

The ESSE President's Column

Fernando Galván

This issue of *The Messenger* is special, because although some of the regular features are of course present, something new has been added to the traditional contents of our newsletter. As those who attended, and those who read my column in the autumn issue, already know, our 10th ESSE Conference was very successful both in academic and in financial terms. A great number of academics attended it and an impressive number of papers were presented. In order to share these results, after consultation with the ESSE Executive and the Editor, the organisers of the Turin Conference very kindly offered to contribute to the preparation of this issue in various ways. In addition to helping with its printing costs and offering their main sponsors the ads on the back cover, they volunteered to collect syntheses of the lectures, seminars, round tables and posters presented in Turin. I think this initiative will be welcomed not only by those who attended and participated and can now see the main ideas of their contributions published and distributed to the huge ESSE membership across Europe, but also by those who did not have the opportunity to be in Turin, and can now read details of what the conference was really about. In short, this issue is, in modern parlance, a kind of spin-off from the Turin conference, for which we are very grateful to our Italian hosts.

Once the 10th Conference finished last August, the ESSE Executive immediately started working with the local organisers of our 11th Conference, to be held in Istanbul on 4-8 September 2012. We had a meeting in December 2010 in Istanbul, visited Boğaziçi University and its Rector – who promised all his support— and could see *in situ* the excellent conditions of the venue, the beautiful Boğaziçi campus on top of a hill looking onto the Bosphorus. The university classrooms and halls, and also the restaurant and cafeteria facilities on campus, seem appropriate for our needs and varying budgets. I don't think I need to mention the beauty and fascination of Istanbul itself, a fabulous, cosmopolitan city, rich in history and traditions, which needs no introduction as a bridge between Asia and Europe.

But of course the most important thing in the organisation is the academic programme, and the Academic Programme Committee (APC) is now screening the dozens of proposals received for seminars, round tables and sub-plenary lectures. The APC will probably be meeting in June or July, and the pre-programme that they will put together will be presented to the ESSE Board at its meeting in Prague at the end of August. Once the ESSE Board has decided which seminars, round tables and lectures are to be accepted, a call for papers will be simultaneously published in *The Messenger* and on our website (www.essenglish.org), inviting the submission of individual papers for the seminars, as well as the submission of proposals for posters and for the special sessions where PhD students can present their work in progress, that we shall be running for the first time at the Istanbul conference. So those of you who have not submitted proposals for the organisation of seminars or round tables, but who do wish to present papers in

Istanbul, please be alert for this call for papers, which we expect to make available on our website during September. The deadline for the submission of those individual papers will probably be the end of January 2012, as usual. It is very important to stress this deadline, because the distribution of *The Messenger*, as many of you have unfortunately found with the previous issue (volume 19.2, autumn 2010), tends to be delayed around the festive season, and earlier distribution may be made difficult by other concerns. Thus, while I apologise for the late arrival of volume 19.2, let me draw your attention to the schedule we are now planning for the 2012 conference, and ask you to visit the ESSE website regularly for the latest updates. This applies both to prospective participants and to those who intend to present their books, published in 2010 or 2011, for consideration for the biennial ESSE Book Awards, or who want to apply for the ESSE Bursaries.

Even though our minds now turn increasingly towards the next conference and presentations of our academic work there, I would also like to encourage ESSE members once again to get involved with our journal, *EJES*. As I announced in my previous column, this peer-reviewed publication, well positioned in international rankings and with an increasing presence and readership worldwide, has a new team of editors – Martin Kayman, Greta Olson and Stephanos Stephanides— who started working together as of 1st January 2011. Also, a new Advisory Board is now in place, representing the national associations which make up ESSE. In all our issues of *The Messenger* and on our website we publish the regular call for proposals for the topic of each issue, as well as for papers. This is *our* journal, so please do not forget it, and do submit your contributions to it. This is a very distinctive part of the ESSE project, one of our identity marks across the world.

While your papers are being cooked in the oven, let me also take this opportunity once more to thank all national associations for their cooperation and work in the expansion of ESSE across Europe. During the spring and early summer some associations organise their national conferences, which most of you know very well. APEAA, the Portuguese association, is meeting in Coimbra on 12-14 May; PASE, the Polish association, will hold its 20th annual conference in Torun, also on 12-14 May; SAES, the French association, in Paris on 20-22 May... But on this occasion please allow me to draw your attention to the First ASSE Conference, which will take place at the University of Vlora, in Albania, on 11-13 June 2011. The Albanian Society for the Study of English (ASSE) was established last year and was accepted by the ESSE Board as a member of ESSE starting 1 January 2011. The youngest association within ESSE is thus holding its first conference. Let me invite and encourage you all, and especially our colleagues in Albania and neighbouring countries, to come to Vlora and share with us this *première*.

Editorial Notes

Marina Dossena

This edition of the *Messenger* was in preparation as many of us were still reading the previous one after the Christmas break. It was very unfortunate that postage of the printed copies was delayed, despite our recommendations to the contrary, and it is my sincere hope that in future there will be far fewer ‘slips ‘twixt cup and lip’!

In fact, this issue and the previous one are closely connected, as in the Autumn one the CfP for the next ESSE conference was issued, and I am confident that many of us have submitted our abstracts for workshops and seminars, while here – as illustrated in the President’s column – we have the reports of the Turin event. We hope that, for those who attended, it will be a pleasant reminder of a very successful conference; and for those who could not attend we hope it will give them an opportunity to find out about the numerous, rich academic stimuli provided in all the presentations on schedule, and that as a result fruitful connections will be established across a wider and wider research network. As Editor, I am very grateful to our colleagues in Turin who collected the reports and to all the colleagues who contributed to them: it is the kind of team work in which ESSE always shines, and on which it thrives.

In addition, this issue presents a stimulating article on plagiarism and – as customary – reviews, reports and calls for papers: I wish to thank those who kindly submitted their contributions and particularly I would like to express my gratitude to those very patient contributors whose submissions are still in the backlog: it is my intention to publish these texts as soon as possible, presumably in the next issue, so I would like to invite everybody to get in touch: the *Messenger* looks forward to your articles, opinions, suggestions, reports, reviews, announcements, poems, stories,

As for the online edition of the *Messenger*, the password for this issue is *equinox19*.

Please note that in Vol. 19.2 (Autumn 2010), pp. 39-48, we published Prof. Mihaela Irimia’s article “‘...purchase the commodity you want’, or Quixote goes English in the Public Sphere: A Case in Canonical Revalorization’, for which the following acknowledgement is presented now:

“Research for this article has been partially supported by UEFISCSU grant no. 871/2009 [code 1980] for a research project titled *The Cultural Institution of Literature from Early to Late Modernity in British Culture*.”

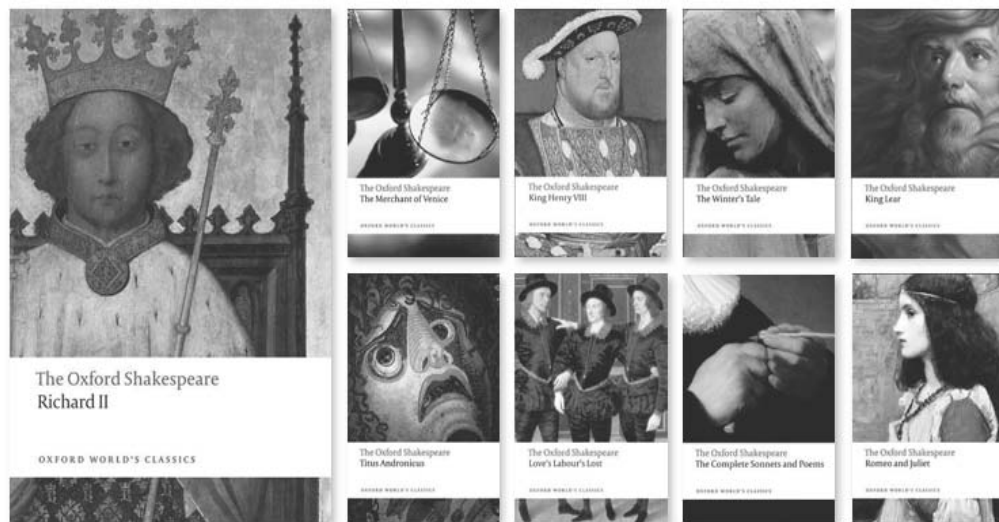
Authors who wish to include formal acknowledgements are kindly invited to put them in a footnote at the beginning of their contribution when the text is first submitted.

[MD]

Announcement from NAES

The Nordic Journal of English Studies (NJES) is inviting scholars in the field of English Studies to submit articles for an upcoming general issue. The journal is associated with the Nordic Association of English Studies and is published twice or three times a year. All scholars working within the field of English literature and linguistics are welcome to make submissions. New PhDs and PhD candidates are particularly encouraged to submit their work. The journal has a review section where we draw special attention to works published in the Nordic countries. The journal is peer-reviewed and listed in the MLA, EBSCO and ERIH databases. To submit your article or for more information please contact us by email at nordic.journal@sprak.gu.se. Deadline for submissions: September 2011.

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eds Janet Larson, Francesca Saggini & Anna Enrichetta Soccio
16: *Gender Resistance*, eds Evgenia Sifaki & Angeliki Spiropoulou.

THE EDITORS WELCOME PROPOSALS FOR TOPICS FOR VOLUME 18

There is a (partially) new team at *EJES*! As has been announced, Angela Locatelli and Ansgar Nünning have stepped down, and Martin Kayman has been joined as general editor by Greta Olson and Stephanos Stephanides.

The new team is continuing the journal's highly successful policy of commissioning theme-based issues, whose topics are, as far as possible, suggested by the guest editors themselves. 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.

Proposals are welcome for new topics to be commissioned for Volume 18, to be published in 2014. The editors are particularly interested in topics that address emergent fields and novel themes; topics concerned with particular periods or periodisation as such; as well as proposals addressing cross-disciplinary issues of research paradigms and methodologies in English Studies. In all cases, guest editors are encouraged to craft their proposal to embrace as broad a range as possible of disciplines in English Studies.

**PLEASE SEND YOUR SUGGESTIONS FOR 2014
TO THE GENERAL EDITORS BEFORE 11 NOVEMBER 2011.**

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.

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

New Editorial Advisory Board

Following the appointment of the new team of general editors, the advisory board has also been refreshed. Roughly half the previous team continue, and half are new members. Selecting from names proposed by the members of the *ESSE* Board, we have sought to maintain an appropriate disciplinary and gender balance, with representation from all the active member associations in *ESSE*. As is now tradition, the former editors have also been appointed to the Board, which is now constituted as follows:

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 Buniyatova, 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 Görtzschacher, 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, Linnæus 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.

CALL FOR PAPERS FOR VOLUME 17

Please note that the deadline for proposals for all issues for this volume is 31 October 2011, with delivery of completed essays by 31 March 2012. Volume 17 will appear in 2013.

MYTHS OF EUROPE: EAST OF VENICE

Guest Editors: Ljiljana Ina Gjurgjan & Aidan O'Malley

Gazing east from Venice, the narrator in Henry James's *Travelling Companions* is asked what lies beyond the horizon; he replies: 'Greece, among other things.' Eastern Europe has long been a site of otherness for Western Europe – the place, amongst other things, from which Islam has threatened and, where communism held sway. As such, it has played a crucial role in the Western construction of a cultural vision of itself. Founded in the context of the Cold War, the EU has produced a number of myths (in Barthes's sense of the term), the idea that Europe shares common cultural and historic roots being not the least of them.

The editors of this issue welcome contributions, then, that consider how (in literature, the media and the arts generally, as well as in cultural theory) the construction of a unified European cultural heartland has been consolidated and/or challenged in the post-Cold War period, when, *inter alia*, we have seen EU enlargement into Eastern Europe.

Have writers and artists from the other Europe subverted the hegemonic imaginary of the other or succumbed to it (Kundera, Brodsky, Pamuk, Ugrešić, Drakulić)? Is contemporary European cultural cartography a competing site of 'small narratives' or a grand one with an exotic fringe? Have these political and cultural changes been manifested in the ways in which writers in the West have read and produced translations of Eastern European writers? Throughout the Cold War, artists from the East were construed as guardians of the consciences not only of their countries, but of the West; as artists seem to have lost this importance in the contemporary world, do we now witness expressions of nostalgia for these times? Are artists and thinkers such as Žižek still being translated (literally and culturally) into the West as icons and iconclasts?

On a theoretical level, does postcolonial thinking play an enabling role in questioning the relationships between the two Europes? To what extent do orientalist perspectives mould Western representations of Eastern Europe? Are there other theoretical frameworks that have more salience to the historical experiences of Eastern Europe?

The post-Cold War period has been the period of globalisation, which, amongst other things, has manifested itself in the cultural hegemony of English: how has this transformed the cultural and political economy of translation between East and West Europe?

Proposals for contributions are welcomed on topics that might include, but are not restricted to, themes such as:

- Eastern Europe as the other in Western culture
- Eastern European perspectives on Western constructions of the East

- the relationship between the changing political landscape of Europe and artistic expressions of European cultural identity
- the exoticisation of Eastern Europe by the West and the East
- translation (cultural and literal) of Eastern European literature and authors
- Cold War nostalgia
- postcolonial/cultural theory and the relationship between Western and Eastern Europe
- globalisation, the cultural hegemony of English and cultural boundaries in Europe

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 both the guest editors: Ljiljana Ina Gjurgjan ljgjurj@ffzg.hr; Aidan O'Malley Aidan.OMalley@EUI.eu.

