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Book of abstracts



ENGLISH LANGUAGE AND LINGUISTICS

Célia Atzeni (Université Paris Diderot, France)

Terminology and Collocational Phenomena in United Nations Discourse on Violence against Women from 1995 to 2019: A Critical and Corpus-Based Analysis

From 1995 on, violence against women has become an area of concern for the United Nations. Gender-related issues are discussed by the UN using a specific set of terms (Raus, 2013). Collocational phenomena (Stubbs, 2001) also contribute to the meaning of a text, and therefore are worth systematic analysis.

Since 1995, new forms of violence against women have been acknowledged on the international stage. This work aims to show how the terms used by the UN in their discourse on violence against women have evolved since the Beijing Conference on Women. The idea that this development is specific to English texts is also tested by contrasting them with their French equivalents. Our third hypothesis is that despite this evolution, the UN contribute to maintaining the *status quo* (Bloor & Bloor, 2013) by mitigating some linguistic traces of feminist discourse in their own discourse on violence against women, which we claim here can be identified in collocational phenomena.

Our methodology relies on corpus linguistics and textometrics which provide semi-automatic tools that make it possible to analyse a large amount of data from a diachronic perspective (Salem, 1993). To this end, we have compiled the VIOLENCE corpus, a bilingual 5.5-million-word corpus made up of UN press releases and reports dealing with the problem of violence against women and published between 1995 and 2019.

Preliminary results suggest that new terms related to violence against women such as “violence against women and girls” and “femicide” appeared in our corpus in the 2000-2019 period, while the representation of men’s responsibility as perpetrators of acts of violence against women, a point often raised by feminists, is mitigated until 2019 using various linguistic strategies such as agent avoidance and nominalisation.

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Julie Dallinges (Aix*Marseille Université, France)

Ontarians' Perceptions and Associated Representations of Canadian Raising

My doctoral research investigates the production and perception of Canadian Hockey English (HE) and how it relates to Canadian English (CE) and identity. A series of sociolinguistic interviews that I conducted with non-professional Canadian Hockey players in London Ontario (2019) revealed that the players perceived HE as being typically Canadian.

I therefore decided to test whether Canadian Raising (CR), which is the most extensively described phonetic feature of CE (Boberg 2019: 92), and which is also often cited in popular culture as the stereotypical phrase of “oot and about” for “out and about”, was clearly identified as being HE.

My paper focuses on the third and final part of an online survey I designed, inspired by the verbal guise technique (Garrett, Coupland, Williams 2003). In my survey, I investigate the evaluative reactions towards CR (solidarity and status (Milroy & Milroy 1997)) and the correlations between the presence of CR and the perception of being Canadian, or being a hockey player.

To test this, I use ten recordings, depicting Southwestern Ontario speech and illustrating the presence or absence of CR. After listening to each stimulus, the participants (all native anglophone Ontarians) are invited to rate the person they have just heard according to four categories: friendliness, education, Canadianness and accent, using semantic differential ranking scales of five points (Osgood et al. 1957). A multiple choice question then seeks to evaluate whether or not this person could be a hockey player. If “yes” is selected, a comment box opens to allow the participants to explain what triggered their reaction. This survey was shared on social media and the results will be presented in this paper.

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Sarah Dobiášová (Masaryk University, Brno, Czech Republic)

Idioms and Gender: Can Language Corpora Tell Us Something about the Gendered Use of Idioms?

The aim of my dissertation project is to analyse how idioms - their meanings and usage - might be influenced by gender. In my view, the influence of gender on idiomatic meaning and usage can be examined in at least three ways: first, at least one of the components of an idiom can be gendered, either directly (e.g. *a man of means*) or indirectly (e.g. *apron strings*); second, some idioms may tend to be employed to refer

to men rather than women and vice versa; and third, some idioms may be used more often by men than women and vice versa. As pointed out by some researchers (e.g. Skulikowska, 2019), such information remains mostly uncaptured by idiom dictionaries. Moreover, relying on native speakers' intuitions does not allow us to generalise any findings. Nevertheless, gender differences in the idiomatic use as well as gender-linked differences in the idiomatic meaning can be observed by means of language corpora. So far, only scarce attempts to investigate the relationship between the use of idioms and the gender of the users have been made (e.g. Rabinovich, Gonen & Stevenson, 2020). In the presentation, various ways of looking for gender-related patterns of idiomatic meaning and usage in language corpora will be discussed. Additionally, some preliminary findings regarding the gender-linked differences in the use of English idioms will be presented.

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Celia Fullana (Universitat Rovira i Virgili, Spain)

Cognate Object Constructions in English: What Makes a CO Eventive?

The purpose of my thesis is to analyse cognate object constructions (COCs) in English. COCs consist of a verb and a noun, which share the same root morpheme (e.g. *laugh a carefree laugh*). Two types of COs in English have been discussed in the literature, eventive COs which can be replaced by a manner adverbial (1a) and show restriction movement (1b) (Jones 1988), and referential COs (2) which behave more like prototypical objects (Macfarland 1995). COs are often interpreted as hyponym objects (HOs) which share a semantic relation, but do not necessarily share morphophonological features with the verb (3).

