

The ESSE President's Column

Fernando Galván

I am writing this column for the spring issue of *The Messenger* when it is still winter, and a very harsh one at that all over Europe, but you'll probably be reading it when the snow and ice have gone, and the birds are back singing in the trees ("summer is icumen in" as they said in the Middle Ages). That will also probably be the time when all the details of the programme for our ESSE-11 conference in Istanbul are available on the conference website. Even as I write, the deadline for the submission of papers for the seminars, posters, and PhD sessions has just closed, which means I have only partial and provisional information. However, this partial and provisional information is indeed very promising. The chair of the APC and the organising committee, Işıl Baş, tells me that very few seminars have been cancelled, that more than 680 papers have been accepted, and that in many seminars the proposals have exceeded their convenors' most optimistic expectations, to the extent that some of them are now asking the organisers for two or even three sessions in order to give all participants the opportunity to present their papers and hold a reasonable debate with their audience. Of course, the decision on this very much depends on the availability of rooms and the schedule at our venue, Boğaziçi University. Thus, although I cannot provide more details now about the final number of seminars and papers which will be presented at ESSE-11 in Istanbul next 4-8 September, my initial impression is certainly very positive.

Liliane Louvel, who is coordinating the new special sessions for PhD students at the conference, also informs me that the number of submissions in some fields (particularly in Literature) is very high, so that convenors have had a really hard time in selecting the presentations to be accepted for each of the four fields (Literature, Linguistics, ELT/ESP, and Cultural Studies). In Liliane's view, this new feature will have a successful kick-off in Istanbul, with 27 doctoral candidates presenting their work in progress. This is indeed very good news and confirms the growing presence of young scholars among the ESSE membership, not surprisingly perhaps on this particular occasion if we remember the poet's words about Byzantium being "no country for old men".

The same can be said about the ESSE Book Awards. We have received 50 book submissions for the awards this year, twenty per cent more than were submitted for the prizes awarded at ESSE-10 in Turin in 2010. Most of these 50 books (29 in fact) belong to "category B", that is, they come mostly from young scholars who have published their first book in English in 2010 or 2011 (this means almost sixty per cent of the total number of books submitted).

For further details about the conference, my advice is that you keep an eye on the Conference website (<http://www.esse2012.org>), and of course on the ESSE website (<http://www.essenglish.org>), which now has a link to an exciting and dynamic Facebook page where many colleagues are constantly exchanging messages. Please also note that

information about the other academic features of the conference is now complete and you can find on the web details about the three plenary speakers (Ahdaf Soueif, Elif Şafak, and Jonathan Culpeper), the abstracts of the sixteen sub-plenary lectures (by Milada Franková, Anne Fogarty, Keir Elam, María Teresa Gibert, David Duff, Tobias Döring, Stef Craps, Tatyana Stoicheva, Attila Kiss, Frances J. Wilkinson, Celestino Deleyto, Catherine Pauline, Marina Bondi, Anca Greere, Javier Pérez-Guerra, and Merja Kytö), and of the seven round tables. Information is also already available on the conference website concerning matters such as accommodation, registration, travel details and tours.

Now most of the organisation is nearly ready, and our Turkish colleagues are eagerly and busily awaiting the opening of the conference on 4th September, as is Istanbul itself, offering, in Yeats's words, "monuments of unageing intellect". Byzantium, or Constantinople, or Istanbul, is undoubtedly of immense significance for European civilisation: how can we forget that in the Middle Ages it was the largest and wealthiest city in the whole of Europe, a commercial emporium, of course, but also a great seat of learning, where many Greek and Latin manuscripts, essential for the later development of Europe, were preserved for centuries? Thanks to the existence of Constantinople, old culture and art survived destruction at the hands of the barbarians in Western Europe. We all know too what Constantinople did for the Renaissance, and how much all those scholars and artists who abandoned the city for Italy in the 15th century contributed to the recuperation of the European intellectual heritage.

But Istanbul is not only the old Byzantium, and the old Constantinople, which later flourished spectacularly under the Ottoman Empire, especially in the creative 16th century, with beautiful monuments and many artistic achievements which can still be appreciated today. Modern Istanbul, officially named as such after the establishment of the Turkish Republic, is nowadays witness to a truly international atmosphere and constitutes an impressive and fantastic megacity, one of the largest in Europe and the world. Even at those times when Istanbul was no longer that medieval and mythical Constantinople; even when it was seen, in some prejudiced Western constructions, as the representation of "the terrible Turk, as well as Islam, the scourge of Christendom, the great Oriental apostasy incarnate", to quote Edward Said's words in *The World, the Text, and the Critic*; even then, the city –indisputably a centre of Islamic culture which inspired the West in poetry, astrology, history, geography, mathematics and architecture— actually carried on in its traditional role as refuge and intellectual sanctuary. It was such for those Europeans who had to flee the barbarians once more, as happened in the 1930s when it welcomed scholars like Erich Auerbach, the Jewish refugee who wrote in Istanbul his *Mimesis*, that admirable study of "the representation of reality in Western literature".

I am sure many among you will feel attracted to everything that this city (old and new) and our ESSE-11 conference at Boğaziçi University have to offer, and I am also confident that many more enriching reflections, discussions and debates will emerge during that first week in September from our seminars, round tables, lectures, as well as from the friendly and convivial atmosphere of Istanbul. See you there!

Editorial Notes

Marina Dossena

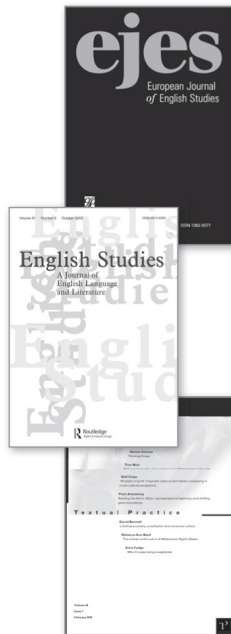
Summer is practically upon us: another academic year will soon be over, and we can all be looking forward to a new season of exams, yes, but also of important scientific commitments: most importantly, for ESSE, the Istanbul Conference, at which I hope we will see many colleagues. In this issue of the *Messenger* I am very pleased to publish the abstracts of the subplenary lectures, and to summarize basic information about Plenary Lectures, Seminars, Round Tables and Doctoral sessions. Further details are provided in the conference website: please consult it regularly, and please do keep an eye on deadlines for registration and bookings, both of accommodation and of social programme events; valuable information is also provided on travel arrangements, and we are grateful to our Turkish colleagues for all the work they are devoting to what we are sure will be another very successful event.

But no issue of the *Messenger* would be complete without a remarkable array of other announcements and academic contributions: in addition to important updates on future and forthcoming issues of the *European Journal of English Studies* and the customary number of insightful reports and reviews, this issue offers relevant material for both teaching and research. Henri Kauhanen presents the translation of two Finnish poems, while Stefania Maci has interviewed Paul Kerswill, one of the leading figures in English dialectology. Isabel Moskowich and Begoña Crespo outline how the study of English historical linguistics in Spain appears to have changed over the last few decades. Last but certainly not least, Carlo Bajetta and Roberta Grandi present a very interesting new online tool for teachers and researchers alike: I hope many readers of the *Messenger* will be encouraged to log on and experiment with it – though the web may appear to be an endless ocean of potentially valuable material, it is crucial that it may be accessed by means of relevant tools, meant to facilitate the tasks of lecturers and learners, while providing accurate resources.