THE RHETORIC OF SCIENCE

Guest editors: Maria Freddi, Barbara Korte & Josef Schmied

An intrinsically interdisciplinary field of activity, rhetoric of science has raised the interest of rhetoricians, communication scholars, linguists and literature scholars alike, while drawing from other neighbouring disciplines such as the history, philosophy, and sociology of science.

The issue welcomes contributions that address rhetorical aspects of the communication of science in English from different research traditions in linguistics, literature, and cultural studies. Various genres and types of text may be considered, from science writing proper to journalism and literary works or works in visual media, from research publications to textbooks and works of popularisation. Topics might include the modes of inquiry, argumentative and reasoning patterns of practitioners of science, the nature of scientific discourse and debates, the construction and dissemination of scientific knowledge and the public understanding of science (including features of factual vs. fictional presentation, verbal-visual interaction and multimodal aspects of texts).

It is the aim of the issue to help answer questions like: How does the form and language of scientific discourse construct and communicate it as factual, rather than rhetorical? How does rhetoric construct science-related ideologies, such as the promise of scientific progress? Where do scientific and aesthetic principles of representation interact? What representational strategies make scientific texts accessible for lay readers? Are there common threads of science discourse over time? Do single-authored 'great works' by scientists employ different rhetorical choices to works co-authored by teams of researchers? How do electronic publications differ in their rhetoric from traditional print-based publications? What is the effect of the place of English as the language of science (lingua franca English) on culture-specific traditions? In what ways can research into the rhetoric of science promote the public understanding of science?

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: Maria Freddi maria.freddi@unipv.it, Barbara Korte barbara.korte@anglistik.uni-freiburg.de, and Josef Schmied josef.schmied@phil.tu-chemnitz.de.

VISUAL TEXT

Guest Editors: Judy Kendall, Manuel Portela & Glyn White

'Visual Text' aims to showcase cutting-edge research on the visual aspects of text in different media, whether handwritten, printed or digital, and is open to a variety of disciplinary approaches including literature, linguistics and cultural and translation studies, communication studies and graphic design.

The visual aspects of text have been integral to textual production from the hieroglyphic tablets of Egyptian antiquity to the visually inventive novels of Laurence Sterne, Christine Brooke-Rose and Alasdair Gray, and on to the kinetic and interactive manipulations of text in the contemporary digital world. The representation of knowledge, scientific and otherwise, across history in maps, diagrams and other forms of visualisation, shows the breadth and importance of visual text. Visual text includes the illustration, marking and illumination of manuscripts and scroll culture; the study of handwritten manuscripts and the use of text as symbol and image in contemporary art. The different visual possibilities offered by the technology of print are seen in the presentation of poetry and fiction; in the combination of image and typography in the broadsheet and tabloid, periodical and journal; in the sequential art of comics and graphic novels; and in the presentation of parallel translations. The digital age sees multiple new uses for typography and page layout as computer-assisted communication has extended the possibilities of visual text to new devices and practices, including touchscreen interfaces and virtual keyboards that impact upon how we see, think about and assimilate text.

The editors of this issue invite contributions on the topic of visual text from scholars working in all cognate fields in English Studies. Interdisciplinary submissions, with, for example, reference to fine arts or graphic design, are also encouraged. Possible themes include, but are not restricted to, the following:

- interaction between word and image
- iconographic texts
- text as image or symbol
- pages and pagination: digital, printed, handwritten
- type and typography
- writers as typesetters
- interactive, digital and moving texts
- digital reading devices (e-readers, PDAs, mobile phone screens)
- translation of visual effects

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: Judy Kendall j.kendall@salford.ac.uk; Manuel Portela mportela@fl.uc.pt; and Glyn White g.white@salford.ac.uk.

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Call for Papers

The newly re-organised editorial board are welcoming contributions for forthcoming special issues on the themes of *Myths of Europe: East of Venice*, *The Rhetoric of Science*, and *Visual Text*. Proposals are also invited for new topics to be commissioned for future volumes. Find out more at:

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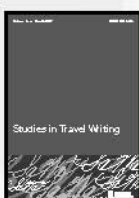


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ESSE 10 – CONFERENCE REPORTS

Dear ESSE colleagues,

It is with great pleasure, as organizers of ESSE 10,¹ that we present here a brief report for each of the events in the conference. As we think back on that week, we realize that what makes a conference successful, besides the number of publications it generates, is the quality of the participation that gives the event its unique and unrepeatable flavour: people's determination and pleasure to be together, to enjoy sharing ideas and projects, to further intellectual discussion at the nearest café, to make the best of the conference as an opportunity for intellectual and social bonding.

Although the conference was very well-attended, a number of colleagues could not join because of sudden new turns in their lives – some of them quite happy, such as babies being born or the start of a new job. We also know of colleagues who were expecting to come but most unfortunately were denied visas, and finally we know of a fair number who simply could not face the expenditure because of the recent dramatic cuts in department and university budgets. With them in mind, various ways to give an idea of the atmosphere of the conference and of its intellectual and social events have been devised. A photo gallery was kindly made available by Tim Caudery and Jacques Ramel;² the Organizing Committee had the plenary lectures filmed and they are available on the Turin University portal;³ the Conference website can still be consulted at <http://www.unito.it/esse2010>, and will later be moved to the "Archivio Speciali".⁴

The conference programme is no longer available in print although more than 900 copies were produced, so we felt that a complete overview of the conference would be appreciated both by participants, who of course had to choose from a wide range of parallel events, and by ESSE members who were not able to attend. This we present below, with our special thanks to the lecturers, convenors and participants who penned the reports. We wish to express special appreciation to Teresa Prudente and Cristiano Furiassi, who collected all the files and did an excellent first round of editing.

We hope you enjoy the texts, and of course we hope to see you back in Turin in this year of celebrations for the 150th anniversary of Italy's unification.

Our warmest wishes to the organizers of ESSE 11 in Istanbul: it will indeed be a very, very special ESSE! And, of course, our best wishes to you all.

[G. Cortese, President of AIA, *Associazione Italiana di Anglistica*,
Torino, Italy, for the Organizing Committee of ESSE 10]

¹ We gratefully acknowledge the cooperation of the *Dipartimento di Scienze del Linguaggio e Letterature Moderne e Compare*, the generous support of Turin University, and the contributions by *Fondazione Cassa di Risparmio di Torino* and *Camera di Commercio, Industria, Artigianato e Agricoltura di Torino*.

² See the ESSE Gallery at <http://essenglish.myphotoalbum.com>.

³ The opening session and the three plenary lectures are at the following URLs:

- <http://www.unito.it/media?content=3224> (opening session + T. Webb);
- <http://www.unito.it/media?content=3225> (C. Belsey);
- <http://www.unito.it/media?content=3202> (M. Gotti).

⁴ See http://www.unito.it/unitoWAR/page/istituzionale/speciali2/Speciali2_archivio1.

Plenary Lectures

PL01: The Surprises of 'Hunting': Editing Leigh Hunt's *Autobiography*

Lecturer: T. Webb (Bristol, UK)

Professor Timothy Webb's memorable lecture concentrated on editing Leigh Hunt's *Autobiography* and on the surprises which that text holds for all readers – including its editor. Although the book has a reputation as a solid documentary record, Webb managed to prove that it is essentially a product of the 1820s (and not, as one could think, of 1850 or later), and that it is at times quite unreliable. Verifying its contents against contemporary evidence, though, can be most interesting and rewarding. Webb's research in archives and research libraries in America and Europe, in fact, casts new light not only on various episodes of Hunt's life (including his imprisonment at Horsemonger Lane Gaol) but also on some of his famous contemporaries, such as, for example, Byron. With characteristic gusto and humour, Webb recounted Shelley's peculiar encounter with an unidentified rich man in Hampstead, and discussed the poet's alleged affirmation of Christian faith in the cathedral at Pisa, as well as gave a realistic picture (quite different from the ones which have reached posterity) of Shelley's cremation on the beach at Viareggio. When read with a full sense of context and due attention to its very significant revisions, as Webb's discoveries allowed us to do, Hunt's book really becomes an essential guide to the Romantic period and to the early nineteenth century.

[C. M. Bajetta, Valle d'Aosta, Italy]

PL02: Gendered Revenants

Lecturer: C. Belsey (Swansea, UK)

Both by the choice of topic and the method of analysis Catherine Belsey's keynote lecture confirmed her long-established seminal role in bringing about what can be termed a 'cultural turn' in the study of literature. The lecture, entitled *Gendered Revenants*, centred on fictional depictions of monstrous female ghosts from the Icelandic sagas to a novel published in 2009. In many cases, these malevolent figures returned to avenge a wrong they had endured while they lived. Perhaps, then, they were symptoms of a cultural anxiety generated by the unequal distribution of power: oppressed in life, women turned the tables in death. And yet not all the revenants had been victims of oppression. By her brilliant recourse to psychoanalytic and gender theory, Belsey put the case that the real threat is not woman as such but woman as the name of sexual difference, the limitation imposed on all sexed beings. That incompleteness not only acts as a constraint, however: it also prompts the restlessness that impels the pursuit of knowledge. She attributed the relative neglect of these tales in English studies to the critical values that privilege psychological realism and the cultural constructivism that tends to dominate interpretation. Neither encourages attention to a genre registering the sense that there might be something beyond what culture gives us to know. Her terse, thought-provoking lecture aroused much interest and a lively debate which had to be continued outside the lecture theatre, well after the slot of time allowed by this very rich, crowded and successful edition of the ESSE Conference.

[M. Vitale, L'Orientale, Napoli, Italy]

PL03: Building and Breaking Discursive Conventions in Academic Writing

Lecturer: M. Gotti (Bergamo, Italy)

The lecture explored the complex nature of academic discourse which, far from being monolithic and homogeneous, is instead the expression of the dynamic relationship between disciplinary conventions and the socio-professional context in which it is produced. On this basis, Gotti investigated the reasons that may prompt stylistic innovations by comparing the argumentative styles of Robert Boyle and John Maynard Keynes, two scholars belonging to different stages in the development of English specialized discourse. In order to achieve referential precision and obtain community acceptance, Robert Boyle adapted the conventions of the 17th century (philosophical) essay to the epistemological and methodological innovations of scientific research, turning the genre from a personal account to an objective report giving emphasis to such linguistic features as conciseness, clarity and plain style, and using appropriate metadiscursive comments, as well as adequate politeness strategies and mitigating techniques. Almost three centuries later, J.M. Keynes – for the purpose of greater effectiveness and stronger impact – deliberately challenged scholarly conventions privileging terminological vagueness and figurative language over monoreferentiality, and emotional tone and personalization over argumentative detachment, as well as assertiveness over caution and mitigation. These two examples indicate that scholarly communication is the outcome of the interplay between existing norms and the scholar's individual and strategic choices towards social, institutional, professional and specific communicative goals, thus remaining subject to modification and adaptation in relation to constant changes.

[M. Sala, Bergamo, Italy]

Lectures

L01: Bodies, Cities, Histories: Transnational Urban Imaginaries and the Postcolonial Metropolis

Lecturer: I. Carrera Suárez (Oviedo, Spain)

This lecture discussed urban representations of the transnational in novels published by women writers in Canada and Australia at the turn of the century. Through narratives which foreground three former colonial cities, Toronto, Sydney and Singapore, now self-defined as multicultural “global cities,” two main aspects were analysed: 1) contemporary *strange encounters* in urban space (as described by Sarah Ahmed), with the figure of “the stranger” as a process of othering; and 2) the inscription of desire and spatialised sexuality within these postcolonial urban spaces. The speaker emphasized how the novels, through transformations of urban literary tropes and new creative metaphors, present place-claiming strategies, together with the border crossings of space (embodied trespassing of colour, ethnicity, gender or sexuality) and representation (authors writing transethnically, ignoring creative barriers of gender or sexuality); yet they also record a world of powerful *stranger fetishism*, where the stranger is created and expelled by proximity, desires are culturally marked and the everyday negotiation of hybridity (as described by Ien Ang) is required for survival. The conclusions mapped the textual foregrounding of the complexities of embodied, historicized encounters in today's transnational cities, and argued that their insistent use of the trope of cross-border desire signals towards an imagined utopian future.

[I. Carrera Suárez, Oviedo, Spain]

L02: The English Pragmatic Marker *surely* as a Positioning Strategy in Discourse

Lecturer: A. Downing (Complutense, Madrid, Spain)

In this lecture, I pursue the claim put forward in Downing 2009b (2010) that in present-day British English the pragmatic marker *surely* can be used to externalise and index dominance, or a bid for dominance, in interactional discourse. This proposal is then supported by the analysis of *surely* within present-day contexts of spoken and written discourse. The opacity of *surely* in comparison with other epistemic expressions, its flexibility of position together with its prosodic and rhetorical strength, mean that *surely* indexes rather than encodes speaker attitude. Subsequently, I address stances enacted by *surely* – users and interlocutors within the sequential dialogue, the dialogic dimension of *surely* and its use in signalling challenge, counter-claim and empathy, all based on the current speaker's authority and entitlement. Other functions of *surely* as well as stances enacted by means of this context-sensitive indexical have been argued for in previous publications (Downing 2001, Downing 2006, Downing 2009a and Downing 2009b).