- (1) a. She smiled a cheerful smile / cheerfully.
b. ?A big smiled was smiled by the baby.
- (2) The dog howled the most wolfish howl.
- (3) Molly danced a dance/tango.

My aim is to assess current theoretical hypotheses about the morphosyntactic and aspectual properties of COs and determine what differentiates them from HOs and prototypical objects. To do so, I have created a database with almost 300 examples so far in English. The data have been extracted from the revision of the literature and already existing corpora (essentially COCA and BNC).

In the literature, the eventive nature of COs has been assigned to its adjunct status (Jones 1988), the lexicalist mechanism of coindexation between noun and verb

(Massam, 1990), its participation in a double p-projection (Real Puigdollers 2008, 2013) and the semantics of the noun (Fábregas 2016). In this presentation, I will critically review the analyses proposed in the literature and provide a possible explanation for the eventive nature of COCs following the Distributed Morphology framework, having as a base the differences between COs and HOs in English. I will believe the adjunct status of these constructions, except in Slavic languages, and the close connection of COs with their verb counterpart.

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Ivaylo Gorchev (Konstantin Preslavsky University of Shumen, Bulgaria)

Analysis of the Bulgarian and the British Media Discourse on Catastrophic Events (a Comparative Study)

Hitherto, the media discourse on flooding has been analysed. Until the Doctoral Symposium there is a possibility that fire disasters will also be added to the analysis. The corpus of the study compiled so far is comprised of 300 articles excerpted from the electronic databases of two British and two Bulgarian newspapers and the main methods that are used for the analysis are Content Analysis and Critical Discourse Analysis.

One of the focuses of the analysis is the degree of objectivity of the scrutinized texts. To that end an original framework for the classification of the articles into groups according to their degree of objectivity has been established. The analysis defends the hypothesis that complete objectivity in media texts is virtually non-existent because even though the bulk of the analysed articles lie within the objective spectrum of the framework, a significant portion of articles show traits of subjectivity in their representation. As far as a comparison between the British and the Bulgarian newspapers is concerned the British articles show a higher degree of objectivity by margin of 22%. The analysis also focuses on conceptual metaphors and shows the existence of two complete metaphors: FLOODING CRISIS IS WAR and MIGRATION IS FLOODING CRISIS and traces of MIGRATION IS WAR.

Paula Schintu (Universidad de Salamanca, Spain)

How to Piece Together a Forgotten Dialect: On the Enregisterment of Late Modern Derbyshire Speech

The present paper takes a preliminary approach to the enregisterment of the Derbyshire dialect drawing upon the quantitative and qualitative analysis of literary representations of the variety in the period 1850-1950. Over the last decade, enregisterment, or the “processes through which a linguistic repertoire becomes differentiable within a language as a socially recognized register of forms” (Agha 2003: 231), has become an increasingly popular approach to the study of linguistic variation in historical periods (see the works of Beal (2009, 2017, 2019), Ruano-García (2012, 2020, 2021), Clark (2013), Cooper (2013, 2016, 2020), and Beal & Cooper (2015)). However, with the exception of Clark (2013), research to date has tended to focus on the exploration of the enregisterment of northern varieties of British English, while far too little attention has been paid to other dialects, including Derbyshire. Indeed, and despite the undeniable dialectological interest of a county that lies “on the cusp of several major dialect areas” (Docherty and Foulkes 1999: 48) and whose dialect has been described as “a fascinating mixture of both East Midland and West Midland forms, along with others that have crept in from the North” (Wright 1975: 3), Derbyshire speech has remained almost completely unexplored (García-Bermejo Giner 1991, 1993 being the most remarkable exceptions).

This thesis project aims at identifying the main linguistic and sociolinguistic features associated with 19th and 20th-century Derbyshire dialect as well as determining the role that instances of dialect writing in the period played in its enregisterment. During the presentation, attention will be paid to some of the linguistic forms that have been identified as characteristic of the Derbyshire repertoire, including morphological and lexical traits (e.g. *-na* negation (*shouldna* ‘should not’) and the feminine subject pronoun *hoo*), as well as a variety of non-standard spellings such as <aa> for RP /aʊ/ (e.g. *daat* ‘doubt’) or west midland <o+n> for RP /æ+n/ (e.g. *con* ‘can’), which coexist in this variety with others pointing to northern phonological features like the so-called lack of FOOT/STRUT split (e.g. *coom* ‘come’). This testifies to the hybrid linguistic nature of Derbyshire speech. Moreover, it will be claimed that the circulation of these features in literature certainly contributed to shape linguistic and socio-cultural ideas associated with the variety, while it has prompted its social legitimation and subsequent enregisterment.

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Elizaveta Smirnova (Universidade de Vigo, Spain)

Corpus Analysis of Academic Discourse Features: Implications for EAP/ESP Writing

This study involves a quantitative and qualitative analysis of various features of academic writing in light of the empirical evidence provided by a 775,000-word corpus of 'hard' (life and physical sciences) and 'soft' (arts and social) scientific research articles published in leading peer-review journals. With the ultimate goal of facilitating practitioners of ESP and EAP to produce discipline-specific materials that effectively address the needs of learners of different sciences, this investigation aims to describe complexity features and cause-and-effect strategies as well as to conduct a multidimensional analysis (*à la* Biber, 1988) of texts written by professional authors in order to test the hypothesis that there are significant differences in the realization of linguistic features across disciplines.