As Editor, I hope our newsletter will show an increasingly greater ability to cater for the interests of readers from a range of perspectives – literary, cultural, linguistic, and interdisciplinary – and with a focus on both teaching and research. Those of us who follow ESSE on Facebook see how many interesting contributions are posted regularly, and how the ESSE community is willing to share even serendipitous finds that may nonetheless be of interest for ‘friends’ and viewers all over the world. It is my sincere wish that this willingness to share knowledge and expertise will continue in more extensive terms in the *Messenger* too, so I look forward to your contributions, and thank those who have already sent us their texts – they are greatly appreciated.

As for the online edition of the *Messenger*, the password for this issue is *sagebrush43*.

Expand Your Research with Literature Journals from Routledge



European Journal of English Studies

Read details of the current call for papers for forthcoming issues on **Scottish Renaissances, Translating Ethnicity, and European Posthumanism**
www.tandfonline.com/ejes

English Studies

Special Issue: Margaret Cavendish's Mythopoetics
Read the introductory article for free at:
www.tandfonline.com/englishstudies

Textual Practice

Special Issue: Money
Read the introductory article for free at:
www.tandfonline.com/tp

Routledge Annotated Bibliography of English Studies (ABES)

Register for a free trial at:
www.routledgeabes.com

Be the first to receive news and offers from Routledge
Visit our website www.tandfonline.com to find out more about
Routledge Journals and to sign up to receive eUpdate newsletters.
Go directly to the website using your smartphone – simply scan the
QR code on the right.



For the latest news and offers, connect with us on:

 twitter.com/Routledge_lit
 www.facebook.com/routledgeliterature

 **Routledge**
Taylor & Francis Group

EUROPEAN JOURNAL OF ENGLISH STUDIES

Forthcoming issues

2012

- 16: *Housing fictions: The House in Writing and Culture, 1950 to the Present*, eds. Janet Larson, Francesca Saggini & Anna Enrichetta Soccio
- 16: *Dislocations and Ecologies*, eds. Alexa Weik & Christoph Irmscher
- 16: *Gender Resistance*, eds. Evgenia Sifaki & Angeliki Spiropoulou.

2013

- 17: *Myths of Europe: East of Venice*, eds. Ljiljana Ina Gjurgjan & Aidan O'Malley
- 17: *The Rhetoric of Science*, eds. Maria Freddi, Barbara Korte & Josef Schmied
- 17: *Visual Text*, eds. Judy Kendall, Manuel Portela & Glyn White

Reflecting back on Volume 15 and looking forward to Volume 16

EJES seeks to engage with English Studies in Europe 'and beyond'. It has been the explicit aim of the (partially) new editorial team to expand the concerns of the study of English in Europe geographically as well as in disciplinary terms. Thus we were very happy to have seen the first issue of EJES to be ushered into print by a Romanian and Hungarian guest editor team last year: 15.3: *The Esoteric in Post/Modernism*, eds. Pia Brînzeu & György E. Szönyi. The disciplinary expansion of English Studies was witnessed by issues that worked to reassess Medievalisms and to address the centrality of the study of Material Culture: 15.2: *Medievalism*, eds. Andrew James Johnson & Ute Berns, and 15.1: *Matter and Material Culture*, eds. Maurizio Calbi & Marilena Parlati.

2011 has been a year in which the concept and material conditions of the European project have been severely challenged. Thus the general editors would like to express our solidarity with our Greek colleagues during this very difficult time. We are most thankful that despite current hardships, the Greek guest editors Evgenia Sifaki & Angeliki Spiropoulou will be seeing 16.3: *Gender Resistance* into print later this year. Before then, we look forward to one issue that examines meanings of the house in Anglophone texts from postcolonial and gendered perspectives and another on the ecologies of travel: 16.1 *Housing Fictions: The House in Writing and Culture, 1950 to the Present*, eds. Janet Larson, Francesca Saggini & Anna Enrichetta Soccio, and 16.2 *Dislocations and Ecologies*, eds. Alexa Weik & Christoph Irmscher.

Future Work

The general editors seek to ensure that issues are varied and broad in scope; that they focus on topical issues in and across the disciplines embraced by English Studies in Europe; and that they showcase cutting-edge research from a range of academic traditions. The journal manifests its 'European' character not by restricting access to scholars working in Europe, but by publishing peer-reviewed research of international

quality on the topic in hand from a range of disciplinary viewpoints, thereby promoting interdisciplinary discussion on matters of cultural and intellectual concern across the fields of English Studies in Europe and beyond.

We are happy to explore possible ideas with colleagues who are interested in developing proposals for special issues. Issues may be guest edited by one individual or by two or three (ideally from different locations in Europe) as the proponents wish. Full support is provided by the general editors throughout the process of assembling an issue. Please ensure that your proposal demonstrates how it advances the ambitions of the journal for a distinctive 'European' approach to English Studies.

For further details regarding the journal's Aims and Scopes and its Editorial Policy, visit the *ESSE* website, or feel free to contact any of the general editors. Potential contributors and guest editors should note that, in order to ensure fairness in the selection of articles and to guarantee the quality of the material published by the journal, proposals for submissions are subject to peer review, as are the final version of submitted articles.

Please note that the **deadline for proposals for all issues is 31 October 2012**,
with **delivery of completed essays by 31 March 2013**.
Volume 18 will appear in 2014.

General Editors

- Martin A. Kayman <KaymanM@cardiff.ac.uk>, Cardiff University
- Greta Olson <Greta.Olson@anglistik.uni-giessen.de>, Justus Liebig University, Giessen
- Stephanos Stephanides ,<steve@ucy.ac.cy>, University of Cyprus

Editorial Advisory Board

Sigma Ankrava, University of Latvia; Mário Avelar, Universidade Aberta (Portugal); Carlo M. Bajetta, University of Valle d'Aosta; Işıl Baş, Bogaziçi University, Istanbul; Tamás Bényei, University of Debrecen; Isabella Bunyatova, Kiev National Linguistic University; Ivan Callus, University of Malta; Jan Cermak, Charles University, Prague; Kristin Davidse, University of Leuven; Bessie Dendrinou, National and Kapodistrian University of Athens; David Duff, Aberdeen University; Camelia Elias, Roskilde University; Seda Gasparyan, Yerevan State University; Maria Georgieva, St. Kliment Ohridski University, Sofia; Ljiljana Ina Gjurgjan, University of Zagreb; Wolfgang Görttschacher, Salzburg University; Henryk Kardela, Maria Curie-Skłodowska University, Lublin; Didier Maillat, University of Fribourg; Ricardo Mairal, UNED (Spain); Maria Margaroni, University of Cyprus; Uroš Mozetič, University of Ljubljana; Anzela Nikolovska, University of Skopje; Maria Olaussen, Linnaeus University; Tina O'Toole, University of Limerick; Päivi Pahta, University of Tampere; Hortensia Pârlog, University of Timișoara; Catherine Pessoa-Miquel, University of Lyon 2; Vladislava Gordic Petkovic, University of Novi Sad; Regina Rudaityte, Vilnius University; Andrea Sand, Trier University; Pavel Stekauer, Košice University; Bledar Toska, University of Vlora; Marina Tsvetkova, Nizhny Novgorod Linguistic University; and the former editors of *EJES*: Herbert Grabes, Jean-Jacques Lecercle, Angela Locatelli and Ansgar Nünning.