[A. Downing, Madrid, Spain]

L03: Competing Discourses in the Context of Globalization:

Mainstream vs. Youth Communicative Behaviour

Lecturer: M. Georgieva (St. Kliment Ohridski, Sofia, Bulgaria)

The key point in my lecture, *Competing Discourses in the Context of Globalization: Mainstream vs. Youth Communicative Behaviour*, was that the impact of global English on local discursive practices is not uniform but tends to vary significantly across different social categories of speakers. In the context of intensive globalization (Americanization) of social practices in Bulgaria taken as an example of a local space, the analysis of the speech performance of adult and young Bulgarian speakers reveals significant differences between them in terms of both attitude towards the influx of Anglicisms and the strategies of appropriation of these external elements. Because adult speakers tend to associate "normality" with *continuity*, they view the inflow of Anglicisms as just an additional resource providing new opportunities for stretching the flexibility and resilience of existing local models. Contrariwise, young speakers tend to associate "normality" with *discontinuity*, with attempts to break away from the 'bondage' of the locality and bridge spaces across social and cultural boundaries. As a result, they have created a specific hybrid style of speaking, which I call *globe talk*, where the local and the global converge and are co-modified through diverse strategies of mixing, fragmenting and blending unrestricted by rules of structural discipline or culture-bound norms of conduct. I have argued that *globe talk* as a style of speaking is not restricted to Bulgarian young people alone but may be regarded as a generational characteristic of wider relevance – a claim that provided a basis for some interesting debate.

[M. Georgieva, Sofia, Bulgaria]

L04: Pushing the Envelope: The Politics of Biography

Lecturer: J. Hurlley (Barcelona, Spain)

Following reference to theorists in the UK in the late 20th century, Hurlley turned to Backscheider's use of 'pushing the envelope' in connection with biographies which challenge established boundaries. Hurlley cited texts by Woolf (1928) and Coe (2004) as cases in point, claiming that both these, amongst others, are disruptive of the biographical subject as established, foregrounding, even flaunting, and exploring how, as Denzin insisted: "persons are created in texts and other systems of discourse" (Denzin 1989: 23). She also referred at this juncture to De Man since she would be referring in her lecture to a writer who produced autobiographical texts and her emphasis was on "the giving and taking away of faces, with face and deface, *figure*, figuration and

disfiguration" (De Man 1979: 926). Hurtley then went on to quote from Woolf's *Orlando*, drawing on the idea of the biographer's "first duty" (Woolf 1998: 40), to hone in on the notion of "shade" in Woolf's text in order to approach her biographical subject, Walter Starkie. She referred to the narratological concepts of *histoire* and *récit* before embarking on a challenging analysis of the subject as represented up until the present time, highlighting the political.

[J. Hurtley, Barcelona, Spain]

L05: Beyond News Text and Talk

Lecturer: G. Jacobs (Gent, Belgium)

In this lecture Geert Jacobs presented a state-of-the-art survey of the emerging linguistic field of news production research. He first dealt with the rationale underlying the rapid growth of this new field by tracing its origins in a long-standing tradition of media discourse scholarship and a general sense of dissatisfaction with some of its tenets. Next, he presented some of the methodological innovations on which the linguistics of news production is founded and he illustrated them by referring to wide-ranging recent research. Finally, Jacobs pointed to some of the repercussions that innovations in news production research may have on related fields like literary and cultural studies. At the end of the lecture, there was a lively discussion and q&a chaired by Seda Gasparyan (Yerevan State University) on the interrelationship with translation studies, on the possibilities of student research in this area and on the ethics and pragmatics of fieldwork and participant observation.

[G. Jacobs, Gent, Belgium]

L06: Poverty in Contemporary British Literature

Lecturer: B. Korte (Freiburg, Germany)

2010 is the "European Year for Combating Poverty and Social Exclusion", its prime attention being directed toward poverty in Europe, where about 17 per cent of the EU population are at risk of poverty. Poverty Studies have been expanding in recent years, with strong activity in the social and economic sciences, but also in history as well as theology and philosophy. There is an increasing demand that literature and its study should play a more significant role in Poverty Studies than to date since (narrative) literature's focus on characters and their stories can enhance our understanding of the human *experience* of poverty and the complexities and varieties of what poverty can mean to individual people. The various ways of articulating poverty – referring to voices in the literary text as well as a text's social circulation – are a major issue in literary treatments of poverty, as I pointed out for three different areas of the contemporary literary field: the misery memoir (e.g. Peter Roche's *Unloved* (2007)); popular fiction (e.g. Neil Gayman's *Nowhere* (1997)); 'quality' novels shortlisted for prestigious awards, exemplified by two innovative novels about poverty in India: Vikas Swarup's *Q & A* (2005) and Aravind Adiga's *The White Tiger* (2008). These examples show how different genres offer different frameworks for configuring poverty; some reiterate clichés and perpetuate older representational patterns, but literature has also found more original ways of treating poverty and challenging established ways of imagining poverty.

[B. Korte, Freiburg, Germany]

L07: Metaphorical Creativity

Lecturer: Z. Kövecses (Eötvös Loránd, Budapest, Hungary)

The main point of the lecture was to call attention to a new type of metaphor use and metaphorical thought; namely, metaphors that people derive from the context in which they conceptualize something. Dominant theories of metaphorical thought emphasize how the meanings conveyed by metaphors derive from embodied experience. By contrast, and in addition to this way of producing metaphorical meaning, I suggested that speakers/conceptualizers are also primed (prompted) by aspects of the context in which they use metaphors. Context includes the linguistic, physical, social,

cultural, etc. contexts. Since hearers/conceptualizers share and rely on most of the context with the speaker/conceptualizer, they can figure out the meanings conveyed by novel, creative context-dependent metaphors. A major consequence of this is that metaphor use and metaphorical thought is made meaningful not only by the body and bodily experience (most of which is wired in the brain) but also by context that can be extremely variable and culturally divergent. In other words, the mind is always a contextualized mind – not an isolated one. Another major issue that emerges from this is how we can account for “paradigmatic” cases of metaphorical creativity as exemplified by poets. I showed that poets often undergo the same kind of contextual influence as everyday people. That is to say, a large part of poetic creativity can also be explained by the idea of “context-induced,” or “context-dependent” metaphors. There was a lively discussion after the talk. As a matter of fact, many people stayed on after the official time was over to discuss their reactions to my proposals. I received several invitations to talk about such issues. It was good to see that people from disciplines other than linguistics responded favorably and with enthusiasm to most of the ideas proposed.

[Z. Kövecses, Eötvös Loránd, Budapest, Hungary]

L08: Authorship and Authority in John Toland’s *Amyntor* (1699)

Lecturer: P. Lurbe (Paul-Valéry, Montpellier, France)

This paper was devoted to the study of a major controversy that began in 1698, flared up the following year, and rumbled on sporadically for close to 30 years afterwards. Its starting-point was a highly contentious claim by the Irish deist John Toland, who argued in his 1698 *Life of Milton* that the authority of the Canon of the New Testament was at least as doubtful as that of Charles I’s spurious *Eikon Basilike*. This led to a furious response from the High Church cleric, Ofspring Blackall, in his 30 January Sermon of that year. Toland’s answer to Blackall, *Amyntor*, was published the next year. Throughout the book, Toland set himself two main tasks: ruining simultaneously the authority of the New Testament, and that of the King’s Book, *Eikon Basilike*. In both cases, he used similar procedures of textual criticism, to achieve the same effect, that of bringing revered canonical texts into discredit by demonstrating that their authorship was at best dubious. But furthermore, in order to gain his readers’ credit, Toland also had to demonstrate his own credentials as a serious writer of history and an expert practitioner of textual criticism – the *ars critica* – whether applied to sacred texts or to profane ones. In his case, authority had to be constructed; it was not institutionally given, as in the case of a churchman, or better still, a king. When writing *Amyntor*, the Irishman was constantly aware of the need to establish himself as an authoritative author – authorship and authority are intimately connected – to gain the kind of credit and authority which he needed for his voice to be audible in the Republic of Letters.

[P. Lurbe, Montpellier, France]

L09: ‘Charting the Immarginal’: Exploration and Cartography in Joyce’s Work

Lecturer: C. Vaglio Marengo (Torino, Italy)

Vaglio Marengo’s lecture explored the connections between maps (and the process of mapmaking) and Joyce’s writing by focussing less on the links traditionally established between the two (the superimposition of maps to Joyce’s representation of Dublin), but rather on how cartography holds relations with Joyce’s approach to writing. Joyce’s method of creation bears similarities with the act of mapping conceived not as duplicating reality, but rather as making history and “unfacts” (*Finnegans Wake*) interact, so as to reconstruct geography and intensify its truth (as, for instance, in Ortelius’s map of Istria giving evidence of the mythical navigation of the Argonauts, or in the first existing map of Ireland, drawn by Ptolemy in the form of a set of coordinates). By underlining the

connections between Joyce's work and processes of mapmaking spanning from primitive (scratched on the ground, drawn on moulded clay tablets, or built with sticks) to medieval and modern maps, Vaglio Marengo outlined the different stages undergone by Joyce's method in time. If *Portrait* hints at a concentric geography centered around the artist's "spiritual energy" (as in the Jesuits' map reproducing the mental order), and *Ulysses* underlies an epic geography (as in the 1912 map which partitions Galway in accordance with the number and location of tribes), *Finnegans Wake* appears more radically to affirm the idea of map conceived as text and, conversely, of text conceived as map. In this work, Joyce's engagement with concepts such as "geoglyphy" and "langscape" offers a conception of the act of mapping (and thus of writing) as based on a tridimensional (and eventually even four-dimensional) idea of space (as in John Bishop's "relief map") and as strongly connected with the act of exploration. These elements, Vaglio Marengo argued, are able to unveil Joyce's unparalleled attempt at "charting the immarginable", through modalities of writing which redefine the conception itself of reality and challenge the artist to reconstruct his own creative map out not only of all the different sediments of the past, but out also of the chaos (so as to turn it into a "chaosmos" *FW*), and of the void ("I'll travel the void world over" *FW*).

[T. Prudente, Torino, Italy]

L10: What's going on in English? Developments in the global Lingua Franca

Lecturer: A. Mauranen (Helsinki, Finland)

As English has become the global *lingua franca*, its unprecedented spread poses new theoretical and descriptive challenges to linguistic research. We are faced with a uniquely complex language contact, between English and virtually all other languages in the world. We can see this as 'second-order language contact' between new 'dialects' of English, such as Denglish spoken by Danes, or Finglish by Finns. The dialects come into contact via English as a lingua franca (ELF). Speakers of ELF take liberties with Standard English, sometimes simplifying it through regularisation (*teached; offsprings*), sometimes bending it to new forms (*in my point of view it is a good thing; let me say some words about it*). Common cultural heritage, other shared languages and enhanced explicitness are drawn on as resources for achieving effective communication. All these things impact on English, as international usage establishes itself more and more firmly. At present, the 'core varieties', British and American English, still carry considerable social prestige. Yet linguistic status follows social power. Power and prestige are escaping from Anglo-American strongholds to new international power centres. The future of English is in the hands of its international speakers.

[A. Mauranen, Helsinki, Finland]

L11: Postcolonialism and After:

English-Language Literatures and the Comparative Study of Modernity

Lecturer: F. Schulze-Engler (Frankfurt, Germany)

The lecture focused on the situation of English Studies in a multipolar English-speaking world comprised of native and second-language speakers and writers in a wide variety of social, political, geographical and cultural contexts and explored possibilities of developing comparative approaches to today's polycentric system of English-language literatures and cultures. It began by taking a critical look at the emergence of "Commonwealth Literature" in the 1960s, and at the implicit comparative methodology developed in that particular field of studies. The second part of the lecture discussed the often-invoked transition "from Commonwealth to Postcolonial" and argued that while Postcolonialism has undoubtedly played an important role in the transformation of English Studies, it has also created new problems of its own with regard to the comparative study of English-Language literatures. More recently, "postcolonial literature" has become a major

issue in new debates on “world literature” in comparative literature, and the third part of the lecture took a critical look at these debates, focussing particularly on the articulation between literature and modernity. The final section of the lecture offered reflections on why the field of the comparative study of English-language literatures offers a chance to move beyond some of the shortcomings to be found in Comparative Literature’s account of “world literature”. The lecture ended with an energetic plea for a comparative study of the world-wide communicative framework formed by English-language literatures and for an exploration of the complex articulations between this framework and the specific local and regional modernities negotiated in individual literary texts. Major focus points in the ensuing discussion were the current role of postcolonial theory in English literary studies and strengths and weaknesses of postcolonial literary theory.

[F. Schulze-Engler, Frankfurt, Germany]

L12: English Cultural (Gender) Studies and the Communication of (Academic) Cultures – A Central-Eastern European Perspective

Lecturer: N. Séllei (Debrecen, Hungary)

For scholars doing English Cultural Studies based at institutes in a non-English-speaking country, a crucial concern is how we position ourselves at the intersection of two academic worlds: the international community of English Cultural Studies and our national academic community as the mainstream theoretical approaches, priorities and agendas of these two academic communities may not be reconcilable, particularly in countries of the ex-socialist bloc. I analysed this situation from two different perspectives, based on both statistical data and on experiences of colleagues collected from six countries. Firstly, using Bourdieu’s terms of sociology of culture, I investigated the chances of academic institutionalisation in the case of English Cultural Studies, with a special focus on interdisciplinarity in this particular cultural context. Secondly, I explored how a gender-conscious approach can make its way into the theoretical canon in countries where both theoretically and politically the integration of the perspectives of gender into academic discourse reflects a resistance idiosyncratic of post-socialist neo-conservatism. With this twofold approach I shed light not only on the complexity of the academic cultural discourse which defines the positioning of theories of cultural and gender studies in the region (which may be counterproductive to institutionalisation on home grounds), but also articulated the difference that scholars doing English cultural/gender studies in Eastern Europe encounter – a difference usually covered up by both the discourse of Western feminism and the international discourse of English cultural studies.