As regards linguistic complexity, through both the analysis of the indexes provided by Lu's (2010) L2 Syntactic Complexity Analyser, and the more qualitative exploration of a selection of metrics associated with clausal and phrasal complexity in the seminal study by Staples et al. (2016), this work has revealed the statistical relevance of syntactic-complexity indices to the characterisation of specifically the soft-science disciplines, and the more stable productivity of clausal-complexity strategies in the soft genre and of phrasal-complexity features in the hard-science subcorpus.

As regards the analysis of linguistic expressions of cause/effect, as identified in the Louvain EAP Dictionary (Granger & Paquot, 2010; Paquot, 2012; Granger & Paquot, 2015), the analysis of the corpus data has shown that cause expressions are more common in soft sciences, while the expressions of effect are used in similar proportion in the two categories.

A multidimensional analysis of the same corpus will be performed using the Multidimensional Analysis Tagger (Nini, 2015) in order to fill in the gap in the research on disciplinary variation in academic register.

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Tereza Šplíchalová (Masaryk University, Brno, Czech Republic)

Fictional Worlds in Translation

This project discusses the applicability of a conceptual framework originating from *fictional worlds theories* to the translation of literary style. The premise is that narrative texts—or fictional worlds—are purely semantic entities that are defined by their extensional and intensional structures, where the latter excludes any paraphrasable semantic elements and firmly connects to the very texture of the text, upon which intensional functions arise. These manifest as global regularities of texture that affect the structuring of the fictional world and represent an indivisible element of the style of the original. The main objective of this project is to demonstrate that this framework can be instrumental in the translation of literary style; despite its dependency on the form and the texture of the source text, the intensional trace can be either transferred during the act of translation or reconstructed in the target text, which highlights the assumption that the translation of a fictional world can indeed be understood as a communicative event.

Methodology-wise, this project aims to access the intension of the text by means of a corpus-aided model with individual narrative texts visualised as micro-sized parallel corpora. Using *Sketch Engine* as the main tool, this model makes use of an automatic tagging system and subsequent lemmatisation, thus allowing to run a series of computations and not only test for previously defined intensional functions, but also to nominate potential candidate functions.

Preliminary results show good promise in using n-grams to describe the distribution of *the naming function* and in outlining the operationalisation of the verb selection process. With regard to the age of digital humanities, this project reflects on the ongoing debate on using computers in the translation of literary style, which, to this day, appears to be something many literary translators are somewhat reluctant to do.

Iveta Žáková (Masaryk University, Brno, Czech Republic)

Presentation of Vox Pop in Public Media Broadcasts

The goal of the project is to investigate the presence of “vox-pops”, sound-bites and fragmented interviews with “members of the public” in TV news broadcasts, as part of the tendency towards “conversationalization” of public discourse. The research aims to find out how the voices of the “public” are presented and represented in TV news broadcasts, what discourse and linguistic strategies are linked to such presentation, whether these strategies differ from those utilized for presenting voices of experts, politicians and other publicly known personalities, whether/how the

presentation of public opinion differs between public service and commercial channels and whether conclusions can be drawn concerning its relation to the channels' target audiences.

In order to answer the set research questions, recordings of TV news programmes on selected channels are collected and qualitatively examined through the lens of discourse and conversational analysis. The linguistic and discourse strategies explored concern addressing and referring to the target audience, dialogic features present in the newsreaders' and reporters' speeches, introducing the fragmented interviews and the form of the fragmented interviews themselves, with special focus on the presence and character of questions, turn-taking, etc. With regard to the multimodal nature of TV news broadcasts, the visual aspect of the fragmented interviews as well as written elements present are also taken into account.

Studies conducted so far as part of this project have examined mainly data taken from BBC News programme, an accompanying study was conducted using data from Czech news programmes. Preliminary results have pointed to the significance of the way the speakers are introduced and referred to and have outlined similarities and differences between the discourse strategies applied for involving "ordinary" speakers in contrast to other personalities. Currently, a comparison of BBC News data with news broadcasts on one of British commercial channels is planned.

CULTURAL AND AREA STUDIES

Sheila Brannigan (Universidade Nova de Lisboa, Portugal)

Outside the Inside: Shifting Views in Photographs of American Urban Places

The project investigates photographic series portraying American urban communities. In the series, tensions emerge as a result of the photographer's positioning on the community they depict shifting, between an inside and an outside stance. The corpus of photographic series by Janet Delaney, Christina Fernandez, Dana Lixenberg and Gordon Parks, portray American urban communities from 1943-the present.