EJES, Vol. 18

SCOTTISH RENAISSANCES

Guest Editors: Wolfram R. Keller, J. Derrick McClure and Kirsten Sandrock

The study of Scottish culture, notably its long and varied tradition of literature in three languages, has become increasingly popular in Europe over the course of the last decade – as witness the foundation of the *Society for Scottish Studies in Europe* in 2011. This issue will examine the foundations, and the ramifications, of two ‘givens’ in Scottish literary history: first, the recognised excellence of the national literature in two periods, the Renaissance of the fifteenth to seventeenth centuries and the dynamic, on-going literary revival which began in the 1920s; and second, the practice of overtly linking the latter to the former by styling it ‘the Scottish Renaissance’. We invite contributions that address the construction and the reception of the two ‘Renaissances’ as evinced in the works of specific authors and artists or in contemporary literary, linguistic, and cultural theories and practices. In particular, we seek contributions exploring the issue of how, on the one hand, the modern ‘Renaissance’ was shaped by the deliberate efforts of writers to emphasise their cultural links with the earlier period and, on the other, how conceptions of the historical ‘Renaissance’ have been re-shaped by literary and intellectual developments in the modern period. Contributions may also address the issue of how the concept of ‘periodisation’ invites re-scrutiny in the light of those considerations.

Contributions may explore, but are not restricted to, topics such as the following:

- the construction of two periods as ‘renaissances’ in Scottish literature and culture, and their definitional/terminological interdependence;
- interactions between particular authors and artists in the two periods;
- the conception of ‘Scottishness’ in either period;
- the difference between the concept of the Scottish renaissance and other (European) renaissances;
- Scotland’s relationship with England and with continental Europe in the two periods;
- differences in approaching and discussing the Scottish renaissances in Continental and Anglo-American critical frameworks.

Detailed proposals (500-1,000 words) for articles of c. 5-6,000 words, as well as all inquiries regarding this issue, should be sent to all the guest editors:

- Wolfram R. Keller <wolfram.keller@staff.hu-berlin.de>,
- J. Derrick McClure: <j.d.mcclure@abdn.ac.uk>, and
- Kirsten Sandrock <ksandro@uni-goettingen.de>.

TRANSLATING ETHNICITY

Guest Editors: Silvia Bruti, Roberto A. Valdeón and Serenella Zanotti

In both written and visual works, racial or ethnic difference is most frequently signalled through the use of language variations. Signalling ethnicity by means of dialogue involves language manipulation on the part of writers and is subject to the pressure of cultural discourses of race and ethnicity. This issue will investigate: a) the strategies

adopted in representing ethnic varieties of English in written and audio-visual media; b) what happens to the construction of ethnic varieties in the processes of cross-cultural transfer involved in translation. The volume will address, among others, the following questions: how are ethnic varieties handled in Anglophone cultural products? How is linguistic diversity used to construct ethnic identity? What strategies are adopted in the construction of ethnic minorities in works translated from English into other European languages? How does translation respond to the challenges posed by multiethnic and multicultural societies?

Proposals for contributions are welcomed from scholars working in the full range of English literary, media, cultural, and translation studies on topics that might include, but are not restricted to:

- changes in linguistic and cultural perspectives of Anglophone discourse about ethnicity as reflected in the media and literature;
- manipulations in the processes of dissemination, translation and reception of English/world literature texts;
- the analysis of the construction of ethnicity in film adaptation;
- the use of subtitling to signal the relation between language variation and the visual construction of ethnic identity;
- European critical perspectives on Anglo-American/post-colonial constructions of ethnic identities in English;
- manipulation and censorship in translating ethnic varieties;
- the impact of the construction and translation of ethnic voices in English/world literatures on translation practice and theory;
- cross-cultural pragmatics and poetics.

Detailed proposals (500-1,000 words) for articles of c. 5-6,000 words, as well as all inquiries regarding this issue, should be sent to all the guest editors:

- Silvia Bruti: <s.bruti@angl.unipi.it>;
- Roberto A. Valdeón: <valdeon@uniovi.es>; and
- Serenella Zanotti: <szanotti@uniroma3.it>.

EUROPEAN POSTHUMANISM

Guest Editors: Stefan Herbrechter, Ivan Callus and Manuela Rossini

In English Departments and beyond, 'theory' and its aftermaths have arguably been overinfluenced by US- and UK-based institutions, publishers, journals and academics. Yet the influence of theory in its Anglo-American forms has remained reliant on Continental European ideas. Similar patterns can be discerned within the latest theoretical paradigm, posthumanism.

Posthumanism challenges established understandings of humanism, anthropomorphism and anthropocentrism, and is characterised by the increased urgency and proliferation of questions such as 'What does it mean to be human?' and 'What is the relationship between humans and their non-human others (animals, plants, the inorganic, machines, gods, systems, and various figures of liminality, from ghosts to angels, from cyborgs to zombies)?' Theorists such as Donna Haraway, N. Katherine Hayles, Cary

Wolfe and Bruce Clarke have developed their thinking through prolonged engagement with Continental European philosophical traditions.

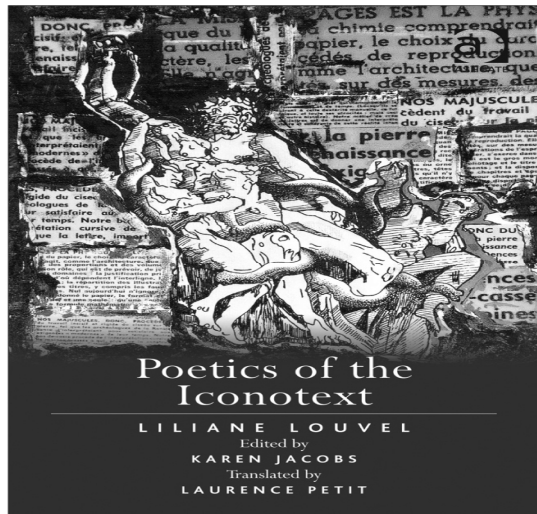
This issue of *EJES* proposes to examine the histories and geographies of posthumanism. It invites contributions that look at the genealogies, practices of appropriation, and politics of translation which have been at work in the rise of posthumanism. It also asks whether posthumanism, as the latest stage in the long history of (critiques of) humanism, might even be seen as in some ways anticipating or challenging theory. The aim is to encourage alternative histories, policies and thematisation of what it means to be (post)human in a post-anthropocentric world. The extent to which posthumanism itself undoes modes of inquiry inscribed by questions concerning originarity, genealogy, translation, successiveness, identity and metamorphosis will also be explored. 'Readings' of posthumanist issues that demonstrate how alternative conceptions of the posthuman might be applied are also welcomed.