[N. Séllei, Debrecen, Hungary]

Round Tables

RT01: Writing Scottish Literary Histories

Convenors: I. Brown (Glasgow, Glamorgan, Kingston, UK), G. Norquay (John Moores, Liverpool, UK) and A. Riach (Glasgow, UK)

Multi-volume, multi-authored overviews of Scottish literature, most recently the monumental *Edinburgh History* (2007), and single-author histories by Robert Crawford and Roderick Watson have raised major issues about Scottish literature’s very nature. I. Brown discussed its multilingual nature – not only in English and Scots, but also Gaelic and Latin – whose multilinguality changes perceptions of the diversity of Scottish literary studies. G. Norquay addressed the ways women’s writing has been sidelined in the past partly by rigid male-centred definitions of what writing may

be 'canonical' and argued that a revised assertion of canonicity is not necessarily restrictively against other canons, but an act of potentially liberating reclamation. A. Riach discussed the concept of a canon/anti-canon and the creativity released by definitions accepting not just multilinguality but the ways new media, like the graphic novel, change perceptions of Scottish literature. These contributions stimulated wide-ranging and challenging debate about new historiographical approaches, the complexities of multilinguality, gender, genre and diaspora writing and the developing fluidity of boundaries of 'Scottishness'.

[I. Brown, Glasgow, Glamorgan, Kingston, UK]

RT02: From the Renaissance to the Risorgimento:

British Perceptions of Italy as a Nation State, between Aesthetics and Ethics

Convenor: L. M. Crisafulli (Bologna, Italy)

L. M. Crisafulli opened the discussion, addressing the topic of the round table and explaining that it was the core of a broader interuniversity collaborative project entitled '*British Risorgimento*': *Representations and Interactions of the process of Italian Unification between Italy and Great Britain*. The project involves a large network of Italian universities together with international partners, and is coordinated by the *Centro Interuniversitario per lo Studio del Romanticismo (CISR)* of the University of Bologna. Crisafulli went on to offer a critical exploration of the cultural interactions between Italian and British intellectuals, and analysed the way in which British debates on the "Italian national question" influenced the Risorgimento itself, stressing the innovative aspect of the research project, whose focus is the crucial importance attributed to the role of Anglo-Italian cultural relations within the process of definition of an Italian national identity, a topic which takes on particular significance as celebrations for the 150th anniversary of Italian unity approach, amidst of relative official indifference and, in some governmental quarters, hostility. In particular, placing the Risorgimento within an international historical perspective, with special reference to its reception and perception in Britain, underlines its importance as a crucial European event. **K. Elam** outlined some of the ways in which early modern English writers established the terms for many of the topics and attitudes that would dominate later thinking about Italy, and especially the question of Italian political and national identity, with particular reference to the first Tudor writer to undertake a sustained discourse on the state and states of Italy, William Thomas. Thomas's *History of Italy* (1549) sets up a number of topoi that reappear in eighteenth- and nineteenth-century pre-Risorgimento writers: for example, the decline and fall of the Italian nation state; the sheer multiplicity of Italian states and the absolute lack of overall political unity; the vocation of Italy as the domain of tyranny; its vulnerability to foreign invaders, etc. At the same time Thomas, the first and probably last English (or Welsh) intellectual to declare himself a follower of Machiavelli, identifies in Florence, and especially in Venice, a positive republican model of political and social stability, perhaps with an eye to politically troubled contemporary England. Then **P. Vassallo** discussed three representative literary works such as Madame de Stael's novel *Corinne, ou l'Italie* (1807), Lord Byron's *The Prophecy of Dante* (1819) and Lady Morgan's *Italy* (1821) and the significant ways in which these texts belonging to different literary genres – novel, poem and travel book – shift between mediations of Italy's monumental past and the disempowered present. His analysis showed how these texts establish a nation-genius symbiosis in their attempt to envision, through their oracular discourse, social and political reform which would lead to the overthrow of the 'barbarian yoke' and the eventual unification of Italy, a nation in the process of regaining its self-esteem. **M. Rossington** moved the discussion further on, exploring the ways in which Italian literary and political culture in the first two decades of the nineteenth century informed the poetry and poetics of Percy Bysshe Shelley between 1818 and 1822. The concept of *Risorgimento* as revival or 'renaissance' carried a sense of the recovery of an ineradicable identity and its extension into the

future. For Shelley, the opportunity to undo the European Restoration laid down by the Congress of Vienna (1815) manifests itself on the continent and in England in these years. Signs of the resurrection of liberty whose fortunes, narrated in 'Ode to Liberty' (1820), have included the flourishing of the medieval Italian city-republics, are not confined to Italy (Shelley, like Alfieri and Foscolo, is not 'nationalist' in a narrow sense of the term). But there, in 1820-1, they are most conspicuous. It seems more than coincidental that Shelley's forward-looking *A Defence of Poetry*, composed at the height of the revolutionary crisis in the peninsula in early 1821, shares much with the correlation between literature and political freedom made in Alfieri's *Del principe e delle lettere* and Foscolo's *Dell'origine e dell'ufficio della letteratura* (1809). In line with recent re-evaluations of the drama and theatre of the Romantic age, **D. Saglia's** paper aimed to throw light on one of its central features – the recovery and reactivation of Renaissance dramatic modes. Some of the most stimulating original plays of the early nineteenth century were inspired by Elizabethan and Jacobean precedents. Such plays adapt certain crucial features of Renaissance dramaturgy to the requirements of the Romantic-period stage, and in particular its distinctive use of Italian settings. Sheil's greatest success *Evadne* (1819) and Cornwall's equally popular *Mirandola* (1820), as well as other plays such as Mary Mitford's *Foscari* (1827), are set in Italian Renaissance courts and variously re-elaborate the contrast between a virtuous aristocrat and a scheming malcontent or Machiavel. More than mere imitations of a revered dramatic model these works are pervaded by politically relevant references. They utilize Renaissance materials to posit a conflict between liberty and tyranny, as well as conservatism and reformism, that was particularly attuned to the situation of post-Waterloo Britain, but also, and most evidently, to Italy in the early phases of the Risorgimento. Finally **S. Baiesi** discussed the cultural process through which Italy, already an object of aesthetic admiration in English women's writings, also became a subject of moral and political interest, especially during the first half of the nineteenth century. In particular she pointed out the ambiguities and contradictions of the relationship Elizabeth Barrett Browning established with Italy, and the way in which she perceived the "national Italian question" and conveyed it to English and Italian reading publics, through her political poems such as *Casa Guidi Windows* (1851), *Poems Before Congress* and *Last Poems*.

[L. M. Crisafulli, Bologna, Italy]

RT03: Literature and Terrorism

Convenor: V. Alexander (København, Denmark)

The roundtable on the specific challenges presented by the global phenomenon of terrorism for teachers and researchers in English literature proved to be a lively and controversial gathering. This being a roundtable, the participants had been asked to consider the impact of terrorism on literature and our profession as a whole rather than present close readings of specific texts, leaving ample room for discussion. **H. Ramsey Kurz** opened the debate with a survey of the epistemological challenges literary criticism faces in dealing with terrorism in the context of representation and politics. **G. Olson** focussed on the ways in which American perspectives dominate ongoing debates about the stereotyping of the terrorist. **N. Forsyth's** contribution stressed the historical continuity of terrorism by focusing on a recent debate surrounding re-readings of Milton in the light of current affairs. **G. Christinidis** related the phenomenon of terrorism to ongoing debates about the representation and aesthetics of trauma. The audience comments and questions showed that there is a wide spectrum of diverging views on literary representations of terrorism, depending on the way in which the relationship between literature and current political affairs is conceptualised. Eurocentric blind spots in terrorism discourses were pointed out by colleagues working in postcolonialism and the New Literatures in English.

[V. Alexander, København, Denmark]

RT04: Inter-Cultural Translation

Convenor: R. Rudaityte (Vilnius, Lithuania)

The seminar focused on inter-cultural translation as a complex creative process. After a brief introduction of the subject by the convenor, **H. Grabes** gave a paper "On Intercultural Translation: Reducing or Preserving Otherness". He argued that thanks to advances in cognitive psychology, we have gained more insight into the way in which our individual understanding of and attitude towards the world and the self are influenced by the specific traits of the culture we were born into and grew up in. As the schemas and mental models our mind develops very early through repeated experiences will subsequently guide – if not determine – our thinking, feeling, and behaviour for a lifetime, the prominent features of a culture are deeply inscribed in its members. There is first the cognitive set, consisting of the categories by which distinctions are made and the vast archive of cultural knowledge that authors tend to take for granted. There is, secondly, another 'set' involved, the system or hierarchy of values inculcated in the members of a culture in the shape of validating schemas and models that will strongly influence, if not determine, feelings towards objects, happenings, acts, and persons, as well as political, philosophical, and religious ideals. When dealing with the culture-laden 'inter-discourse' of literary texts, what seems to come closest to the original is a 'literal' translation, one that gives absolute priority to sheer linguistic equivalence without any consideration of cultural equivalence. This means that any cultural difference that is involved will lead inevitably to an effect of strangeness – to the point where a fairly adequate understanding becomes difficult and the text cannot unfold its semantic potential. What is therefore needed in this case is an accompanying commentary supplying the information about the text's embedding in the culture of origin. One can distinguish roughly between three kinds of cultural features that function as important aspects of a literary work and may need to be explained to readers from a foreign culture. Regarding both features that are widely known and long-lasting enough to have become traditional in a culture and major cultural trends dominating at a particular period, some introductory remarks seem most adequate, while passing allusions to specific features are most probably best dealt with in a footnote. This kind of intercultural translation will on the one hand preserve the specificity of the author's way of writing and avoid domesticating him and on the other help foreign readers to reach out beyond the value-laden but also imprisoning myths of their own native culture. **R. Rudaityte** spoke on literary translation regarded as a creative process and a powerful culture-shaping activity. Her paper looked at the complexities of inter-cultural translation: problems occurring in translating from one cultural system into another, and the possible strategies to be adopted; as well as some intricate issues of a more general and conceptual character, such as the limits of translatability, the divide, if any, between good and bad translation, the possible approaches to deal with culture-specific items in translation, retaining the concept of „otherness“, of foreignness. The issue of foreignness also raises the question of the role of translation in the globalized world. Hence what are the effects of English, as the global lingua franca, and cultural imports from great powers, like the USA, UK, France on the cultures and languages of small countries? Apart from releasing „the shaping power of one culture upon another“, translation can also be detrimental to their national identity, encroaching on their cultures. **J. Ferreira Duarte's** paper "Towards a critique of "mental translations" addressed critically what had become the mainstream view in the field of postcolonial translation regarding the nature of the African Europhone novel, which is described as intercultural writing. As the current theory goes, African Europhone novels are basically translations of orature into literature, i.e., specific elements of a native oral culture are literally "translated" into the European culture and language in which the novel is written (Paul Bandia, *Translation as Reparation*, 2008). This position is shown to be part of a wider tendency in the humanities to use the concept of translation metaphorically, that is to say, translation that does not involve language transfers from source texts. He claimed that this move is disputable on logical and political grounds and lined up a few

arguments that may help to discern what is damagingly at stake in the notion of translation without originals, in particular the risk of ending up with a monolingual global culture that makes it increasingly hard to experience otherness (cf. Harish Trivedi, "Translating culture vs. cultural translation", 2005). **J. Borm's** paper "Travel literature in translation or the trouble with words" highlighted intercultural competence as an essential asset when it comes to translate one culture into another. The collecting of material, ethnographic or other, is a first stage that may notoriously lead to numerous errors, transcribing oral literature or statements into written text being another. As to translating, the idea of a strict equivalence may be operational in some respects but can also lead to oversimplification in others. This is a plea for intercultural reading in between the lines, of recreating in the target language what the source text managed to bring across in the original version. The multidimensional scope of the presentations provoked numerous questions from the floor, which often developed into interesting, albeit short (because of the constraints of time), discussions.

[R. Rudaityte, Vilnius, Lithuania]

RT05: D. H. Lawrence: A Traveller through Cultures

Convenor: S. de Filippis (L'Orientale, Napoli, Italy)

The round table was dedicated to exploring the ways in which D. H. Lawrence related to other cultures. **S. de Filippis** introduced the subject by sketching out Lawrence's extensive travelling, an experience largely reflected in his writings; particularly in his travel books, he appears strongly aware of his own otherness, showing also great respect for difference, and an incredibly modern attitude of racial tolerance. **D. Angelov** analysed *Mornings in Mexico* pointing out how Lawrence creates a sort of self-conscious discourse on alterity, prefiguring Derrida's argument about the necessity to establish a critical relationship not only to the phenomena the analyst observes but to the very discourse employed to study and describe those phenomena. **I. Fernandes** discussed *Mornings in Mexico* using a theoretical approach derived from ethical criticism and illustrating how Lawrence creatively responded to the other in his travel writing. **M. Knežević** placed Lawrence's travel experience in a wider context of modernist poetics, also including close reference to Conrad and Forster, and discussing how the confrontation with otherness challenges their notion of their own poetical identity. **P. Preston** analysed *Sea and Sardinia*, discussing how, for Lawrence, encounters with other cultures were not a one-way process as he is often conscious of the returned gaze under which he becomes the object of scrutiny and is identified by his 'difference' and strangeness to the inhabitants of the places he visited.

