough critical power to

work against the agenda of the original metaphor to contradict or limit the range of reference and meaning it establishes" (2020: 28), we realize that Byatt's literary devices do not truly 'work against the agenda' of such paradigms. Although they succeed in exploring literary archetypes and clichés with sophistication, erudition, and a 'contrary' spirit, as 'indicators of decline' they ultimately mirror a wider crisis of Western categories of thought, and a loss of confidence in their validity.

Francesca Pierni is an Adjunct Lecturer at the English Department of University of Basel. A former postdoctoral fellow at the Institute of European and American Studies, Academia Sinica, Taiwan, her academic interests include Cultural Studies, Anglophone Literary Representations of Italian Culture, and the Modern and Contemporary Anglophone Romance Novel. Recent publications include the articles "Roma Spelled Backwards: Love and Heterotopic Space in Contemporary Romance Novels Set in Italy" in *The Routledge Companion to Romantic Love* (2021), and "Imploding Fireworks: Love and Self-knowledge in the Contemporary Italian Sentimental Novel" in the collective volume *Love and the Politics of Intimacy* (Bloomsbury UK).

Metafictional and Metacritical Practices in the Prose of Contemporary Romanian Women Writers

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Romanian women novelists who made their debut before or after 1989 often reflect directly or indirectly on the art of writing and its role in society and in the world. They undertake such an enterprise either explicitly, by explaining the process of creating the narrative, or implicitly, through discursive devices that suggest the fictionality of the text or critically question its own subjects. This paper draws on contemporary Western theories of metafiction and explores works by Gabriela Adameșteanu, Magda Cârneci, Ruxandra Cesereanu, Liliana Corobca, Ioana Pârvulescu, Marta Petreu, Doina Ruști, Simona Sora and others with the purpose to identify trends, effects and motivations and to map several patterns of

transformation from a relatively low visibility in the publishing world to an increased presence through literary translations. It also examines the role of women writers' metafiction in the context of a national literary history traditionally written by men.

Monica Manolachi is a Senior Lecturer in the Department of Modern Languages, University of Bucharest, Romania, interested in cultural studies, poetry research and contemporary literature in translation. Her most recent publications include *December 1989 and the Concept of Revolution in the Prose of Romanian Women Writers* (2020); *Multiethnic Resonances in Derek Walcott's Poetry* (2019) and *Performative Identities in Contemporary Caribbean British Poetry* (Ars Docendi, 2017). She is a poet, literary translator, and editor.

Liberation through Narration in Angela Carter's *Nights at the Circus*

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Engaged with several subversive elements, Angela Carter's novel *Nights at the Circus* problematizes the dichotomous relationship between fact and fiction and thus guides the reader to consider the feminist aims of rewriting the myths and reassessment of history. By employing a fantastic bird woman and many magical elements among the real worldly characters, Carter blurs the boundaries between the real and the unreal, thus serving the feminist strategy of questioning femininity on ideological grounds. The double-edged representation of the female body, both monstrous and highly feminine, urges readers to consider Fevvers as a transgressor figure who immediately destroys the patriarchal gender roles thanks to both her enormous corporeality and her deconstructive subjectivity. This paper aims to problematize the hyperreal representation of Fevvers in order to lay bare the feminist agenda of rewriting texts including myths, tales and history through which phallogocentric construction of 'womanness' has taken place for centuries.

The novel is especially suitable for discussing the employment of postmodernist element of hyperreality on a feminist ground since Fevvers can be considered as the incarnate version of the ambivalence between fact and fiction. Besides, Carter makes use of her ambivalence in problematization of patriarchy. In doing so, the reader is presented with a monstrous lady figure narrating her own story without letting any male interference in the making of the text. Therefore, her insistence on liberation through narration can be read as writer's feminist agenda of reassessment of history, or rather herstory.

Deniz Göksu Atmaca has worked as an English instructor in different universities and she currently works in Ankara Medipol University. She earned her BA degree in English Language and Literature from Hacettepe University in 2016 and her MA degree in the same department from Middle East Technical University in 2019. She currently lives in Ankara, Turkey.

SESSION 3

Citation and Metacritical Practices in Dionne Brand's Novel *Theory*

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This paper reads citation politics as a metacritical gesture in Canadian writer Dionne Brand's latest autotheoretical novel *Theory* (2018). Featuring a Black, lesbian academic narrator in the flesh of 'Teoria', the novel challenges prevalent assumptions regarding the difference between fictional and theoretical discourses.