Detailed proposals (500-1,000 words) for articles of c. 5-6,000 words, as well as all inquiries regarding this issue, should be sent to all the guest editors:

- Stefan Herbrechter <aa7837@coventry.ac.uk>,
- Ivan Callus <ivan.callus@um.edu.mt>, and
- Manuela Rossini <rossini@iash.unibe.ch>.

Poetics of the Iconotext

Liliane Louvel, edited by Karen Jacobs
and translated by Laurence Petit



Poetics of the Iconotext makes available the theories of the respected French text/image specialist Professor Liliane Louvel and introduces English readers to the most current thinking in French text/image theory and visual studies. Situated within the most significant recent debates in text/image studies, Louvel's work presents a sophisticated new typology of text-image relations that enable readers to think at once more precisely and more inventively about texts, images, and the intersections between the two.

July 2011	212 pages
Hardback	978-1-4094-0031-8
£55.00	Offer price £44.00


Order online at www.ashgate.com remembering to quote **A12GKX20** to receive your 20% discount
(offer valid until 31st August 2012)

ASHGATE

www.ashgate.com/literary

11TH CONFERENCE OF THE EUROPEAN SOCIETY FOR THE STUDY OF ENGLISH

BOGAZICI UNIVERSITY,
SEPTEMBER 4 - 8, 2012 - ISTANBUL - TURKEY




www.esse2012.org


Hosted By 

LOCAL CHAIR
Prof. Isil Bas

Bogazici University,
Faculty of Arts and Letters,
Department of Western Languages and
Literatures, Bebek- Istanbul.

CONGRESS SECRETARIAT
 DEKON
CONGRESS & TOURISM

Yıldız Posta Caddesi Akın Sitesi 1. Blok
No: 6 Kat: 1 D: 3 Gayrettepe Sisli, ISTANBUL - TURKEY
Tel: 0 212 347 63 00 Fax: 0 212 347 63 63
e-mail: dekon@dekon.com.tr www.dekon.com.tr



11th ESSE Conference, Istanbul, 4-8 September 2012

ACADEMIC PROGRAMME COMMITTEE

Işıl Başı (Chair)	isil@boun.edu.tr
Martin Prochazka	martin.prochazka@ff.cuni.cz
Alberto Lázaro	alberto.lazaro@uah.es
Giuseppina Cortese	g.cortese3@teletu.it
Gyorgy Endre Szonyi	geszonyi@freemail.hu
Himmet Umunc	umunch@baskent.edu.tr
Ozlem Ogut	ozlemogu@boun.edu.tr
Didar Akar	akar@boun.edu.tr

LOCAL ORGANISING COMMITTEE

Işıl Başı	isil@boun.edu.tr
Aylin Alkac	alkacayl@boun.edu.tr
Basak Demirhan	basak.demirhan@boun.edu.tr
Melis Gunekan	melis.gunekan@boun.edu.tr
Gamze Canli	gamzecanli@gmail.com
Cihan Yurdaun	cihan.yurdaun@boun.edu.tr
Emek Yildiz	emek.yildiz@boun.edu.tr

REGISTRATION

Please note that **registration opened on 1 March 2012** (full details on how to register are available in the Conference website). A flat fee is charged for the entire Conference. There is no daily rate.

ESSE members, registering by 30 April 2012	€ 170
ESSE members, registering on and after 1 May 2012	€ 200
Non-ESSE members, registering by 30 April 2012	€ 200
Non-ESSE members, registering on and after 1 May 2012	€ 230
Accompanying persons	€ 45
Postgraduate Students (please send a letter from your supervisor confirming status)	€ 75

Delegates from countries experiencing currency difficulties may apply for a reduced fee or, in some cases, a fee-waiver, by submitting their case in writing by **1 May 2012**. Such applications will be processed on a first-come, first-served basis, with a provisional list established during the course of the registration period.

Please note that neither Bogazici University nor ESSE can accept liability for travel, accommodation, or other expenses incurred by convenors, co-convenors, or those invited to participate in round tables or seminars.

ACADEMIC PROGRAMME

CONFIRMED PLENARY LECTURES

- Jonathan Culpeper
- Elif Şafak
- Ahdaf Soueif

SUB-PLENARY LECTURES

LITERATURE

LL1) Dystopian Transformations: Post-Cold War Dystopian Writing by Women

Historically, utopian and dystopian writing seems to have been a primarily male domain. Since the mid-twentieth century a number of women writers have stepped in the realm and contributed to the development of the genre, shifting the mind set from the political and ethical concerns of governance rooted in a particular country or part of the world to trans-national, global human concerns.

The paper will examine the transformations of dystopia from stories of ruinous devastation of people and places by a nuclear war produced by the tensions of the Cold War to post-Cold War ecological dystopia imagining a world after an ecological catastrophe. The trajectory will be traced through four novels spanning the decades since World War II: Angela Carter's *Heroes and Villains* (1969), Maggie Gee's *The Ice People* (1998), Doris Lessing's *The Story of General Dann and Mara's Daughter, Griot and The Snow Dog* (2005) and Jeanette Winterson's *The Stone Gods* (2007). Within their dystopian worlds, the novelists unmistakably also pursue their usual characteristic agendas and while the fantastic elements that in their other writings always have a liberating, even visionary effect and here participate in the apocalyptic vision, they do not leave the grim stories completely devoid of hope.

Milada Franková (Masaryk University, CZ), frankova@phil.muni.cz

LL2) Tales of Becoming?: Childhood and Adolescence in Contemporary Irish Fiction

The Irish critic and journalist Fintan O'Toole has recently argued that youth appears to be the comfort zone of Irish fiction. Most of the foundational Irish novels of the twentieth century are coming of age stories that are also abruptly cut off or discontinued, such as James Joyce's *A Portrait of the Artist as a Young Man*, Edna O'Brien's *The Country Girls*, and Patrick McCabe's *The Butcher Boy*. It is striking that child and adolescent narrators abound in contemporary Irish novels and short stories. Emma Donoghue's *Room* (2010), Paul Murray's *Skippy Dies* (2010) and Claire Keegan's *Foster* (2010) all centre on child or adolescent protagonists whose point of view is severely limited and attenuated. This lecture will examine the nature of the circumscribed and minimalist childhood realities that predominate in recent Irish fiction. It will explore the ways in which these simplified

worlds act as a commentary on the corruption of Irish society but will also argue that they posit the imagination as a counterforce by which the world can be thoroughly reconstructed and re-envisioned.

Anne Fogarty (University College Dublin, IE), anne.fogarty@ucd.ie

LL3) “We lively pictures”: On the Graphics of Early Modern Drama

This paper discusses the dialectic at work between different modes of graphic representation in late sixteenth- and early seventeenth-century English culture and literature, with particular reference to the drama. The early modern English stage offered a wide range of visual clues, from the painted *frons scaenae*, to large-scale pictorial props to hand-held pictures, not to mention the ‘painted’ players themselves and their colourful costumes. At the same time the discourse of the drama strived to achieve an equally striking iconic status by means of such rhetorical strategies as ekphrasis. Moreover, the issue of painting and other graphic forms (maps, sculpture, illustrated books) is frequently elected as privileged object of dramatic discourse. The sometimes conflicting interaction between ‘rival’ graphic modes in the drama takes on powerful ideological implications, staging the fraught politics of visual representation in early modern English society.