[S. de Filippis, L'Orientale, Napoli, Italy]

RT06: News, Electronic Corpora and Analysis: Methodologies and Corpora for Changing Texts

Convenor: R. Facchinetti (Verona, Italy)

The round table focused on the birth and development of news-related texts and their corpus-based study. Specifically, **N. Brownlees** dealt with the decades 1620-1670 and highlighted the importance of understanding news readers in order to fully comprehend news discourse. **U. Fries** moved on to the years 1665-1730, thus illustrating (a) the development of newspaper texts in terms of readership, circulation, and contents, and (b) the corpora and methodologies for their analysis, with special reference to text structures and linguistic variables. The corpora dealing with newspaper texts from 18th to 20th century were illustrated by **B. Bös**, who concentrated on a set of critical aspects with reference to time parameters, corpus dimensions, and corpus sources. Finally, **R. Facchinetti** discussed the current situation with reference to new media, new sources, new platforms of news delivery and the related changed in corpus development deriving from such

changes in news-related texts. Further food for thought was also put forward by the audience during the ensuing discussion.

[R. Facchinetti, Verona, Italy]

RT07: Doctoral Studies in Europe: Focus on International Cooperation

Convenor: M. Bondi (Modena e Reggio Emilia, Italy)

The round table was mainly dedicated to the European Higher Education Area, focusing on principles of research education at the level of doctoral studies. The aim was to offer examples of current practice at different levels, from joint activities to joint programmes. **M. Bondi** introduced the round table with some reflections on the role of general research skills, while also presenting an experience of international joint training activities within the framework of locally organized programmes. **F. González García** looked at the importance of interdisciplinary perspectives and discussed concrete examples of issues that require an interdisciplinary approach within specific areas of language study. **J. Schmied** also focused on current practice, but with a view to the general structure of doctoral “schools” and the role that English studies can play within the general framework. Focusing on wider opportunities for international cooperation, **M. Prochazka** presented the organizational structure and the objectives of a successful Erasmus Mundus Joint Programme – TEEME (Text and Event in the Early Modern Europe) – focusing on the early modern period as the foundational age of the current world order. The lively discussion that followed was enriched by the participation of Didier Girard, coordinator of the first joint doctorate programme in the humanities selected by the EU, “Interzones”.

[M. Bondi, Modena e Reggio Emilia, Italy]

RT08: Acquiring Professional Language Skills: A European Challenge

Convenor: C. Argondizzo (Calabria, Italy)

The RT was devoted to the relevance of fostering multi-language competences in European SME. The discussants presented a European Project – *CMC_E, Communicating in Multilingual Contexts meets the Enterprises* – which offers innovative didactic activities aimed at developing professional language competences, within the Enterprise context, in six European languages (EN, ES, IT, PL, PT, SK), four of which are less used and less taught in Europe. The online learning environment (www.cmceproject.it) promotes intercultural communication and linguistic diversity in line with the EU policies and contributes to the development of quality lifelong learning. **C. Argondizzo** presented the project partnership and focussed on the survey (CMC_E, 2008) carried out among European companies to investigate the specific language needs of the different sectors of the labour market and identify the key professional language skills and key topics required by employers. The results, available on the project website, highlighted the need for developing specific language competences and identified five major fields of interest: Training in the workplace, Administration, Business and Finance, Marketing, Technology and Environment. **J. Jimenez** gave an overview of the CMC_E website, focusing on the project target groups and general organization of the Module. She highlighted the innovative aspects of the five Units focusing on communicative competences linked to the workplace, e.g. *communicating by telephone, writing e-mails, using technical lexicon appropriately, participating at exhibitions, describing products*, and on skills somewhat neglected in current didactic materials, such as *preparing a business plan, participating at a call for tender, writing a proposal for a patent*. Online techniques encourage users to “play with the language”; instant corrective feedback is provided in a pop-up window and an evaluation of learner performance is offered in the form of a graph. Each unit includes suggestions for a Face-to-Face section and a self-evaluation test. **J. Pavitt** presented the English section of the project, focussing on the importance of English as an international language in the globalized world, with particular reference to business

environments. He entertained the audience by telling real life business stories which reinforced the belief that a significant amount of business is being lost to exporting European Enterprise (11%) due to the lack of language skills and to communication barriers (ELAN Document, CILT UK, 2006). One story reported about a secretary telling his manager that no interesting mails had been found after a holiday period since “they were all in languages other than English”. As a result, the mails had been deleted and important business had gone lost. Pavitt strongly underlined, therefore, the advantages of speaking the native language of prospective business partners, as well as being familiar with their culture. **I. M. Palacios** discussed the authenticity feature of the didactic material. Indeed, although a common framework was created, the Project Team worked autonomously in the six languages while respecting the culture of each country, thus fostering the multicultural feature of the project. Using contrastive video samples of the materials in the six language sections, he showed the relevance of intercultural awareness in the project. **I. Figueiredo e Silva** presented the final phase, devoted to piloting of the didactic materials and feedback on pedagogical and language acquisition achievements by users of the CMC_E website. This final part of the RT had real students as protagonists, with videotaped interviews highlighting some of the weaknesses and strengths of the project. The lively discussion between panellists and participants showed the need, shared by many, to know more about experiences carried out by a European partnership especially when, as in our case, the professional aspect nicely mixes with the motivational affective aspect. The CMC_E Project, which has been awarded the European Label 2010, hopes to give some support to the creation of multilingual and multicultural communication in European enterprises.⁵

[C. Argondizzo, Calabria, Italy]

RT09: English Studies in Non-Anglophone Contexts

Convenor: M. Katsarska (Plovdiv, Bulgaria)

Stemming from the work of an international project,⁶ the round table addressed the ways in which Anglocentrism is negotiated and interrogated in the pedagogic practice of English Studies (Language, Literature and Anglophone Cultural Studies) at present at the crux of curricula and canon formations and critical pedagogic practice. For the purposes of this roundtable, Anglocentrism was viewed as being embedded in ES through: (1) norm- or standard-setting use of texts/contexts/concepts pertaining to dominant groups within the ordinarily Anglophone sphere in the practice of the discipline; (2) norm- or standard-setting in terms of disciplinary practices and perceptions in Anglophone contexts when the discipline is pursued in ordinarily non-Anglophone contexts. The brief discursive presentations drew comparatively upon institutional histories, educational documentation, university textbooks, and classroom practice from the perspectives of two contexts: Bulgaria and Romania. **M. Irimia** offered a lead-in discussion placing Romania vis-à-vis dominant Anglophone contexts, against the backdrop of the sweeping disciplinary and curricular change entailed by the new cultural-educational and generally politico-economic developments in Central-Eastern Europe. **L. Kostova** addressed the issue of English literature in the Bulgarian academic context with a view of analysing locally produced and widely used canonical literary histories and outlining the more recent shift in local scholarship towards engaging the frames of reference afforded by the ‘discipline’ of ES to interrogate power relations along the axis Bulgaria vis-à-vis dominant Anglophone centres. In her presentation, **M. Danova** focused on the uncertain status of Henry James as an American author and his presence/absence from the academic curricula in Bulgaria as a point of departure for further interrogating the notion of Anglocentrism in a broader context connected with Henry James’s reception. **A. K. Schneider**

⁵ See also <http://webcast.ec.europa.eu/eutv/portal/index.html>, the European Day of Languages website, and http://ec.europa.eu/italia/attualita/primo_piano/istruzione/lingue_pmi_it.htm.

⁶ See <http://www.open.ac.uk/Arts/te-englishes/index.html>.

offered an exploration of the contradictions and divergent drives that shape university textbooks in Romania and outlined paths of possible enquiry into the means whereby Anglocentricity is achieved or avoided at the discursive, methodologic and thematic levels. Based on a limited sample from a comprehensive student survey and interviews with ES graduates at three state universities in Bulgaria, **M. Katsarska** discussed Anglocentric issues arising from ES students' perceptions as related to local context engagement in curricular arrangements, the process of learning and classroom practices.

[M. Katsarska, Plovdiv, Bulgaria]

RT10: Rising to the Challenge:

English in the Internationalization of Higher Education across Europe

Convenor: A. Greere (Babeş-Bolyai, Romania)

The convenor, **A. Greere**, started the discussion rounds with a general survey of the multiple issues linked to the growing internationalization of Higher Education in Europe. The aim was to attract attention to the impact and consequences that in particular the introduction of English as a medium of instruction can have on existing institutions, on programmes, teachers and students. In three rounds, panellists elaborated on the present challenges and opportunities in their own contexts as well as on on-going projects at national or international level. **M. Suárez** gave an overview of existing English medium programmes at the University of Deusto in Bilbao and argued that subject specialists need more support, in particular to increase their awareness of the changed cultural, interactional and learning conditions. Suarez also reported on the LanQua project, a Lifelong Learning Erasmus network, in which one subgroup focussed on Content and Language Integrated Learning (CLIL) and produced recommendations for quality enhancement and assurance in this area (www.lanqua.eu/theme3.html). **E. Dafouz** commented on the bottom-up approach to internationalization at Universidad Complutense in Madrid, where individual initiatives have developed into bilingual degrees at undergraduate level, whereas at postgraduate level the use of English aims at enrolling international students from all over the world. In the CLUE project (Content and Language in University Education (www.clue-project.es), a three-phase investigation has studied teachers' and students' attitudes before observations of university lectures with a focus on teacher discourse were carried out, whereas the last phase of the project consists in a cross-disciplinary study of lecturers and students in L2 situations. **M.-A. Hansen-Pauly**, from the University of Luxembourg, underlined the specific conditions of a multilingual university where language issues concern requirements for students, academic staff recruitment, assessment, general communication as well as language learning facilities for all. If the language of instruction and communication is also considered an object of learning, more emphasis needs to be put on the way to work effectively towards the expected twofold, subject and language, learning outcomes. Studies in CLIL at secondary level, such as the Comenius project *CLIL across Contexts: A Scaffolding Framework for Teacher Education* (<http://clil.uni.lu>), could provide some guiding principles for academic staff and students. **K. Riley** from the Graduate School of International Studies, University of Trento, Italy, described how addressing the difficulties students encountered (both linguistic and content related) studying International Law in English led to a close collaboration between the language teachers and the Law lecturers resulting in the adoption of an adjunct CLIL approach. Subsequent collaboration with other discipline lecturers led to joint projects such as simulated negotiations (EU Politics). From two single courses in 2003 the MA is now wholly in English with a notable increase in international applicants, to the great satisfaction of the university administration – an example of internationalising the curriculum from the bottom up. (Full case study can be found at www.lanqua.eu). Anca Greere summarized the discussions reiterating CLIL work done under the LanQua project and explaining the Toolkit that had been produced (www.lanqua.eu).

Additionally, Greere made reference to initiatives carried out by the European Language Council (www.celelc.org) to support the process of internationalisation across Europe.

[M.-A. Hansen-Pauly, Luxembourg, Luxembourg
and A. Greere, Babeş-Bolyai, Romania]

RT11: The International University: English for Academic Purposes in the Nordic Countries

Convenors: I. Klitgård (Roskilde, Denmark), A. Torday Gulden (Høgskolen, Oslo, Norway) and R. Bowen (Göteborg, Sweden)

At this roundtable, professionals teaching EAP to both students and staff in higher education in three Scandinavian countries discussed the teaching of academic English, non-native English speakers' negotiation of a research identity in English, and the dilemmas around typically Anglo-American academic writing conventions in the multicultural classroom. The longer-term aim of the roundtable was predominantly to initiate a pilot Nordic EAP forum in Sweden, Denmark and Norway. **R. Bowen** talked about the impact of internationalization on the University of Gothenburg and the University language policy which was instigated in 2006. Furthermore, the issue of quality assurance was discussed in terms of lecturers' competence to teach through English as the medium of instruction. Comparisons were drawn to the other Nordic countries. Finally, some in-house courses in EAP and teaching in English were presented. **A. Torday Gulden** discussed the status of English in higher education in Norway where the need for formalized levels of academic English competences amongst staff is not yet recognised. Gulden, who has developed an EAP course portfolio for staff, discussed challenges of researcher identity development in English. The idea of global ownership of academic English does not always juxtapose easily with concerns to maintain and develop terminologies in the native languages of Norway, a small country with 4.5 million inhabitants. Lastly, **I. Klitgård** presented her work teaching EAP to students attending international study programmes at Roskilde University in Denmark. She also presented two centers for EAP in Denmark, one at Copenhagen University and one at her own university, as pioneers in establishing research-based teaching and testing activities and facilities based on a definition of parallel language use (<http://cip.ku.dk/english> and http://magenta.ruc.dk/lics_en). The international research Centre for Cultural and Linguistic Practices in the International University (CALPIU), which is situated at Roskilde University, was also introduced (<http://calpiu.dk>).