A visual culture methodology is implemented, informed by theories of language as a system of signs. Culture is understood as a set of practices, concerned with the exchange of meanings between members of a group being represented by some element (Hall, Introduction xviii-xx). Furthermore, intersubjective relationships, are prioritised in the study (Sampsel-Willmann 326). For example, investigation of Dana Lixenberg's series *Imperial Courts* and the photograph *Danielle and Cai with their daughter Kaili*, 2013, comprises exploration of: Dana Lixenberg's relationship with Danielle and Cai; our relationship as viewers with this photograph and the series; the social values that Lixenberg engages with in the work and series, including intersectionality and issues around race; where Lixenberg speaks from herself, including issues around gender and the gaze; and responses to the viewing of the works by the subjects of the works (see fig. 1).

Following this approach, in which photographic meaning is investigated through a methodology informed by discursive and semiotic approaches, the project also prioritises the epistemology of the photographic image. The project forwards an

understanding of a photograph as an image usually made by a photographer, who is in the world, placing the camera lens facing a subject in the world. This draws on writings from Edmund Husserl, exploring the concept of the image in perception, including photography (19). Husserl's exploration both expands how a photograph relies on the existence of a subject in the world *and* allows for key considerations of production and viewing to be explored.

Syrine Jerbi (Eötvös Lóránd University, Budapest, Hungary)

Arab-American Linguistic Identity in the United States

This paper examines the language contact and conflict situations that have occurred in Arabic spoken by first-, second, and third-generation Arab Americans. It attempts to shed light on the interaction between language and the ethnic, cultural, and religious identities of Arab Americans. Although English is the main language to be required in the US, Arab American identity goes beyond the notions of diglossia or code-switching that characterizes the linguistic situation in the US, but it rethinks the contact between language and its speaker which created identity crises. These crises are exemplified in the concern of language and ethnic identity loss among Arab American children, and the importance of Arabic to tie in and identify with first-generation parents and other Arabs in the homelands.

First of all, the study will develop a historical American linguistic background of adopting English as the main language. Then, it will present the development of English language proficiency in the Arab American community through Stephen Krashen's Theory of Second Language Acquisition which implies that there is an interaction between the speakers lies in conveying and understanding the message. Third Language Acquisition will be briefly introduced as there are some Arab immigrants originally bilingual, such as Tunisians. The research will lead to understanding how far Arab Americans could integrate linguistically into American society by using either Arabic or the English language.

As this study falls within the sociolinguistic domain of language studies and how language is a prevailing social factor in identity formation, it will also shed light on the feeling of Arab Americans towards the English language. So, it will present at the end a full analysis of Arab American linguistic identity crises.

Eszter Láncoš (Péter Pázmány Catholic University, Budapest, Hungary)

Artworks as Landscapes of Cultural Memory

This presentation argues that early modern artworks connect to our mental images and, through dynamic communication, create the mental landscapes of our cultural memory. According to Geertz, culture is "the ensemble of stories we tell ourselves about ourselves" (1975, 448). However, can early modern artworks speak to the recipient of the 21st century? All artworks (literary or visual) convey images, which "are produced and transmitted by the media current in their own times" (Belting 2001, 15). But an artwork's distance in time or style might make it difficult for the viewer or reader to appreciate what Panofsky calls the "intrinsic meaning" (1955). Yet, certain artworks never lose their actuality. As part of a broader research, this presentation

approaches Shakespeare's *Venus and Adonis* and Furini's *Venus Mourning the Death of Adonis* from an iconological perspective. Warburg's „pathosformel“ and “images in motion” are starting points for my inquiries. The deep sadness on Venus' face in Furini's painting conjures up similar mental images in the viewer, producing an emotional reaction and connection between the artwork and the recipient, making space for other images and meaning, characteristic of Baroque Italy. Shakespeare's Venus courts a famously reluctant Adonis. She is “as an empty eagle, sharp by fast” (ll55). The image of the eagle conveys well the heat of her passion, while it also alludes to Jupiter abducting Ganymede in the form of an eagle. These two characters are having a casual conversation at the beginning of Marlowe's *Dido Queene of Carthage...* Venus' passion expressed through the eagle image allows a clear connection with her emotions (pathos) and opens up the past's mental landscape.

Miguel Sebastián-Martín (Universidad de Salamanca, Spain)

From Postmodern Literature to Postcinematic Media: Meta-SF in Contemporary Audio-Visual Series

My PhD thesis (still in its initial phases, after one year part-time, one year full-time) aims at a transmedia, cultural analysis of contemporary TV/VOD series which conflate science-fictional and metafictional forms and themes, such as *Black Mirror*, *Mr Robot* and *Westworld* –among others from the 2010s. Thus, on a basic level, my thesis is interested in the intersections between these televisual narratives and their literary precedents, specifically, postmodern metafiction and science fiction (sf). Nonetheless, my goal is not to examine such intersections for their own sake, but as part of a reflection on their positionality within wider postmodern/neoliberal culture.

On the one hand, on a macro or theoretical level, I am interested in why metafictional devices seem increasingly widespread in popular, audio-visual culture, especially within sf narratives in particular. To answer this, I shall be paying special attention to metafiction's and sf's formal affinities and to their shared subversive potential within the present context of “digital media,” “surveillance,” or “platform” capitalism.