Keir Elam (University of Bologna, IT), keirdouglas.elam@unibo.it

LL4) Metaphorical Creativity in Margaret Atwood’s Fiction

Today’s best-known Canadian fiction writer has explored the whole spectrum of metaphorical language, thus displaying its potential and exposing its inadequacies. In order to draw specific attention to how such language is constructed and might be subverted, Atwood employs the following strategies in her novels and short stories: (1) an unusually high number of explicit comments on metaphor, (2) an extremely original treatment of conventional metaphors (extending them to the point of excess, elaborating on them in unexpected ways, questioning their validity, or joining some of them together into complex composite patterns) to challenge stereotypes and manipulative discourse, and (3) the creation of bizarre, even grotesque metaphors whose extravagance cannot be overlooked and whose deliberate contrivance produces defamiliarizing effects.

Although I am primarily interested in metaphor as a literary device, in my lecture I will try to reflect the exciting new developments in other disciplines which have altered the perception of what is no longer seen as a mere ornamental figure of speech. Rather than moving exclusively within the restrictive limits of one particular theory, I will use the explanatory tools provided by various approaches in an attempt to illuminate the multifaceted phenomenon I will be surveying.

Maria Teresa Gibert (Spanish National University of Distance Education, ES),
gibert@flog.uned.es

LL5) Bipolar Romanticism

Fascination with what Wordsworth calls ‘the fluxes and refluxes of the mind’ is a hallmark of Romantic literature, and writers of the time specialise in the depiction of shifting emotional states, typically an oscillation between two opposite extremes. This lecture explores the great Romantic contraries of joy and dejection, and the alternations of

enthusiasm and scepticism conceptualised as 'Romantic irony', relating these historically to the experience of French Revolution but also medically to the psychiatric condition now known as bipolarity, symptoms of which can be discerned in individual writers and in the psychological disposition of the Romantic movement as a whole. The most revealing cases are authors and works which do not simply manifest this syndrome but seek to diagnose and treat it, an example being Percy Bysshe Shelley's *Laon and Cythna; or, The Revolution of the Golden City*, an 'experiment on the temper of the public mind' which confronts the psychopathology of the post-war 'age of despair' and uses the resources of poetic language and form to try to remedy it. Partly set in nineteenth-century Constantinople and designed to exploit the contemporary fashion for Oriental tales, Shelley's revolutionary romance is a monument of bipolar Romanticism which probes the complex historical and cultural forces that shape the troubled 'spirit of the age', and makes a massively ambitious if ultimately unsuccessful attempt to alter it.

David Duff (University of Glasgow, UK), d.a.s.duff@abdn.ac.uk

LL6) What Happens to *Hamlet*?

Shakespeare, Psychoanalysis, and Africa – A Case Study in Reading

What is it that we do in literary studies? How do we determine our professional procedures and how do we actually perform them? What, in particular, are the grounds and means for us to produce knowledge, in changing circumstances of production? For a long time, hermeneutics formed a general framework for our field, and interpretation used to be the main activity by which literary studies would proceed. But with the rise of theory, the hermeneutic paradigm has come under suspicion and has often been dismissed – triumphantly or silently – by theoretical or critical moves "against interpretation" (Sontag), so as to establish other ways of knowledge formation, in literature and the humanities at large, often drawing on specific insights or conceptions transferred from rather different fields. "If theory is work", as Jonathan Culler argues (*The Literary in Theory*, Stanford 2007, p. 43), that principally "migrates out of the field in which it originates and is used into other fields as a framework for rethinking broad questions", then such transfers should indeed lie at the heart of what we do in theory-informed literary studies.

And yet, the hermeneutic is not easily displaced. In fact, Culler's description of the work of theory, juxtaposing a familiar domain to one unfamiliar and arguing on grounds of 'origination' and belonging, derives much of its appeal and plausibility from traditional hermeneutic principles. The very activity of reading, as long as it still forms a central concern in our discipline, demands that we also concern ourselves with questions of the central strategies by which such readings may take place and may eventually gain interpretive authority, validity or, at the least, justification. One way to do so should be to consider readings that have themselves migrated, to take Culler's point, out of the field in which they once originated into quite different fields, where different cultural assumptions hold, so that their premises must now be tried and tested in these new environments. My paper will therefore explore a particular *Hamlet* reading of the 1930s, dislocated to South Africa, where the interpretative models prevailing at the time in Shakespeare studies, such as Freudian analysis, can neither be taken for granted nor

readily applied. To trace the ambiguities and doublings in Wulf Sachs's hybrid text *Black Hamlet*, then, will offer us a case study to consider social contexts, cultural prerequisites and theoretical consequences of what we may, or may not, do in literary studies and in contemporary reading practices.

Tobias Döring (LMU Munich, D), tobias.doering@lmu.de

CULTURAL STUDIES

LC1) Globalizing Trauma Theory

I argue that trauma theory, an area of cultural investigation that emerged in the early 1990s as a product of the "ethical turn" affecting the humanities, needs to be globalized more thoroughly and more responsibly. Progress in trauma theory is hampered, it seems to me, by a Eurocentric, monocultural bias, which sits uneasily with the field's commitment to cross-cultural solidarity. I will try to demonstrate this bias in three areas, argue the need to correct it, and offer some suggestions as to how this can be done. More specifically, I will address the tendency of the founding texts of the field to marginalize or ignore traumatic experiences of non-Western or minority cultures, to take for granted the universal validity of definitions of trauma that have developed out of the history of Western modernity, and to favour or even prescribe a modernist aesthetic of fragmentation and aporia as uniquely suited to the task of bearing witness to trauma.

Trauma theory as a field of cultural scholarship grew out of an engagement with Holocaust testimony, literature, and history. However, if trauma theory is to adhere to its ethical aspirations, the sufferings of those belonging to non-Western or minority cultures must be given due recognition. A one-sided focus on traumas suffered by members of Western cultural traditions helps render the lives of those categorized in the West as "other" unseen and ungrievable, thereby increasing the likelihood that they will be "made to bear the burden of starvation, underemployment, legal disenfranchisement, and differential exposure to violence and death" (Judith Butler, *Frames of War* 25). This does not mean, though, that any and all attempts to reach out to the racial, ethnic, or cultural other are a step forward, as such efforts can turn out to reflect a Eurocentric perspective just as well. In accounts of cross-cultural witnessing, the suffering inflicted on the other is all too often appropriated and instrumentalized in the service of articulating the trauma of the self. Breaking with Eurocentrism requires a commitment, then, not only to broadening the usual focus of trauma theory, but also to acknowledging the traumas of non-Western or minority populations *for their own sake*.

Moreover, these traumas must be acknowledged *on their own terms* – another area where trauma theory has tended to fall short. Hegemonic conceptions of trauma have been widely criticized by mental health professionals for being culturally insensitive and exclusionary. Charges of cultural imperialism have been levelled at the uncritical cross-cultural application of Western trauma concepts in the context of international humanitarian disaster relief programmes. It has been argued that the prevailing definitions of trauma need to be revised and expanded if they are to adequately account for the sufferings of many oppressed and disempowered persons. However, these concerns and the alternative paradigms that have been proposed have received very little

attention from within the field of cultural trauma research, which for the most part unquestioningly accepts the traditional Freudian framework.