[I. Klitgård, Roskilde, Denmark]

RT12: European Crosscurrents: Dickens, Victorian Studies and the Global Horizon

Convenor: F. Orestano (Milano, Italy)

The round table was attended by a great, even unexpected, number of scholars, and it registered a very lively exchange of discussion, proposals and response. Not only the scholars who took part in Seminar 24, but a vast audience of university and high school professors were there, to share comments and experiences on the first topic, "teaching Dickens", or Dickens in the classroom. **D. Rainsford**, **P. Vita** and **C. de Stasio** corroborated the evidence that indicates the difficulty experienced by non-English speaking students when confronted with Dickens's texts, and they provided useful instances of the ways each university and each country deals with the problem. Evidence of sustained interest in Dickens is provided by a series of new volumes, all recently issued in England, Italy and Spain – such as *Dickens and Italy*, edited by Hollington and Orestano, Professor Galván's recent *Conocer a Charles Dickens*, and *The Victorians and Italy*, edited by Vescovi, Villa and Vita – which circulated during the round table. Strategies for facilitating the students' approach to Dickens's texts were commented upon by **M. T. Chialant** who summed up the most recent critical outlooks which can gain/provide epistemic relevance in such context. The

bicentenary of Dickens's birth, in 2012, was the second topic on the agenda, and many proposals were offered, about events to be organised by/at Dickens's House and Museum, and exhibitions taking place wherever his books are read and translated. The interest in Dickens is not waning as today's relevance of Dickens Studies well indicates. His depiction of the urban experience, his awareness of commodity culture, scientific knowledge, bureaucracy – to quote just a few themes highlighted by the panelists – are still relevant, and equally so, as everybody seemed to agree, is the linguistic code which defines such themes and aspects of modern life. The wide ESSE context allowed a truly polyphonic panel to debate and assess Dickens's modernity.

[F. Orestano, Milano, Italy]

Seminars

S01: Changes of Paradigm in Historical and European Perspective

Convenors: R. Haas (Kiel, Germany) and K. Kujawska-Courtney (Łódź, Poland)

For the more distant past, the 17th c., **R. Haas** demonstrated how the English studies of European Protestant networks contributed to one of the most fundamental changes of paradigm, the institutionalisation of science. The other papers focussed on the reorientations in post-communist countries and after 1990 in general, on the one hand, and the establishment of Women's and Gender Studies, on the other. Analysing nine study programmes of the University of Vilnius between 1984 and 2010 (with BA and MA courses from as early as 1992), **J. Grigaliuniene** was able to draw a clear picture of the proportion of transformations to new starts. **M. Kulinich** showed for the example of the Samara regional association of ELT professionals what great progress grassroots work has achieved. Studying the role of Women's and Gender Studies in the modernisation and Westernisation of their countries, Romania and Turkey, **R. Dascal** and **I. Bas** highlighted their "zeugmatic space" between the hegemonic Western feminisms and the marginality of third-world women and feminisms. Together with **K. Kujawska-Courtney**, who surveyed the changes in Shakespeare studies from a Polish, European and global point of view, they therefore underlined the need for a re-conceptualisation of the established Western paradigms.

[R. Haas, Kiel, Germany]

S02: Literature and Testimony

Convenors: A. Rowland (Salford, UK) and S. Craps (Gent, Belgium)

The seminar was dedicated to analyses of the various testamentary functions of literary, and non-literary, texts. **A. Rowland** opened the first session with an account of current paradigms in testimony studies (such as dialectics of in/articulacy), and future possibilities for discussion, such as the relationship between aesthetics of pleasure and reader responses. **I. Natali** presented the first paper, which outlined the relationship between personal testimony and discourses of madness and the genre of poetry in seventeenth-century England. **S. Guyer** then argued for the importance of anthropomorphism in testamentary accounts, ranging from the "non-human" in Holocaust testimony to philosophical ruminations about the desires of inanimate objects. **G. Buelens** and **S. Craps** ended the first session with an analysis of Michael Chabon's novella *The Final Solution*, outlining its interrogation of the concept of the secondary witness. The first two papers of the second session both dealt with the work of Primo Levi, a native of Turin. **M. Boswell** analysed Tim Blake Nelson's film *The Grey Zone*, which dramatizes the final days of the twelfth *Sonderkommando* in Auschwitz-Birkenau and takes its title from Levi's famous essay, as an example of a kind of impious art that is both pro-representational and concerned to challenge popular interpretations and received understandings of the Holocaust. **V. Nesfield** discussed Levi's use of Dante's *Inferno*

in his Holocaust memoir *If This Is a Man* as representative of the former's struggle with identity and testimony, and of the Holocaust itself. The third paper, presented by **S. Pellicer-Ortín**, offered a reading of the German-Jewish-born British writer Eva Fíges's *Journey to Nowhere: One Woman Looks for the Promised Land* as an example of "limit-case autobiography." Next, **P. Martín Salván** examined the notion of testimony as "counter-narrative" advocated by Don DeLillo in his essay "In the Ruins of the Future," written in response to 9/11. **A. Louckx**, finally, analysed the emergence of the testimonial genre in contemporary US society evidenced by collective projects such as the *Voice of Witness* series, which depicts human-rights crises through the stories of those who experienced them.

[A. Rowland, Salford, UK and S. Craps, Gent, Belgium]

S03: Common Law and English Studies

Convenors: G. Olson (Giessen, Germany) and R. Charnock (Dauphine, Paris, France)

Seminar 03 was devoted to the question of how law is central to English Studies, not just as a literary subject or a narrative technique, but also as a method of evaluating culture and social history. The seminar worked in conjunction with those in Law and Literature (J. Gaakeer and S. Fiorati). The judgments (since 1250) also form an important linguistic corpus. As all adjudication is based on interpretation, the law is also useful for theoretical research in both syntax and semantics. After a general introduction to the topic given by **G. Olson**, **M. Kayman** gave a paper in which he considered the place of law and literature within a broad range of aesthetic genres and cultural fields, contrasting the so-called "unwritten" character of the common law with the contemporary textual turn in cultural theory. **R. Charnock** considered the development of the English law regarding established religion, a field which remains fundamental both in the history of ideas and in literary studies. He attempted to show how legal judgments depend essentially on linguistic reinterpretation in new contexts. In her paper, **J. Clegg** showed the importance of judicial source material for an understanding of contemporary practices in law enforcement and the criminal perspective in Defoe. **I. Cananau** proposed a concept-based approach to American law and literature, relying on a number of 19th century American civil rights cases for a discussion of "Equity, Person, and Citizenship", in constitutional and literary discourse before and after the American Civil War. With his paper, **S. McEvoy** introduced a general debate on the place of jurisprudence in English teaching programmes in France. The general feeling of the participants in the discussion was that the importance of the common law has been under-estimated in many European English departments, which claim to teach both language and "civilisation" (unlike "British" departments, which specialise to a greater extent in literary and cultural studies). Those who teach English in law faculties have long recognised that it is impossible to teach the (specialised) language independently of the common law itself. The seminar sought ways to incorporate law into Modern Language departments.

[R. Charnock, Dauphine, Paris, France]

S04: Mutual Illuminations in Law and Literature

Convenors: S. Fiorato (Verona, Italy) and J. Gaakeer (Rotterdam, The Netherlands)

Seminar 04 aimed at assessing the contribution of literature to law in the context of the critical legal trend of law and literature. The seminar worked in conjunction with Seminar 03, English Studies and the Common Law, directed by Greta Olson and Ross Charnock. **M. Aristodemou** reflected on how the law has proved an inadequate tool to bridge the gap vacated by the postmodern assertion of the death of God. Law's difficulties are displaced onto literature; however, as the absence of the object is constitutive of the subject, the gap would be filled by the capacity to believe in a delusion, be that God, law, or literature. The modern subject has lost not only the capacity to believe, but

further the capacity *not* to believe, and should learn to live with that loss. **C. Costantini** focussed on the question of the central role of representation to reassess the ontology of the law (by references to Schmitt's, Benjamin's and Goodrich's concept of presentification of an absence), the representational power of literary texts in structuring law, and the way in which literary genres mediated between legal texts and their interpretation. **I. Jimenez Heffernan** focussed on *The Bride of Lammermoor* to show how Scott's recurrent legal tropes of inheritance, legacy and property rekindle symbolically the 1688 constitutional debate. The novel can be considered as a juridico-political drama, a counterposition between *leges scriptae* and *leges non scriptae* set during the 1707 Union between England and Scotland, a period of political readjustments and legal transformations. **L. Dahlberg** observed how the Loudoun witch trial of 1632-34 is presented as essentially a political trial in which the legal system becomes instrumental for the elimination of a personal and political enemy. The rereading of the event in subsequent literary and filmic works were connected with Arendt's theorizations on totalitarian movements, leading to the individuation of specific relations: law and politics, law and religion, law and psychology. **L. Apostoli** focused on the link between bioethics and biolaw in Fay Weldon's novel *The Cloning of Joanna May*, highlighting in particular how the commodification of human life at the basis of cloning shatters the psychological, ethical, and legal concept of the individual. **J. Tiusanen** observed the counterposition between the function of the law in exerting social control expressed in Fielding's legal treatises and the human impulses in specific situations expressed in his novels. **E. Cecconi** highlighted how the courtroom dynamics of the Bardell vs Pickwick trial in Dickens' *The Pickwick Papers* are based on the misrepresentation strategy, causing the witness to become victim of the ethical tension between relevance and truth. **A. Vertes** focussed on specific legal issues and legal shortcomings in Shakespeare's *The Merchant of Venice*, in particular the initial corrupted image of the law, aimed towards a personal and destructive end of revenge, the unconscionability of the bond, the lack of appeal to a court of equity. The papers provoked a lively discussion among seminar participants and the audience and this was token of the success of the gathering.

[S. Fiorato, Verona, Italy and J. Gaakeer, Rotterdam, The Netherlands]

S05: Science/Fiction/Philosophy

Convenors: P. Brinzeu (Timișoara, Romania), G. Szőnyi (Szeged, Hungary) and R. Wymer (Cambridge, UK)

This double-session seminar was devoted to exploring how science fiction engages with philosophical ideas. **M. Stephan** provided a useful theoretical framing for subsequent papers by showing how science fiction typically raises important ontological questions about the world and our identity within it. **C. Dell'Aversano** used Lem's *Solaris* and the Strugatsky brothers' *Roadside Picnic* to show how classic works of SF, in their attempts to represent radical alterity, often come close to destroying the conventions which normally sustain the genre. **E. Vlad** showed how Kurt Vonnegut also used SF tropes in *The Sirens of Titan* to undermine most of the philosophical assumptions which give coherence to both SF and mainstream fiction. **A. Walczuk** raised different questions of genre by examining *Till We Have Faces*, a piece of non-SF fantasy by C.S. Lewis, which dramatises the same conflict between rationalism and religious thinking which is found in many SF stories, including Lewis's own experiments in the genre. **G. Muradian** concluded the first session by exploring Roger Zelazny's use of Jungian ideas about individuation in *Jack of Shadows*. The second session shifted the emphasis from ontology to ethics and was initiated by **M. Oro's** account of how both Ursula Le Guin and Doris Lessing claim that a tradition of storytelling is necessary if information is to become wisdom. **P. Brinzeu** argued that the topic of cloning in Ishiguro's *Never Let Me Go* creates narratological as well as ethical complications. **C. Reid** showed that the SF novels of Edgar Rice Burroughs were a good example of the dangerous pervasiveness of eugenic science in

the first half of the twentieth century. **R. Wymer** examined James Blish's use of occult material in his 'After Such Knowledge' sequence to suggest that the amorality and instrumentality of modern science could be considered 'diabolic'. Collectively the papers successfully demonstrated the aptness of SF as a vehicle for pursuing ontological, epistemological, and ethical questions of a kind sometimes ignored by the mainstream 'realist' tradition.

[R. Wymer, Cambridge, UK]

S06: Literature, Quantification and Value

Convenor: D. Rainsford (Århus, Denmark)

This was a small session, with just three papers and about ten audience members. The papers were diverse in many respects, but all dealt with issues of literature and socio-political and ethical value that were related to one another and led to fruitful exchange. In her paper on 'Literature and Ethics in the Contemporary Western Classroom', **S. Bruce** drew on an ongoing project researching the ways in which the discipline of English is experienced by students, and in particular how the discipline conceptualises itself through practice, and how it reacts with the students' conceptualisation of themselves. The audience was shown a film of students taking part in the study. Linked specifically to an effort to explain and justify the place of English Studies in the British university system (an effort highly relevant to those of us teaching in other countries as well), the paper also raised issues about the social value of literature in general. In 'Ineffectual Individuality, Purposeless Popularity: The Dialectics of the One and the Many in the Discourse on Literary Value and the Role of the Intellectual', **G. Christinidis** examined a variety of conceptualisations of value, ranging across the history of twentieth-century literary and cultural criticism. She contrasted the 'elitism' of Wyndham Lewis with the 'populism' of John Fiske, but demonstrated in both a tendency to reify culture and its audiences that ultimately undermines their stated aspirations. Christinidis pointed forward to a way out of this impasse through historicized critique, in the work of critics and theorists such as Raymond Williams, Pierre Bourdieu and Franco Moretti. Finally, **D. Rainsford** talked about his work-in-progress on 'Quantification, Commensurability, and the Ethics of Literature', which examines the way in which literature can contribute to our understanding and management of relationships between self and other, one and few, few and many in real-life situations of moral concern, especially situations such as war and catastrophe that are mediated for most of us by journalism and political discourse. Rainsford pointed to the ubiquitous arbitrariness of public discussions of suffering in quantitative terms, and suggested that some of the peculiar properties of literature make it not only relevant but indispensable in this context. The presentation was followed by a lively discussion of all three papers, in which the whole audience participated.