On the other hand, on a more micro or textual level, I aim at analysing specifically how metafiction and sf have been combined, and to what effect, in televisual series like the above-mentioned. Accordingly, I shall be interpreting these narratives as systematically reflecting both on themselves (like metafiction) and on the (dystopian?) “media society” which produces and distributes them (like certain sf), thus trying to shed light on their heterogeneous socio-political positionalities.

In these ways, my overarching and potentially unanswerable question is: how much do these kinds of narratives tend to be critical and/or subversive towards the media-technological apparatus, and how much do they tend towards mystifying, legitimising, and/or commodifying social anxieties? My working hypothesis is that said series are inherently ambivalent, definable as both critique and ideology, as both subversion and reinforcement of the status quo.

Nadezda Seliverstova (University of Pau and the Adour Region, France)

The Revival of Byzantine Style in Nineteenth-Century England

The Byzantine renaissance in the nineteenth century covered different realms: architecture, painting, stained-glass whose features all refer to the same style. Focusing on the art of Edward Burne-Jones (1833-1898), we direct our research to the question of style by identifying the formal aspects in Burne-Jones's painting as 'primitive modes' of orthodox art, as described by art historian Ernst Gombrich.

The questions that we are tackling concern the meaning that may be assigned to the recurrence of the form, - 'modes', and the reason for the emergence of such 'modes' in terms of political, historical, social contexts. Our ambition is to develop these questions by bringing together theoretical and disciplinary foundations to study the way the concept of mode has been treated by psychoanalysis, religion and philosophy.

In our artistic analysis we rely on two approaches vis a vis art objects: rhetorical theory and the theory of affect. We consider that association of these two approaches illustrates the way 'primitive modes' operate as a medium between the universal meaning, embodied via rhetorical device, and the singular, that refers to the beholder's affective experience of the facing the universal.

The example we will present, Burne-Jones's painting *King Cophetua and the Beggar Maid*, reveals the 'mode' largely employed in orthodox painting - an opposition of full face (front view) and profile (side view) representations. The opposition embodies the rhetorical figure of antithesis that encapsulates different contrasts: the opposition of sexes, social classes, active and passive voices intertwined, chromatic representation. The affective reception of the 'modes' are being studied based on the examination of its formal characteristics such as: direct gaze, stasis, sculptural appearance, verticality, chromatic representation and those affective aspects.

LITERATURES IN ENGLISH

Ayham Abu Oruq (University of Debrecen, Hungary)

Patriarchy and Modernity as Intersecting Oppressions: The Case of the Arab Bedouin Women in Fadia Faqir's Novels

My dissertation basically traces the roots of the particular ways and reasons behind the subordination of the Arab Bedouin woman as delineated in the Jordanian-British author Fadia Faqir's four major novels: *Nisanit* (1989), *Pillars of Salt* (1996), *My Name is Salma* (2007) and *Willow Trees Don't Weep* (2014). The critical reading of these texts focuses on both the (mis)treatment of the Arab Bedouin women within their indigenous culture and their (mis)representation in the Western perception either as female colonial subjects or as female diasporic migrants. Theoretically, I draw upon a combination of Hisham Sharabi's notion of neopatriarchy, postcolonial theory, a set of conceptual understandings of cosmopolitanism as a transnational notion that pertains to specific marginal groups in diaspora and intersectionality. Basing my argument on these theoretical frameworks, I argue that the subordination of Faqir's oppressed female characters originates in the hierarchal institutions of their

patriarchal tribal society in which there lies an array of common beliefs that confine women to a restricted position. Their oppression, however, is multiplied as it takes special and distinctive forms as a consequence of the contact of traditional tribal patriarchy with Western modernity via two social processes: colonization and border-crossing. In other words, the subordination of these disfranchised Arab women, constructed on gender- and class- discriminations, comes out primarily in the context of the traditional Arab patriarchy, but it is complicated by race- and religion-oriented prejudices in the context of the modernized patriarchy or neopatriarchy, and also in the context of the Western patriarchal world. As it appears in Faqir's narratives, the encounter between Arab tribal patriarchy and Western modernity, regarding colonization and migration is far from being unproblematic for Faqir's Arab fictional women because in their life experiences it appears in the form of overlapping and intersecting internal and external forms of oppressions.

Soukayna Alami (University of Debrecen, Hungary)

Voices Between Freedom and Confinement: (Men's and) Women's Madness in the Victorian Period

My dissertation investigates the construction of madness in the Victorian period and attempts to answer the questions of how in the Victorian period the medical establishment constructs madness (a process in which the family is complicit) and what gendered elements this construction has, and to what extent madness can "speak". In order to investigate the gendered aspect of madness in the Victorian period, I opt for using autobiographical narratives written by men and women. Using Foucault's theory on the subject and power, gender theory and body studies, I analyse autobiographical texts like *My Experiences in a Lunatic Asylum* by Herman Charles Merivale, *True Cause of Insanity Explained* by an unknown patient, *Ten Years in a Lunatic Asylum* by Mabel Etchell, *the Madhouse System* by Richard Paternoster, and *From Under the Cloud* by Anna Agnew. Through the texts under study, I argue that women writers, particularly their autobiographies, tend to reinforce the patriarchal ideal of women being emotionally and economically dependent on the male partner, and as a result of abandonment, they get into a state of mind that is considered deranged and at the same time they give voice to themselves by revolting against the causes that silence them and by writing about oppression in the social and medical structures. On the other hand, men's writings tend to see their imprisonment as a political act from the regime to impose delusions of madness on the human subject. I study men's texts for their function as an implicated mirror to show the gendered construction of madness in the nineteenth century.