Brand's citational practice equates her narrator with renowned Black studies and feminism theorists like Christina Sharpe and Leslie Sanders. This practice echoes Sarah Ahmed's determination that citations can be 'feminist bricks' that counteract the white, male genealogy that has legitimised academic research. Brand's equating Teoria with renowned theorists by means of fictive appropriation, I argue, continues the established genealogy of Black feminism that she is quoting. In creating a character who is forced to write her PhD thesis without these references and hence embodying them, Brand also honours the beginning of that genealogy. Brand's citational practice in this novel fully inserts her in the autotheoretical arena, in which "personal experience informs the writers' understanding of theory, which recursively informs the personal experience." In so doing, Brand's novel legitimises the genre's theoretical and political impulses by allowing Teoria to examine her constitution as a Black subject in different social spaces (e.g., her sexual-affective relationships and academia). In making room for a specific citational practice in her novel, Brand tackles the ways in which fictional and theoretical speech inform each other—*Theory* is, after all, a work of fiction.

Inés García is a writer, translator, and fourth-year PhD student at Queen Mary, University of London, where she is currently a TA. Her research project, "Acts of Form: Autotheory in Twenty-First Century Women's Writing" looks at recent self-writing by women where the "I" is explicitly interested in examining the theoretical and philosophical discourses that inform her practice. She has been published in *Poligrafías*, *Still Point*, and *Post45* (forthcoming).

Possession. A Romance, or ...Of Lies, Biographies and **Historiographic Metafiction**

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The only way to tell the truth is by lying... This might be a good enough refrain to describe all postmodern fiction since it requires that we question the way we read and interpret not only postmodern literature but also literature as a whole. A particular form of fabricated allegorical doubleness is noticeable in Byatt's *Possession*, as it openly displays its affiliation with generic conventions or older works and allows for its reading through the lens(es) of (an)other text(s): true as it is that the indication 'romance' appears on the cover, the generic status of the novel remains uncertain and challenging, constantly pendulating between historical novel and biography. Accordingly, while it destabilises our interpretations of traditional works, Byatt's *Possession* proves to be a revitalised hybrid romanticized biography with a twentieth-century appearance: fictional(ised) truths are revealed, and the past is represented, recreated and rectified by the means of biography. Impossible would be an understatement since, as a rule, biography has very little to do with romance, promising a truthful account of people's lives; and yet, the kind of biography that Byatt creates is of a paltering type, a lie which sees itself reflected in a truthful mirror so that it is gradually brought to the margin of historiographic metafiction, a genuine mixture of ideas, theories, literary genres and species, fairy tales, letters, relationships of all sorts, and it ultimately embodies itself into a text that takes the coder a long time to decode and asks of the reader to search carefully for meanings, symbols and clues. On the one hand, Byatt's novel reads like a fascinating story with a range of narrative devices, a play on focalisation, strategies of suspense, but on the other hand, it is a selective and invented chronological biography of a number of Victorian poets. Consequently, the aim of the current paper is to look into historical lies that Byatt allegorically recreates so as to mediate biographical truths that are yet to be uncovered.

Lidia Mihaela Necula is a Senior Lecturer at "Dunărea de Jos" University of Galați where she has been teaching since 2003. Following the defence of her thesis, *David Lodge: Novel Wor(l)ds and Media(ted) Communication* (2010), she was awarded a PhD in Philology. Soon after, she started expanding her areas of interest, from Romantic poetry and Victorian literature to artistic forms and their literary representations but also to intercultural communication and cultural spaces, while keeping alive her old literary

passions. When she doesn't pry into other writers' worlds, Lidia Mihaela is trying her own hand at writing: in 2015 she published *Dragonfly Wings* (Aripi de libelulă), a postmodernist romance.