[D. Rainsford, Århus, Denmark]

S07: History and Literary Journalism

Convenors: J. S. Bak (Nancy 2, France) and D. Abrahamson (Northwestern, USA)

Historians are slaves to critical distance and chronology, something literary journalists generally find limiting. If history and literary journalism are different in one thing, it is how they both handle the acquisition and sequencing of events that they are capturing for posterity. All of the talks presented during the seminar addressed these points in greater detail. Following **John Bak's** introduction, **María Luz Arroyo** began the seminar by reflecting on the important role between history and literary journalism in Emmet John Hughes's anti-Franco *Report from Spain*. Giulia Bruna studied John Synge's "alternative history-telling" in *In the Congested Districts* (1905), an example of investigative journalism tackling issues of poverty in the West of Ireland during its struggle for independence. **Christophe Den Tandt** investigated the impact muckraking journalists exerted both on literary realism/naturalism and on the historical narratives devoted to the growth of urban-

industrialism in the United States by examining to what extent the muckrakers' cultural practice, as seen by President Teddy Roosevelt in his response to David Graham Phillips's *The Treason of the Senate*, may be regarded as an antecedent of the documentary work by Joan Didion, and others. A rich debate ensued on the role of the eyewitness in historical documentation. In the second session, **Michael Ennis** explored how history becomes literary journalism when changes in a nation's consciousness (here, Germany's guilt after WW II having denied itself the capacity to recognize its own suffering and injustices) alters its relationship to historical truth and its journalistic representations. **Isabelle Meuret** looked at Ian Jack's "deft suturing of the past to the present" through his reflection on British identity. And **Norm Sims** ended the seminar by asking if being "connected to the people" and having an "emotional attachment" to one's material divides historians and literary journalists.

[J. S. Bak, Nancy 2, France]

S08: Literature, Buddhism and Modernity

Convenors: L. Normand (Middlesex, London, UK) and A. Dosa (Miskolc, Hungary)

The seminar focussed on some of the ways that twentieth-century literature in Britain and the United States has engaged with Buddhism. **L. Normand** used W. Somerset Maugham's 1932 novel *The Narrow Room* to show how, while ideas from Vedanta and Buddhism exert a fascination for the author and his characters, they remain unassimilable to their European experience. **S. Villa's** paper referred to her work in the Jack Kerouac archive, and discussed new evidence that shows the duration and extent of Kerouac's study of Buddhism, and how it interacted with his Roman Catholicism. **B. Sørensen** analysed Jack Kerouac's *Mexico City Blues* (1959) as an attempt to create a hybrid between the Buddhist longing for the cessation of existence and the Catholic desire for the cessation of guilt, in both of which the role of the flesh is crucial. **A. Winch** focussed on Alan Ginsberg's *Mind Breaths* (1978) in which Ginsberg writes about his spiritual practice but also, through his line breaks which mimic the flow of meditative breath, invites the reader to consume poetry as meditation, and turns the act of reading into one of meditation.

[L. Normand, Middlesex, London, UK]

S09: Alternative Lifestyles, Society and Politics

Convenors: S. Finding (Poitiers, France), L. Barrow (Bremen, Germany) and M. Avelar (Aberta, Portugal)

The workshop debates centered on three main points common to the case studies presented in the five papers given: community, capitalism and evangelicalism. The communitarian aspect of the cooperative movement in Britain (**M. Fleurot**) which offered common facilities to members, provided a practical alternative social organisation. The practical nature of the Centre for Alternative Technology in Wales (**S. Bory**), which started as a communal living experience in 1973, shared a moralising aspect which verged on evangelicalism. The case studies examined demonstrated a model which associated pragmatism and idealism to differing degrees. All the examples were attempts to make a dream become a reality, from u-topia to a topia or settlement. They were all to various degrees reactions to the individualistic lifestyles imposed by capitalism whether they be collectivists in the broad sense of the term or reactionary conservatives, rejecting globalisation (**M. Ben Barka**). For many this was a kind of 'functional socialism' (Habermas) (**S. Berg**) adopting practical individual action rather than adhering to total ideological and political change. From the self-governing, self-sufficient community and 'radical localism' to the eccentric individual preaching self-fulfillment through sex (**S. Arcana**), all sought to stave off the mainstream lifestyle brought about by the relations capitalism had developed between master and worker,

between producer and consumer. However this self-preservation brought with it self-marginalisation, isolation and rejection by the mainstream society in which they lived.

[S. Finding, Poitiers, France]

S10: The (Re)birth of the Author.

The Construction and Circulation of Authorship in English Culture

Convenors: F. Saggini Boyle (Glasgow, UK) and A. E. Soccio (Chieti-Pescara, Italy)

The seminar set out on a thought-provoking journey across the multiple declinations of authorship, author, and authority. Painters, photographers, dramatists, novelists, composers, editors, even bloggers were some of the unquiet authorial ghosts conjured by the panellists over the two days of the Seminar. Among the satellites composing the complex domains of authorship, the participants touched on, among others, the visual commodification of authorship in the Modern Era (**K. Lipsedge** on Samuel Richardson, public portraiture and the forms of cultural authority), the rise and fall of authorial celebrity (**O. Malfait**, comparing Jane Austen's fame with the two-headed literary interchange within and around 'Michael Field'), self-effacement and self-fashioning in Bacon's raw self-portraits (addressed by **A. Sorop**), fictional biographies, particularly those redrawing the bio-features of that arch-'master author', Henry James (**B. Puschmann-Nalenz** on Tóibín, and Lodge), ideological misconstructions and biographical over-readings (**J. Larson's** intense re-assessment of Florence Nightingale's troubled authorial negotiations), gendered (and posthumous) constructions of the Ideal (Woman) Author (**N. Boileau** on Sylvia Plath's photographs, and the tension between textual *corpus* and actual flesh-and-blood body), down to the contemporary --and playfully interactive-- dimension of authorship created by fan literature and fan websites (**K. Joris**, in an ideal across-the-media dialogue with Oscar Wilde). Among the other controversies addressed by the speakers were the influence of ideology and politics on the construction of 'heroic' authorship (**V. Kostadinova**), the growing fascination with the author-character in recent fiction (**C. Lara-Rallo** on musical authors and inter-artistic novels) and, finally, the challenging relationships between 'author-eclipsing' theory and 'author-reinstating' literary prizes (namely, Derek Walcott's Nobel Prize in Literature, touched upon by **E. Zurru**, who analysed Walcott's *The Ghost Dance*). Fittingly, our two-day circumnavigation of the Author Archipelago was rounded up by **L. De Michelis's** lay celebration of the death and concurrent re-birth of the Author. De Michelis's discussion of ghost-writing reverberated of several post-modern *phantasmata*, including disembodied authors, collective authorship and authorial responsibility. Perfectly in keeping with the overall theme of authorial involvement evoked by several of the panellists, our Seminar was actively followed by a heart-warming number of colleagues, who filled the room to capacity on both days and joined in the conversation. The conclusion of the Seminar was that, *bona pace* Barthes and Foucault, nothing is sacred. After going through the cycles of de-centring, disconnection and re-assembling—the Author continues to stick defiantly her multi-modal, hypertextual, perhaps liquid, head up and basks in the warmth of her second modernity. Having collectively displaced the *hic* and *nunc* of the work of art, we got delightfully 'lost in Author' only to realise that, probably, she had simply chosen to go underground. As an afterthought on the Seminar we may in fact guess that the greatest trick the Author ever pulled was convincing the critic she didn't exist.

[F. Saggini Boyle, Glasgow, UK]

S11: New Work on the Early Modern: From the New Philology to Post-New Historicism

Convenors: M. Fludernik (Freiburg, Germany) and A. Marzola (Bergamo, Italy)

The seminar was mainly dedicated to new approaches to Renaissance studies, especially modifications of New Historicism and adoption of the New Philology. The first paper was read by

G. Bayer: his main contention was that after Sir Philip Sidney's "Defence of Poesie" many prefaces of fictional narratives (e.g. the 1677 romance *Evagoras*) began to discuss and defend their own poetic practices, thereby extending and qualifying Sidney's classic arguments. **I. Berensmeyer** discussed Shakespeare's drama from a performative angle: the ecological approach to the medium of the stage includes such insights as the cognitive function of the stage props in performance. The third speaker, **H. Keiper** focussed on a methodological problem in text editing and translation. He illustrated the lacunae and misunderstandings in much commentary on Marlowe's play and demonstrated how these could be avoided by accessing the new electronic media and their immense resources. In particular the full text OED database and Literature Online (LION) were mentioned as valuable sources for this work. **M. A. Tupan**, our final speaker, presented a paper that tried to marry the theory of René Girard with Renaissance studies. She started by applying Girard's triangulation model to *Measure for Measure* and then moved on to mathematical approaches to literature, particularly in relation to the structure of meaning in Shakespeare's play. After the delivery of the papers, there was a general discussion on important issues in early modern literature, including the question of the continued relevance of the New Historicism paradigm, the significance of the New Philology, and the exciting new opportunities offered by databases for literary studies in sixteenth- and seventeenth-century writings. Vladimir Brljak (University of Zagreb, Croatia) was unfortunately unable to attend.

[M. Fludernik, Freiburg, Germany]

S12: New Approaches to Shakespeare's Language and Style

Convenors: M. Ravassat (Valenciennes, France) and S. Palfrey (Oxford, UK)

Drawing on recent cognitive theories of emotion, narrative and language, **L. Pandit Hogan** notably discussed the double inscription of unacknowledged affect, and an explicitly performed, official emotion. **M. Tudeau-Clayton** dealt with the figure of 'the Kings English' in *The Merry Wives of Windsor*, Shakespeare's one experiment in the emergent genre that places citizens and citizen ideology centre stage. **J. Mullender** offered a corpus stylistic analysis of the relativiser *which* in the late plays, and highlighted syntactically complex antecedent relationships and interventions between *which* and the rest of the relative clause. **L. Tommaso** presented a corpus-based approach of the imagery of loss and restoration in *The Tempest* by processing the text with the software *Antconc3.2.1w*. **I. Plescia** addressed the study of modality as a still viable and fruitful method of inquiry into the characters' world-view, referring in particular to the markers of the future tense in *Macbeth*. **U. Kizelbach** dealt with the pragmatics of power in some Shakespeare history plays and showed how kings employ pragmatic strategies of im/politeness to perform their social roles. **O. Osinovskaya** addressed the topic of cross-dressing in *Twelfth Night* and *The Merchant of Venice* from social, cultural and semiolinguistic points of view. **S. Palfrey** argued that according to the hermeneutic circle we cannot know the big thing without the small, or the small things without reference to the larger contexts. Most interpretation serves a presupposed anterior design or world.

[M. Ravassat, Valenciennes, France]

S13: Shakespeare's Heteroglossia: Languages, Registers, Inconsistencies

Convenors: C. Dente (Pisa, Italy) and P. Drabek (Brno, Czech Republic)

The seminar hosted good papers which almost naturally gathered in three groups around as many subdivisions of the main topic. The first was mainly dedicated to phenomena of heteroglossia surrounding Shakespearean characters and their language (**C. Guéron** and **A. Cetera**); the second dealt with presentations facing the problems of the different translations of alterity through language (**L. Seibertova** and **L. Russo**); the third subdivision discussed the efforts to reconstruct a

monologic, traditional image of a character out of a heteroglossic world picture (**G. Holderness** and **P. Drabek**). **C. Guéron** presented a paper about the hybrid communicative situation determined by the act of publicly pronouncing a reported speech on stage and commented on it on both rhetorical and poetical levels; **A. Cetera** discussed another hybrid situation in terms of character drawing and reception, pivoted on the practice of linguistic disguise. **L. Seibertova** and **L. Russo** focused their interest on translation, instead: the former looking at page-oriented translations which seem to blur the differences between characters' idiolects in the effort to achieve an ideal, polished level of speech, suitable to the standard of a now classic text; whereas Russo suitably problematized the intrinsic differences between various Italian translations of *Henry V*, selected among those for the page and those for the stage. **P. Drabek**, starting from the observation that Shakespeare's dramaturgy is an outstanding store of great roles, argued for the character's language as a unit prevailing over other dissonant structural elements of the play. **G. Holderness** carried out a vast investigation for the seminar. Before the meeting, he wrote and circulated a paper on alterity in the pronouncements on Shakespeare's divided life (business man/writer) as interpreted by different kinds of writers authoring his major biographies over the last decade; at the meeting he contributed a paper in which he discussed some examples of heteroglossic speeches in *Merry Wives*; he also wrote and circulated to all seminar participants a highly enjoyable short story entitled 'Best for winter'. Discussion was particularly alive and inspiring.