Finally, I challenge the notion, which has become all but axiomatic within trauma theory, that traumatic experiences can only be adequately represented through the use of experimental, modernist textual strategies. Trauma theorists tend to justify their preference for fragmented, non-linear, anti-narrative forms by pointing to similarities with the psychic experience of trauma. However, attempts to construct a normative trauma aesthetic create a narrow canon of valued trauma literature, consisting of high-brow, avant-garde works by mostly Western writers. I neither reject modernist modes of representation as inherently Eurocentric nor uphold any particular alternative as a postcolonial panacea, but I do stress the need to check the rush to dismiss whatever deviates from the prescribed aesthetic as regressive or irrelevant. Rather than positing a necessary relation between aesthetic form and political or ethical effectiveness, I believe that trauma theory should take account of the specific social and historical contexts in which trauma narratives are produced and received, and be open and attentive to the diverse strategies of representation and resistance which these contexts invite and necessitate.

Stef Craps (Université Libre De Bruxelles, BE), stef.craps@ugent.be

LC2) *The Shade of the Balkans* and its English Translation and Reception

The Shade of the Balkans was a translation into English of a collection of Bulgarian folk songs and proverbs which was published in London in 1904. The paper will discuss the translators' strategy and the translation itself keeping in mind Slaveikov's strict requirements as they were described in Henry Bernard's *Preface*. I assume that Slaveikov wanted to inscribe Bulgarian folklore within the cultural framework of the west so that it would be ranked among the highest spiritual values of humanity. Through recognition Bulgarian cultural identity would also get a prominent place on the world map.

Tatyana Stoicheva (University of Sofia, BG), tatyanastoicheva@abv.bg

LC3) Double Anatomy in English Renaissance Tragedy

Much critical literature has focused recently on the interrelationship between the body and violence on the early modern English stage. The performance-oriented semiotic approaches have explicated how the representational logic of the English Renaissance emblematic theater gave rise to various techniques that thematized the problems and antagonisms of the constitution of early modern subjectivity. The postsemiotic scrutiny of these techniques has revealed that the violence and transgression which concentrated upon the dissected human body on the Tudor and Stuart stage did not merely function to satisfy the appetite of a contemporary public that demanded gory entertainment in the public theater. The staging of dissection and violence participated in a general epistemological effort of early modern culture to address those territories of knowledge that had formerly been hidden from public discourses, and the human body, formerly the temple of divine secrets and the model of universal harmony, was undoubtedly one of the most intriguing of such territories. The skin of the human body became understood as

a general metaphor of the new frontier that started to be tested in an early modern *expansive inwardness*.

From *The Spanish Tragedy* to *Titus Andronicus* to *The Revenger's Tragedy* or *The Broken Heart*, we are witnessing an all-embracing dissection and mapping of both the mental and physical, psychic and corporeal constitution of the subject. The attempts to penetrate the surface of things, to get beyond the skin of appearance are operational in these dramas within the framework of a *double anatomy*, a twofold *expansive inwardness* which connects the early modern and the postmodern on the two respective ends of the period of modernity. My lecture will investigate the agency of this double anatomy in early modern English tragedy.

Attila Kiss (University of Szeged, HU), akiss@lit.u-szeged.hu

LC 4) Beyond the Reach of Memory: Territories of Oblivion

What is entailed in literary, artistic and filmic mappings of dementia? How do writers and artists negotiate their journeys beyond the limits of an identity 'identified' by the ability to remember, uncovering elliptic, metaphoric varieties of being, atemporal dimensions of time, disjointed perceptions and experiences of space? Writing the becomings and un-becomings of dementia opens the representational process to different syntaxes and structures, other forms of being, and above all the other relations implied and called for by dementia. In endeavouring to transcribe absence – gaps, interruptions, dislocations – but also complex forms of presence, the existences and identities emerging from forgotten pasts, imagined presents and futures, distant places, writers and artists embark on a self-reflexive confrontation with their own memories, sense of identity, lives to come.

Can we map the language/s of dementia, following its rizomorphic surfacings and irregular flight lines? Is there an aesthetics or poetics of dementia? What dynamics of looking –and relating– are implied? What ethical issues are at stake in artistic and literary representations of dementia like Tony Harrison's *Black Daisies for the Bride*? or *About Alzheimer*, the experimental video in which the American artist, Vanessa Woods, explores the "disjointed and disrhythmic" features of her grandmother's speech and behaviour? What scarring is produced in the patient's brain and in those who read her scan or trace the deterioration of her daily life to recreate her story –and theirs– in semi-autobiographical fiction, like Michael Ignatieff's *Scar Tissue*? Or Nicola Gardini's *Lo sconosciuto*, in which the attempt to record a father's broken utterances leads a son to understand more intimately the workings of poetic language? What happens when the "forgotten lives" of dementia and the Holocaust come together, as in Elie Wiesel's *The Forgotten*, or the work of Canadian Jewish writers like Lisa Appignanesi? Or when the scene shifts to Morocco, as in Tahar Ben Jelloun's memoir of/for his mother, *Sur ma mère*? Or South Africa, where Finuala Dowling interrogates her reactions to the disintegration of her mother's mind –a castle falling into ruin– and, in the "found poems" that "reflect verbatim what my mother has said since being committed to frail care", locates herself not as a maker of poetry but "simply" and honestly as "a collector of treasures"?

Intersecting visual culture, literature and language, my paper explores the openings through which the culture of disability (particularly cognitive disability) unsettles, diversifies and enriches the fields of cultural and postcolonial studies.

Frances J. Wilkinson (Università degli Studi di Napoli, IT), fjwilkinson@alice.it

LC5) Which Way to the Border? An Image of Los Angeles in Contemporary Cinema

From the city's beginnings as a Spanish settlement, the presence of Hispanic people in Los Angeles has been constant throughout its history and a central ingredient of its complex and ever-changing identity. In recent decades, this presence has grown exponentially to the extent that at the moment more than half of its population is of Hispanic origin. The visitor to the city can notice this presence everywhere, from high and popular culture and artistic manifestations to place names and the sounds of the Spanish language everywhere. The Hollywood industry, which continues to dominate world cinema, is based in LA and very much part of its social and urban fabric, and yet, to this day, filmic representations coming from the dream factory have shown a curious blindness to its racial and ethnic hybridity and, more specifically, to the presence of Hispanic people in its everyday stories. By looking at some examples of recent films about LA, I propose to explore the reasons for this blindness and consequent distortion in the representations offered by mainstream cinema's of its own hometown.

Celestino Deleyto (University of Zaragoza, ES), cdeleyto@unizar.es

LANGUAGE

LLA1) Language Variation in Diasporic Texts

Language variation and inventedness and inventive writing are used to (re)invent reality, overcome social, political or grammatical unrest in diasporic texts that represent the Nigerian Civil War: Ken Saro Wiwa, *Sozaboy. A Novel in Rotten English*. (1994), Chinua Achebe, *Girls at War* (1972). Language variation operates in opposite directions: in a mimetic tendency to represent a sociolinguistic situation or as a deviation to shift away from standard language. Linguistic 'markedness' variably signals subjectification, a quest for identity or alienation. It embraces the intrinsic contradiction in language that is both a source of freedom and a set of constraints. Flouting of the norms produces effects of meaning that are actualized by grammatical or pragmatic 'errors', linguistic coinages, loanwords, 'weird English' derived from nonnative English, hybridity to express the diasporic culture and the dialogic mind that speaks it. A close study of linguistic markers (lexical and grammatical coinages, loanwords, rhythm and structures, pidginised language...) will enable me to show that a new form of intersubjectivity between the utterer and the reader emerges. The linguistic and semiostylistic analysis aims at showing that linguistic alienation and disalienation, the tension between shared norms and linguistic creativity reveal that identity and alterity, analogy and anomaly are part of the process of subjectification.