Juan José Arroyo Paniagua (Complutense University of Madrid, Spain)

A Man Much for Himself: Masculinities in the Different Stages of a Man's Life in Cormac McCarthy

This doctoral thesis deals with various representations of Masculinity portrayed in the works of Cormac McCarthy. The analysis of the masculine characters who populate McCarthy's novels is divided into three different phases: childhood and adolescence, adulthood (men in their prime), and old age. Within each phase, the characters are

further analyzed with regard to their relationships with family members – specially the father-son and mother-son relationships – ; their understanding of and connection with nature and natural elements; their relationship with other male characters (friends or foes with whom their respective masculinities clash); and finally the characters’ relationship with female ones – a part which will include analysis of the male characters’ sexualities, sexual desires, fetishisms, etc., given that the majority of these take place when female characters are around.

The doctoral investigation wants to contribute to the ongoing and prolific academic Studies of Masculinity in McCarthy with a deep analysis of McCarthy’s male characters. Some of the questions to be answered are: How does the extradiegetic world (e.g., culture) of the novels influence McCarthy’s representation of the male characters? How do the male characters’ masculinities evolve in the different stages of their lives? How do their masculinities influence them in their relationship with others? With the portrayal proffered in these male characters, is McCarthy criticizing or praising models of hegemonic masculinity?

The methodology includes previous investigations carried out in the works of McCarthy, especially those which have dealt with Masculinity by authors such as Arnold, Bell, Benson, Bloom, etc. Though it is the intention of the candidate to study the entirety of McCarthy’s work, the main texts to be analyzed are *Blood Meridian*, *Child of God*, *The Border Trilogy*, *No Country for Old Men*, and *The Road*. Furthermore, said analysis will be contrasted with current works in Masculinity Studies carried out in this century. Nevertheless, canonical works within anthropological studies, gender studies, femininity, and masculinity will also be considered, e.g., Archer, Armengol, Badinter, Beynon, Bly, Bonino, Bourdieu, Butler, Connell, Gilmore, Hearn, Kimmel, Messerschmidt, and others. Moreover, different waves of Masculinity Studies – as well as Hegemonic Masculinity, Traditional Models of Masculinity, the Mythopoetic Movement, and others – will be analyzed in contrast with depictions of Masculinity portrayed in McCarthy’s characters. Finally, the thesis concludes that McCarthy’s male characters are indeed possessors of what Luis Bonino catalogues as “Traditional Models of Masculinity”¹ and other models of Masculinity. Nevertheless, it seems that McCarthy’s portrayal of male characters has changed throughout his career and more sensible male characters are portrayed in the late works.

Vanessa Bonnet (Université Côte d’Azur - LIRCES, France)

The Structural Paradox of Nonsense in the Work of Mervyn Peake

My work focuses on the definition and the role of *nonsense* in the work of British novelist, poet and illustrator Mervyn Peake, insofar as *nonsense* can be found almost everywhere in his production while still remaining very difficult to clearly circumscribe. It also seems to have contributed to the difficulty of placing Peake’s work in a specific genre, and therefore to his marginality as a writer. My assumption is that, although *nonsense*, both as a genre (Nonsense) and a device (*nonsense*), tends to be reduced to childish games and to an absence of sense, it actually brings depth and structure to Peake’s work by constantly calling language into question. Indeed,

¹ Bonino Méndez, Luis. “La Masculinidad Tradicional, Obstáculo a la Educación en Igualdad.” Congreso Nacional de Educación en Igualdad. Xunta de Galicia, 2001.

throughout most of his work, Peake paradoxically presents language as an imperfect tool which inevitably leads to miscommunication, and at the same time celebrates *nonsense* as the language of the heart. Nonsense, which is also a hybrid genre combining texts and images keeps on blurring the lines: is the author simply trying to both entertain and confuse his readership or is he attempting to express an ineffable truth? Furthermore, what relations does *nonsense* hold with parody and lyricism which are frequently found in Peake's production? In order to answer these questions, I have mainly focused on the troubled history of Nonsense as a genre on the one hand, and on philosophy of language on the other hand. Nonsense emerges as a factor of instability in Peake's work as meaning is systematically simultaneously created and denied through the use of various devices specific to this genre. However, nonsensical motives such as the 'mirror' and the 'labyrinth', which can both stand for the functioning of language itself, also give a structure to Peake's universe, in which fragments and echoes of nonsensical verses are often repeated with variations, as if it were impossible to trace back an original meaning.

Ana María Crespo Gómez (Universidad de Almería, Spain)

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

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, hence 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 former stages. The main research framework also explores 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 such as Homi Bhabha, Edward Said or Bill Ashcroft. On equal terms, gender is approached by reputed critics such as Geraldine Forbes, Uma Chakravarti or Tanika Sarkar.