Hag-seed. 'The Tempest' Retold: A Creative (Re)writing Lesson

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The aim of the paper is to frame and analyse Atwood's 2016 novelistic adaptation of Shakespeare's *The Tempest* as an ingenious exercise in self-reflexive creative re-writing. In *The Novel and the Cinema* (1975), Wagner proposed three categories for adaptations on a scale of increasing deviation from the adapted text: transposition, commentary, and analogy. Within this methodological framework, Atwood's innovative take on the source text would push us to see the novel as an analogy and to focus on its own originality. However, the writer's respect for Hogarth Press' conditions to "stay true to the spirit of the original plays" brings us not to neglect the strong ties that make it close to a commentary as well. Actually being something that lies in the middle between the two, this "neo-Shakespearean novel" (Muñoz-Valdivieso, 2017) will be rather analysed here as a metacommentary: a narrative aimed at directing the reader's attention to the adaptation's purpose, procedures, and challenging positioning. In fact, remarking Atwood's activity as a teacher in the field of creative writing, Hag-Seed will be regarded almost as an extension of her masterclasses, performed in the book by a narrative double: a theatre director struggling with *The Tempest*'s teaching and staging inside a prison. The paper will therefore focus on Atwood's skilful use of a Chinese box structure (with a framing story that modernises the play and a *mise en abyme* that mirrors the former) aimed at commenting both on Shakespeare's work and on her own work on Shakespeare.

Lucia Esposito is an Associate professor in English Literature at the University of Roma Tre, Italy. Her main interests include Shakespeare's late plays; Beckett's works for radio; cultural memory; British youth and postcolonial cultures; adaptation, biopics and popular culture; the postmodern metafictional novel; the relationships between literature and new media. She has co-edited the 2013 issue of RAEI on "Identity, Culture, and Performance Studies" (no. 26), the 2014 issue of *Between* on "Technology, Imagination, Narrative Forms" (vol. 4, no. 8), and the volume *Downton Abbey. Il fascino sfacciato dell'aristocrazia* (Mimesis 2021). Her last monograph is *Oltre la mappa. Lo spazio delle storie nell'immaginario moderno: Shakespeare, Beckett, Danielewski* (ESI 2021).

Asking the Dead Burning Questions for the Living. Atwoodian Non-fictional Pathways to Fiction

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In a six-essay series on writing, which brings together autobiography, literary criticism, juvenilia drafts – later incorporated in her novels – and a vast intertextual network – that branches out in all directions only to recombine in what may represent both a form of authorial justification and a non-fictional guide through her labyrinth of speculative fiction –, Margaret Atwood is “negotiating with the dead” authors to whom contemporary literature, as well as cultural history, is indebted. Academic and erudite, yet accessible, humorous and personal, the volume proposes multiple answers to questions that concern the writer, the reader, the writer-as-reader and the reader-as-writer, and their connections with the text. The reader does not get to know Atwood the person but is given insights into Atwood's persona, who “carries upon [her] shoulders the weight of other people's projections, of their fears and fantasies and anxieties and superstitions” (2011), transposing them in fiction. Some authors she converses with may be dead, both in a literal and in a Barthesian sense. Atwood is not. She still has “burning questions” to posit for today's world to answer. Additional proof is her 2022

collection of “essays and occasional pieces” from 2004 to 2021, which also elaborates, among many other things, on writing from the writer’s perspective, thus offering sometimes straightforward, other times perhaps misleading (reading) keys to the door of her “house of fiction”.

Michaela Praisler is a tenured Professor of Anglophone Literatures at the Faculty of Letters, “Dunarea de Jos” University of Galati, where she has been teaching since 1990. She has authored more than 80 books, articles, and studies, has led international projects in the area of Cultural Studies, and has supervised many postgraduates on their path to PhD. Her research interests concern Modernism, Postmodernism, literary theory, feminist criticism, metafiction, and Film Studies. Michaela Praisler is General Editor of the journal *Cultural Intertexts* (est. 2014).

Oana-Celia Gheorghiu is a Senior Lecturer at “Dunarea de Jos” University of Galati. She has a doctorate in English and American Literature. She has published *British and American Representations of 9/11. Literature, Politics and the Media* (Palgrave Macmillan 2018), *From 19th-Century Femininity in Literature to 20th-Century Feminism on Film. Discourse Translation and Adaptation* (Anchor Academic 2015) and has edited the volumes *Shifting Twenty-First-Century Discourses, Borders and Identities* (Cambridge Scholars 2020) and *The Odyssey of Communism. Visual Narratives, Memory and Culture* (Cambridge Scholars 2021, with Michaela Praisler).

The seminar convenors:

Vladislava Gordić Petković is Professor of English and American Literature at the University of Novi Sad, Serbia. Her research interests include contemporary literature, literary theory, gender and cultural studies. She has written widely on English and American fiction, women's writing, Shakespearean tragedy, literary theory, media and technology. She is the author of two books dealing with the short stories of Raymond Carver and Ernest Hemingway, three books of academic articles and reviews on Anglophone and Serbian women authors, and four books of essays about literature and modern technologies.