Catherine Paulin (Univ. de Franche-Comté, FR), catherine.paulin@univ-fcomte.fr

LLA2) Bridging across Discourse Communities:

Language in Knowledge Dissemination

The current proliferation of specialized knowledge leads to a growing need to touch an ever-expanding globalized audience. This highlights the importance of disseminating expert knowledge to readers characterized by different levels (and domains) of expertise, ranging from lay-people, to students of the discipline or experts from other fields. The basically international nature of most discourse communities originating from domain-specific knowledge also suggests keeping in mind how the cultural dimension of variation may influence discourse. In a world where knowledge is increasingly less compartmentalized, it is important to pay attention to the challenges and opportunities of “simplifying” when disseminating across disciplinary and cultural boundaries. Popularizing can be seen as an example of “inter-discourse communication” (Scollon & Scollon 1995), i.e. communication that cuts across the boundaries of discourse communities characterized by different types of knowledge. Many of the strategies identified in popularizing discourse by Calsamiglia & van Dijk (2004) are also discussed in current descriptive work on English as a Lingua Franca as typical of intercultural communication (Mauranen forthcoming).

This talk will bring together different strands of research, combining the tools of discourse analysis and corpus linguistics (Baker 2006, Bondi & Scott 2010) to explore the communicative features of knowledge dissemination. The aim is to explore the textual processes and rhetorical structures of its genres in an intercultural perspective, looking at convergences and divergences between texts addressing different kinds of audiences in terms of distinctive phraseology (Hyland 2010) and semantic sequences (Hunston 2008). The study is based on comparing different corpora, representative of genres typically addressing different audiences within the same domain. The domains considered will be those of history and art history. The process of popularizing across different levels of expertise is studied by comparing corpora of collective work by the same authors addressing different types of audiences (research genres in specialized journals vs journalistic popularizing). The process of reformulating for an intercultural audience can be illuminated by comparing texts published on the same issues in national and international journals or by focusing on the impacts of the World Wide Web on popularizing genres.

The descriptive investigation reported in the talk will focus on features often associated with both popularizing and intercultural communication in the literature, such as analogical procedures and reformulations, with their genre-specific forms and functions.

Marina Bondi (Univ. di Modena e Reggio Emilia, IT), marina.bondi@unimore.it

LLA3) Quality Assurance Mechanisms in Higher Education:

The Role of English for Internalization

The European Higher Education Area is declaratively first and foremost an environment for quality educational endeavours. The internalization process has as its main objectives the accessibility and attractiveness of higher education in Europe for a recruitment pool of potential students from outside Europe. In this respect, development of quality

assurance and quality enhancement mechanisms is of vital importance. Questions arise as to how internalization is conducted in institutions throughout Europe, what further steps need to be taken to ensure quality teaching and learning experiences and at what costs.

The lecture draws on a number of European projects that have looked at the process of internalization of the European Higher Education Area (LANQUA, ELC-SIGs, ASIGMA). Not surprisingly, English is reported as being the most favoured language of internalization. Management and teaching staff as well as students increasingly adopt English as the lingua franca of the academic world. But does English really work? Is there sufficient awareness of language-related issues in specialized content education? What are the attitudes of key players and stakeholders regarding integration of language for content education? These questions will be addressed by exemplifying from research conducted at European level and at national Romanian level.

Anca Greere (Babes-Bolyai University, RO), anca.greere@softwaredesgin.ro

LLA4) Analyzing Text Types by Using Empirical Methodologies:

An Experiment with some Genres in the Recent History of the English Language

This corpus-driven study analyses word order and information in a number of constituents (verb phrases, noun phrases, adjective phrases) in speech-based text types, and aims to determine whether variation exists or not as far as linguistic complexity and information structuring are concerned. The data will be retrieved from historical corpora containing modern and contemporary texts.

Javier Pérez-Guerra (University of Vigo, ES), jperez@uvigo.es

LLA5) Voices from the Past: Explorations into Early Speech-Related Texts

The question of what the 'spoken' language of the past was like is as intriguing as it is difficult to answer: for periods before the advent of speech recording technology, we have only *written* evidence of past spoken interaction (for discussion, see Culpeper and Kytö 2010, and the references therein). Accordingly, it is to written texts which convey glimpses of past speech that scholars have turned to, very much in conjunction with the increase in interest in variationist study, historical pragmatics and corpus linguistics methodology (Jucker, Fritz and Lebsanft 1999; Junker 2000; Rissanen 2008). The voices in early speech-related texts are not always easy to distinguish as there is a mediator, a scribe, between the authentic speech event and its written form.

In this paper, issues in the study of speech-related texts are surveyed, and the availability and status of these texts for research on past speech assessed. Special attention will be paid to what we can say about a genre that has been neglected to a great extent so far, that of witness depositions. This genre is one, par excellence, to convey voices of past speakers in various forms such as direct speech and third-person narratives. Witness depositions and other forms of courtroom language representative of different regional varieties will be investigated in this study, among them *An Electronic Text Edition of Depositions 1560-1760* (ETED) (British English), *1641 Depositions* (Irish English), and the *Records of the Salem With-Hunt* (New England, Northern America).

Merja Kytö (Uppsala University, SE), merja.kyto@engelska.uu.se

SPECIAL EVENT

A poetry reading by the Scottish poets Alan Riach, Silke Stroh and Ian Brown who have written poems on Turkish themes or responding to Turkish stimuli. The event will also include readings of poems on similar Turkish themes by the late Edwin Morgan and readings by Cevat Capan of the English translations of some of his poems.

ROUND TABLES

The list of speakers for each round table has been proposed by its convenor(s). In round tables the convenor chairs the session and the participants discuss scholarly or professional topics of wide general interest. Round table topics are therefore geared to encourage audience participation.

R1) 2nd Series Cultures of Terror in South Asian Literature and Film

R2) Literary and Cultural Theory: Reviewing the Text-Context Relation

R3) Theoretical Turns in Ecocriticism

R4) The Romantic Orientalism

R5) Irish Studies in Europe and the World

R6) Charles Dickens: Past, Present, Future

R7) Literary Journalism: Borders and Boundaries

SEMINARS

S1) From Print to Web 2.0: What Future for Professional Discourses?

S2) Literature And Engraving: Print And Imprint Culture(S)

S3) Performances of the Body in the Renaissance Period

S4) New Sexualities and Gender Identities in Literature, History and Culture

S5) The Creative Reshaping of Vocabulary: Pseudo-/False Borrowing from/into English

S6) Linguistic and Rhetorical Perspectives on Argumentative Discourse

S7) EHES: The case of Women's and Gender Studies

S8) What Prospects for Feminist Theories?