The results obtained so far aspire to verify that femininity and sexuality are shaped in India by society markers related to mythology and religion and impact women's ideal role models. Notwithstanding, a contradiction seems to exist between

women's ideal praise and their daily lives embodying motherhood or wifehood's traditional roles.

Elena Guerreira Labrador (Universidade de Santiago de Compostela, Spain)

Gender and Identity in the Short Fiction of Contemporary British Women Writers

The aims of this doctoral thesis are to explore the intersection between gender and genre in contemporary Scottish author Jackie Kay's short fiction and to analyse her stories against the backdrop of the concept of liminality, focusing on social factors such as sexual orientation, age, ethnicity, social class and Scottish national identity. The main hypothesis is to demonstrate whether or not Jackie Kay means to denounce the oppressions and injustices characterising a traditional heteropatriarchal society through her short fiction as a mechanism of subversion of identity. As far as methodology is concerned, the concept "minor literature" (that which a minority writes in a major language) allows to establish a connection between short fiction and women's experience (Paul March-Russell 2009; Adrian Hunter 2007). On the other hand, the concept of "liminality, according to Achilles and Bergmann, implies the depiction of processes of transition and moments of crisis for those who are on the margins (2015, 41), and it is a crucial tool for the study of Kay's short stories. Furthermore, the so-called literary intersectional theory could be of use because it pays special attention to postcolonial literature (Yuval-Davies 2011). Finally, the previous concepts will be complemented with the study of the concept of "performativity" by Judith Butler (1993; 2013). The main corpus of this PhD project is the three short story collections published by Jackie Kay. Her collections are *Why Don't You Stop Talking* (2002), *Wish I Was Here* (2006) and *Reality, Reality* (2012). The analysis of Jackie Kay's short fiction has so far shown that her collection *Why Don't You Stop Talking* features interstitial themes, which are appropriate to be studied from the perspective of the concept of liminality. Her LGBT and ethnic stories from the year 2002 are especially provocative and subversive, because she portrays normalised identities and situations to vindicate the need to accept this kind of minorities.

Cristina Hurtado Botella (Universidad de Murcia, Spain)

A Poetics of the Mental Illness Memoir

This doctoral thesis will provide a comprehensive examination of mental illness memoirs published from the 1990s to the 2010s (the corpus will be presented during my talk). It will focus on how these texts serve to negotiate the embodied experience of psychic suffering and the various discourses on madness/mental illness that regulate the (re)construction of the authors' identity. My aim is to elucidate if the texts work as effects of power which reproduce regimes of truth on mental illness and mental health—whether it be contemporary pervasive medical models or long-standing cultural stereotypes—or if they manage to introduce variations.

To examine how systems of knowledge are re-used and the tensions between discursive sedimentation and innovation is negotiated (Ricoeur 1991), I draw on a post-structural conceptualization of agency as "located within the possibility of variation" within repetition (Butler 1990, 145). I analyse the deployment of

professional discourses, universal and idiosyncratic imagery, traditional storylines, and previous mental illness memoirs. These rhetorical features evince how the authors re-elaborate previous knowledge not only to reconstruct their sense of self but also to engage readers in specific ways. Thus, a further question is whether they function as biopolitical technologies or as politically critical practices.

So far, the results indicate that there is a group of narratives of homogenizing tone which embrace the redemption, the recovery or “the rise” storylines and associated conventional imagery. On the other hand, there is a group of texts which defy autobiographical conventionalisms. This group, however, is notably heterogeneous, for the texts may be subversive due to a detached scientific spirit, a poetic style, a rejection of chronological temporality, or a comedic tone which sometimes borders self-deprecation.

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Györgyi Kovács (Eötvös Loránd University in Budapest, Hungary)

Sensibility and the Supernatural in Ann Radcliffe’s Gothic Romances

In my dissertation, I focus on the body of Ann Radcliffe’s novels and analyse the representation of the supernatural from the perspective of sensibility and the passions. I argue that besides Radcliffe’s famous device of the explained supernatural which she applies mostly in *The Mysteries of Udolpho* (1794), she also values the supernatural for its aesthetic quality. In her posthumous dialogue *On the Supernatural in Poetry* (1826), the supernatural is associated with sensibility, poetic genius, the sublime and the significance of the effect it makes on the reader. In my dissertation, I rely on the theoretical framework put forward in the posthumous dialogue to approach the novels published in Radcliffe’s lifetime and illustrate with scenes from the novels that Radcliffe aimed to make an effect on the reader relying on the supernatural and the concepts she associated with it. For example, an analysis of the manuscript-scene in *The Romance of the Forest* (1791) serves as an illustration of the presence of the aesthetics of the supernatural which Radcliffe exploited. Besides Radcliffe’s novels, my dissertation includes a discussion of Radcliffe’s poetry which shows similar characteristics, as well as the theatrical adaptations of her novels from this period.

Marta Lucari (Università di Roma “Tor Vergata”, Italy)

The End of the American Dream and the Jazzmania through the Transcription and Analysis of Tender Is the Night: “The Melarky Version” by Francis Scott Fitzgerald

My research project concerns the digitized transcription of the first handwritten version of *Tender Is the Night*, a novel by Francis Scott Fitzgerald published by Scribner in 1934. This version, the so-called *Melarky Version*, presents several titles: *Our Type*, *The World’s Fair* and *The Boy Who Killed His Mother*. In addition to transcription, the

project involves the construction of a note's apparatus to examine the author's rewriting process and the analysis of themes not present in other Fitzgerald's novels. In particular, we will focus on the "Jazzmania", on the choice of the topic of matricide related to the author's biography, on the relationship with women, on homophobia and xenophobia. Regarding the methodology, the project includes the study of the genetic of the manuscript and it is based on the genetic criticism. It focuses on: "The temporal dimension of writing and regard a work of literature as a process rather than a product."² In particular, it is strictly related with the notion of *avant-text* elaborated in 1972 by Jean Bellemin-Noel: "The *avant-texte* does not denote the materiality of the manuscripts nor their actual interpretation, but the critical reconstitution of the documents. These documents reflects the type of the writing process."³ The research will explore the precarity of writing a text, such as *Tender Is the Night*. It will be about how the plot comes to be ordered in significant form, what shapes this story and gives it a certain direction or intent of meaning. From this perspective, we want to demonstrate that the manuscript of *Tender Is the Night* is not just a preparatory phase, but also an essential part of the Fitzgerald's literary creation.

Krystian Waldemar Piotrowski (Jagiellonian University, Kraków, Poland)

The Affective Vanguard: From Somaesthetics to the Affective Poetics in Twentieth-Century British Literature. Enfleshment of New Corpor(e)ality: Somatic and Affective Dimensions of Human Experience

The present doctoral project substantiates the importance of British avant-garde literature written and published mostly (but not exclusively) in the second half of the twentieth century, covering more unconventional prose from Anna Kavan's first steps as a budding novelist to Christine Brooke-Rose's experimental tetralogies. It scrutinises and comments upon the literary outputs of B. S. Johnson, Alan Burns, Eva Figs, and Ann Quin, making further references to a whole host of other innovative artists, literati, and socialites who orbited around the eponymous "Affective Vanguard." Its highly resonating legacy is examined by means of state-of-the-art affect and somatic theory, a new interdisciplinary methodological framework which facilitates critical analyses of human somato-affective constitution. The thesis pays special attention to the modes of artistic expression and self-articulation of what, essentially, remains elusive and largely asemiotic, tracing slivers of sense in verbal and symbolic "rejectamenta" underlying experimental prose of that time. As is postulated, the British vanguardists sought new modes of communication – a *new language* with which to better verbalise their innermost thoughts and apprehensions. The project offers a preliminary survey of its main characteristics, concurrently conceptualising a highly idiosyncratic affective poetics that provides one with a deeper insight into as yet uncharted territory of affect-laden literature as much as it enriches our understanding of the human sensorium.

At the moment, the project, already past its conceptual phase, probes into the complexities of the affect-body dynamics, repurposing the findings of the "socio-

² Dirk Van Hulle, *Textual Awareness. A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann*, The University of Michigan Press, Ann Arbor, 2004, p. 2.

³ *Ivi*, p. 5.

cultural school” of affect theory (Deleuze, Guattari, Massumi) with a view towards their complementary syncretisation with so-called “somatheory” – an original body of research theorising human corporeal constitution. Once hybridised into one coherent methodological apparatus, this meta-theoretical paradigm shall be employed in an analysis of what I provisionally refer to as “affective realism.”

Lenka Žárská (Masaryk University, Brno, Czech Republic)

The Image of the Netherlands in Contemporary British Crime Fiction

Crime fiction has long suffered from a reputation of a formulaic genre which has nothing to offer to the scholarly discussion. While this had been correct to some extent, recent years have shown that lately, this notion is far from the truth. On the contrary, crime fiction is becoming “a genre in which writers explore new social values and definitions and push against the traditional boundaries of gender and race” (Delamater 2010, 8). In fact, metaphorical boundaries are not the only ones that crime fiction tends to transcend – detective stories and their characters very often cross the national borders as well.

In my dissertation, I investigate the cradle of crime fiction, the United Kingdom, and how its authors have used this genre to portray the Dutch, one of their closest neighbours. The study will begin with the first British detective story taking place in the Netherlands (Leslie Charteris’ *The Saint in Europe*, 1953) and span over the 20th and 21st centuries, up until the year 2020. The corpus includes works of famous authors such as Alistair MacLean or Gladys Mitchell, as well as novels of recently published authors.

The aim of my dissertation is to determine what the development of the image of the Netherlands in the British crime fiction of the 20th and 21st century is, what stereotypes the authors use, how these relate to the genre of crime fiction as well as to the (historical) image of the Netherlands in the British literature, and finally, how this portrayal reflects the changing socio-historical context in both countries. For this purpose, I will mainly be implementing the theory of imagology, which focuses on how the national traits and societies are portrayed from both the inner and outside point of view, especially regarding the use of stereotypes.

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