S9) Media in English as a Reflection / Construction
of Contemporary Social and Cultural Changes

S10) The Silent Life of Thing : Representing and Reading Commodified "Objecthood"

S11) Lexical Inventiveness in Present-day English

S12) (Dis)Embodied Pasts: Sensed Traces and Perception in Contemporary Fiction

S13) Contrastive Linguistics:

the Construction of Cohesion in English vs. Other Languages

S14) Gothic Families: The Post-Age

S15) Towards a History of the English Normative Tradition

S16) 2nd Series Cultures of Terror in South Asian Literature and Film

S17) Gender and Translation in Europe

S18) The Ethics of Form in Contemporary Limit-case Trauma Narratives

S19) The Role on English in the Construction of National Identities

S20) Performing Identity, Performing Culture

- S21) Word Formation and Morphological Creativity
- S22) British Women Writing the Ottoman Empire (18th and 19th centuries)
- S23) Narrating Being vs. Narrative Being in Modernist Fiction
- S24) The Indiscipline of English
- S25) Sound Is/As Sense 2: The Sonnet, 1970-2010
- S26) Thomas Hardy as a Liminal Writer
- S27) Gendering the Enlightenment: Female Novelists in the Eighteenth Century
- S28) The New Seventeenth Century:
Literature and Genre in Britain and Ireland, 1603 - 1660
- S29) Redefining Britishness in Contemporary Black British Writing:
British Identities and the Identity of Britain
- S30) The Other Witness? Imagining the Perpetrator
- S31) Interconnections Between Literature and Science
- S32) Under Western Eyes: British Travelers to Istanbul/Constantinople
- S33) Mapping Writing – Literary Geography
- S34) Translation, Globalization and Place
- S35) Literature and Buddhism in Colonial and Postcolonial Contexts
- S36) The Other Meets the Other:
The Ethics of First Encounters in British Women's Exploration Narratives
- S37) Technology Implementation In Second Language Teaching
- S38) Offstage and Onstage:
Liminal Forms of Theatre and Their Enactment in Early Modern English Drama
- S39) Evidentiality and Epistemic Modality in Academic and Journalistic Discourse:
Cross-linguistic Perspectives
- S40) Freudiana – The Psychotherapist as Character in Contemporary Fiction:
Narrative and Ideological Functions
- S41) Corpus-based Perspectives on Discourse: Insights from Cross-linguistic Studies
- S42) Deaf People's Mastery of English as a Second or Foreign Language
- S43) Self-censorship in Translation
- S44) Language of Medicine:
Features of English, Serbian and Croatian Languages of Medicine
- S45) Word/ Image: (Re)Defining Intermedial Criticism
- S46) Fashionable Subjects/Fashionable Identities – In Law, Literature And Society
- S47) Linguistic Interaction and Participation in Media Discourses
- S48) Sociolinguistic Issues in Language Education
- S49) Literary Canon(s) for the Atlantic Archipelago:
Towards a De-centring of English Studies
- S50) Crowd Control in the Renaissance
- S51) Myth, Memory, Culture and Female (Post-)Modernists
- S52) Gendering the Nation in British and American Novels of the 18th and 19th Centuries
- S53) Literary and Non-literary Genres in the History of English
- S54) Anglophone African Cultures:
Post-Millennium Continuity and Transition in Fiction and Film
- S55) Postmetropolis: New Approaches to the City in Literature and Film

- S56) Sleeping Beauties in Victorian Britain:
Cultural, Artistic and Literary Explorations of a Myth
- S57) Vocabulary for ESL Academic Writing: A Multifaceted Challenge
- S58) Food and Drink, Drugs and Medicine: Gothic Images of Ingestion
from 19th-century Fin de Siècle to Early 21st-Century Literature and Film
- S59) Rhetoric Of Science:
Linguistic Approaches to National Traditions and Global Norms
- S60) Mediterranean Heritage in Transit – (Mis-)representations via English
- S61) Galactic Empires and Cultures SF Visions from Asimov to Iain M. Banks
- S62) Shakespeare's Language
- S63) Formulaic Language in the History of English
- S64) Towards a Theory of Global Translation?
The Impact of Globalization on Translation
- S65) Mapping Here, There, and Elsewhere in Alice Munro's Short Stories
- S66) The Arts of Attention
- S67) Corpus-based Studies of Language in Scotland
- S68) 'Turks of Tartary'? Images of Islam in Scottish Writing
- S69) Feminist (In)visible Alliances
- S70) The Art of Autobiography
- S71) Charles Dickens: The Other Voice of Victorian England
- S72) "Have We Devils Here? : Exclusion In Shakespeare Studies
- S73) English Language Education Policies And Practice: A Mediterranean Perspective
- S74) Representations of Political/Ethical Concerns in post-1989 British Theatre
- S75) Medieval English Historical Writing:
Representations of Violence / Violence in Representation
- S76) Literature and Cognition
- S77) Dramatic Expressions of Social Identity/ies since 1945

POSTER SESSIONS

Another feature of the 11th ESSE conference are poster sessions. A poster is a short, concise, highly accessible description of new, unpublished research mounted on a wall or poster stand for public viewing. Posters typically include not only text (ca. 2,000 words) but also graphs, photographs, and charts. Posters should be no bigger than 150 cm in length x 120 cm in height. Posters may address topics connected to the conference seminars, round tables, and lectures as well as other specialized topics in our field(s). The aim of a poster session is to provide conference participants, and poster presenters in particular, with additional opportunities for discussion and feedback about research in an informal setting. Therefore, presenters are strongly encouraged to be present during the poster session and to have handouts available for distribution.

DOCTORAL SESSIONS

Doctoral students who have completed at least their first year of PhD studies are invited to submit proposals for the ESSE Conference doctoral sessions. These sessions are to be held for the first time at ESSE-11, on topics related to our broad fields of study: Literatures in English, Cultural studies (broadly defined, according to each country's definition), Linguistics, and ELT (including English for Special Purposes). These sessions will give an opportunity for PhD students to present their work to an audience of peers and senior researchers, to discuss their project, and at the same time attend the full ESSE conference at a reduced fee. Presentation at the doctoral sessions is not incompatible with participating and presenting at other seminars at the conference. At the conference sessions, doctoral students will offer a 15-minute oral presentation focussing on their research, followed by 10 minutes' discussion.

Main convenor: Liliane Louvel: liliane.louvel@wanadoo.fr

Co-convenors for the different fields of research:

Literature: Martin Prochazka (Czech Republic) martin.prochazka@ff.cuni.cz
Liliane Louvel (France) liliane.louvel@wanadoo.fr

Linguistics: Anna Mauranen (Finland) anna.mauranen@helsinki.fi
Lachlan Mackenzie (Portugal) lachlan_mackenzie@hotmail.com

ELT / ESP: Marina Bondi (Italy) marina.bondi@unimore.it
Hortensia Parlog (Romania) abaparlog@gmail.com

Cultural studies: John Corbett (Glasgow/Macao) JCorbett@umac.mo
Michael Parsons (France) michael.parsons@univ-pau.fr

Please check the Conference website

www.esse2012.org

for the latest information on the ESSE-11 programme