[C. Dente, Pisa, Italy]

S14: Re-mediating Shakespeare at the Beginning of the Twenty-First Century

Convenor: M. Calbi (Salerno, Italy)

The seminar aimed to explore the on-going process of re-mediation--from theatrical performances to film, from TV to YouTube--through which Shakespeare circulates in contemporary media culture, and reflect on the political, cultural and aesthetic implications of this circulation. The papers presented during the first session mainly dealt with local and national appropriations of Shakespeare: **J. M. Gonzalez** discussed the increased interest, and cultural as well as political investment, in Shakespeare in contemporary stage productions in Spain; **D. Percec** discussed recent Romanian cultural appropriations of Shakespeare, theatrical productions that especially attempt to adjust 'highbrow' Shakespeare to a 'showbiz' form more easily and widely consumed by audiences. **A. Piazza** and **M. Izzo** discussed the Italian acting company Accademia della Follia's engagements with Shakespeare in the video *Matt-beth* and the long feature film *Hamletich e/o del cambiamento*. And **A.-M. Costantini-Cornede** compared two Shakespeare feature films, Michael Radford's *The Merchant of Venice* and Alexander Abela's *Souli*, a loose adaptation of *Othello*, discussing them in terms of their realism and historicising impulse. The second session included papers which mainly dealt with the theoretical implications of a re-mediated Shakespeare and produced analyses of new media Shakespeare. **K. Kwapisz Williams** discussed the problematics and potentialities, as well as cultural implications, of digital re-mediation of literary heritage. **K. Taborska** spoke of the cultural and pedagogical implications of Shakespeare in YouTube appropriations. Through an analysis of some remediations of Hamlet's 'To be or not to be', **S. O'Neill** reflected on how the appropriation of Shakespeare on YouTube interacts with, and may transform, the active agency of its users and the democratisation seemingly promoted by the medium. **A. M. Cimitile** discussed Tabish's short films of six Shakespearean tragedies as seen on YouTube, and reflected on the encounter between cinematic and YouTube visual strategies.

[A. M. Cimitile, L'Orientale, Napoli, Italy]

S15: Shakespeare's Italian Context: Appropriations, Influences, Intertextualities

Convenors: M. Marrapodi (Palermo, Italy) and J. Lawrence (Hull, UK)

Almost every paper of this Seminar offered a deeper understanding of the variety of questions involved in the two Sessions on "Political / Historical Shakespeare" and "Intertextual Shakespeare". In the first Session, one group of papers focused on the political appropriation of Machiavelli and Guicciardini not only as a powerful treasure trove for producing ideology but also, most interestingly, as *dramatis personae* themselves, concrete characters who intervene at the opening or in the course of the action with their own charge of ideological meaning. This presence was ideologically exploited, in the case of Machiavelli, for the construction of the negative image of the "Italianate Englishman" as in **C. Loder's** paper, or as a "Machiavellian moment" in the Shakespeare production, identified by **H. Grady** in a five-year period of a newly secular approach to political discourse. On the other hand, Guicciardini's *History of Italy*, as **A. Popescu** pointed out, was accommodated in Elizabethan England by means of Fenton's translation, making it comply with the Tudor myth and establishment. A welcome paper by **C. Canino** took into account Vasari's method of historiography as a possible source for Shakespeare's own dramatic construction of historiography, whereas **C. Vallaro's** paper delved into traditional source study, pointing to Orlando Pescetti's *Il Cesare* (1594) as a probable source for Shakespeare's *Julius Caesar*. The world of comedy as a "battlefield" between city and country, gentlemen and peasants, citizens and servants, was discussed in **R. Réka's** paper as a useful means to measure the extraordinary influence of Italian drama, as in Ruzante, where contemporary urban conflicts become the occasion for overt social confrontation and dissent. The second Session on "Intertextual Shakespeare" moved from the novella tradition for an analysis of the conflict between vice and virtue in *Othello* and its source, as in **E. S. Çağlayan's** paper, to a more intertextual confrontation between Shakespeare and a variety of Italian literary models as in the paper of **L. Ribeiro Guerra** on the character of Friar Lawrence in *Romeo and Juliet*. **C. Lombardi** investigated the transformation of the classical narrative strategy of the *Teichoscopy* topos into Shakespeare's *Troilus and Cressida* as a dramatic device of rhetorical and linguistic strategy. **L. Calvi** and **M. Redmond** offered a different version of Shakespearean intertextualities. Calvi denied any political implication in the influence on *The Tempest* of Italian theatrograms from *commedia dell'arte's* scenarios, whereas Redmond discovered strong ideological and political meaning in Shakespeare's use of Italian dramatic tradition and the technique of explicit citations of Seneca, Ovid, and Horace in *Titus Andronicus*.

[M. Marrapodi, Palermo, Italy]

S16: A Monarch in Letters: Elizabeth I and Her Foreign Correspondence

Convenors: A. Petrina (Padova, Italy) and G. Coatalen (Cergy-Pontoise, France)

This seminar was dedicated to a newly-launched research project, involving a number of scholars from universities in Italy, France, and the United Kingdom. Our aim is to investigate the correspondence of Queen Elizabeth I of England, in particular her official letters to foreign potentates. Therefore the seminar gathered both scholars who are already part of the group and newcomers who have expressed an interest. After **A. Petrina's** presentation, focussing on the general terms and scope of the research, **G. Coatalen** briefly outlined his own work on Elizabeth's French correspondence, particularly her letters to Henri IV de Navarre, noting how this impressive material (roughly 200 letters have been unearthed so far) remains largely unpublished and unedited. **A. Andreani**, who has been working with **G. Iamartino**, then presented their analysis of the various "hands" to be found in Elizabeth's correspondence: not only the Queen changes her handwriting depending on circumstances and on her own age and state of health, but the letters were often penned by her secretaries. Andreani's work has thus entailed a classification and identification of the various people involved. Continuing on the same general survey of the most

interesting problems connected with this research, **G. Iannaccaro** turned her attention to the rhetorical models Elizabeth follows in her correspondence, trying to find a common denominator for the quirkiness of her style – a task further complicated by the fact that the Queen wrote in a number of European languages. The second half of the seminar concentrated on individual case studies: thus **E. Oggiano** studied the correspondence between the Queen and James VI of Scotland, following the exchange as political and personal circumstances intensified the contacts between the two; **M. Santini** presented her own research on Elizabeth's correspondence with the governors of Ireland, noting the strategies of address of the Queen in view of dramatically mutating circumstances; and **C. Bajetta** studied Elizabeth's Italian correspondence, closely working on various manuscripts in order to highlight the extent of the Queen's intervention on the work of her secretaries, and her interaction with her collaborators.

[A. Petrina, Padova, Italy]

S17: Cancelled

S18: Sound Is/As Sense

Convenors: W. Görtschacher (Salzburg, Austria) and David Malcolm (Gdańsk, Poland)

The seminar was provoked by a perception that much commentary on contemporary poetry remains on a thematic level, little attention being paid to the relation of sound to meaning. The participants in this seminar contended that sound, broadly conceived, is a key aspect of the meaning of a poem. The seminar consisted of three sessions. Thirteen speakers took part. Papers mostly focussed on contemporary poetry, although some looked back to the work of early twentieth-century poets. They were striking in their attention to the technical detail of verse, and how technique is meaningful. Discussions suggested areas of further concern, *inter alia*: the relationship of poem text to its performance; the problematic nature of terms such as "onomatopoeia," "musicality," and "free verse"; and the necessity of a comparative metrics that goes beyond one national literary tradition. **A. Eastman** considered, in general terms, the important concept of rhythmic prominence, and showed stress to be a contextually generated phenomenon, arguing that "multiple, ambiguous possibilities of organization appear to be essential to our perception of the rhythms of poems." His discussion addressed the work of Lorine Niedecker. **F. Morel** closely examined Ezra Pound's rhythmically innovative poetry, especially "The Seafarer" and "The Return," demonstrating the author's attempts to "make it new". **D. Lloyd** defended R.S. Thomas against accusations of lack of "prosodic intelligence" in his poetry from the 1970s. He offered a reading of Thomas's "Healing," focussing on the rhythmic and semantic effects of the interplay of syntax, caesuras, and enjambements. **T. Wiśniewski** examined meaning generation in verse through rhyme pattern (in poems by Dylan Thomas and Patrick Kavanagh), employment of alliterative verse conventions (Michael Hofmann), and enjambement (R.S. Thomas), and this in relation to various textual levels (literary convention, whole text, stanza, and line). **V. Broqua** presented an analysis of the phonological principles (muzak and sonar) underlying Haryette Mullen's parodies of Shakespeare's Sonnet 130. He demonstrated how through sound and rhythm Mullen produces a text that achieves a playful movement between the modern and the Elizabethan. In a discussion of different kinds of onomatopoeia, for example, contextual onomatopoeia, in Seamus Heaney's poetry, **I. Popova** suggested the semantic force (even the political force) of this phonological device. **D. Attridge** discussed Don Paterson's arguments about the linkage of sound and meaning, and the generation of musicality in verse by vowel variation and consonantal repetition. Attridge convincingly showed that Paterson does not wholly follow his own general ideas in his poem "Correctives." **I. Gregson** presented Simon Armitage's adoption of marginalized voices in his poetry, and saw this as central to the poet's aim for disruptive authenticity. In a detailed reading of Paula Meehan's "The Sycamore's Contract with the Citizens," **W. Görtschacher**

argued that through rhythm and sound the poet produces a text that engages forcefully with the sonnet form and with the complexities of Irish history. Similarly, **D. Malcolm** addressed the semantic implications of the metrical organization of Jon Silkin's political-historical poem "Resting Place". An important feature of the seminar was the focus by three speakers on the performance of poetry. **K. Fryatt** discussed Basil Bunting's own idiosyncratic, and motivated, readings of *Briggflatts*. She then considered three other readers' performances of parts of the poem, showing the fruitful variety of sound and meaning thus produced. **M. Pfeiler** examined the work of performance-poet Saul Williams, discussing Williams's construction of a "soundscape" that allows him to tackle the contradictions of African American identity and history. The performances of the Liverpool poets was the subject of **E. Di Piazza's** paper. Like Pfeiler, Di Piazza showed interesting footage of her subjects' performances.

[W. Görtzschacher, Salzburg, Austria and D. Malcolm, Gdańsk, Poland]

S19: Mina Loy across the Arts

Convenors: E. Sánchez Pardo (Madrid, Spain) and L. Scuriatti (ECLA, Berlin, Germany)

The seminar focused on the avant-garde poet and artist Mina Loy, a still under-researched and yet crucial figure in Anglo-American and European avant-garde and Modernism. All contributions were interdisciplinary in nature, and were centred on the interaction between literature, the visual arts and visual culture. In the first session, **L. Kinnahan's** paper, which explored Loy's late war poems in relation to the rise of photojournalism during World War II, especially in relation to the aesthetics of Lee Miller's war reportages for *Vogue*, entered into a productive dialogue with **H. Jennings's** reading of the sexual and gender identity in 'Songs to Johannes' as a product of the cultural, epistemological and political shifts following the Great War. Both papers emphasised the necessity to bypass the categorical divide between modernism and the genres of war-writing and documentary. In the same session, **L. Scuriatti** presented a paper on the ambivalence towards the practices of modernist and avant-garde art which characterises Loy's corpus of work, raising questions about the contradictory status of the art as political and radical practice, and sheer economic enterprise. In the second session **S. Parmar's** innovative paper challenged the critical myth of Loy as exemplary 'modern woman' through the analysis of unpublished autobiographical material, in which the poet reflects on her own Victorian childhood and on modern consciousness. **E. Sánchez-Pardo** also challenged dominant critical views of Loy's feminist stance by claiming in her paper that Loy's complex and often contradictory positions concerning sexual and gender identity may be seen in the contexts of a broader reflection on the nature of figuration itself. Finally, **A. Sborgi's** paper explored Loy's poetic portraits highlighting their relationship with the Futurist aesthetics and placing them in the wider changes in the vision of identity brought about by modernist visual and literary portraiture. Ingrid Galtung, Timothy Vincent and Caroline Leslie Miller were unfortunately unable to attend.

[L. Scuriatti, ECLA, Berlin, Germany]

S20: Reading James Joyce in the Twenty-First Century: The European Context

Convenors: A. Fogarty (Dublin, Ireland) and F. Ruggieri (Roma Tre, Italy)

This seminar explored the reception of Joyce's fiction by twentieth-century artists and by the visual media in the twenty-first century and probed how it has been remoulded and rethought. **F. Luppi** contrasted the different ways in which the Irish novelists Flann O'Brien and Edna O'Brien dealt with Joyce's influence, the former setting him up as a rival to be countered but the latter championing him, thereby gaining the right to carry forward his exploration of female roles; **E. Zirzotti** in elucidating the appropriations of Joyce in comic strips and blogs on the web and in popular Hollywood movies, such as *Iron Man 2*, came to the conclusion that these media are

capable of breaking down the barriers between high and popular culture and in constructing fresh views of his work; **M. G. Tonetto** drew upon contemporary theories of the body from Foucault to Virilio in order to uncover the radicalism of Joyce's *Ulysses* and to demonstrate that it celebrates fallen bodies and the realms of the abject and the obscene; **F. Sabatini** traced the intertextual links between James Joyce and William Trevor and showed how the latter adopts and adapts the Joycean techniques of indirection and purposively redeploys the themes of inactivity and paralysis in his tragic tale, *Love and Summer*.

[A. Fogarty, Dublin, Ireland]

S21: Romance and Trauma in Contemporary British Fiction

Convenors: S. Onega (Zaragoza, Spain) and J.-M. Ganteau (Paul-Valéry, Montpellier, France)

The seminar was devoted to the exploration of the poetic, epistemological and ethical collaboration between the mode of romance and various aspects of the representation of trauma in contemporary British fiction. The seminar started with an introduction mapping out the genealogy of the seminar and presenting some modes and areas of collaboration between romance and traumatic realism. **M. Nicolosi** focused on Adam Thorpe's "unsentimental romances" by stressing their affinity with the deconstructive power of traumatic realism. **C. Gutleben** concentrated on the novels of Graham Swift and Jeanette Winterson in terms of the deconstructive ethics of romance. **A.-L. Fortin-Tournès**, in her joint analysis of novels by Salman Rushdie and the short fiction of Martin Amis, addressed the issue of the representation of 9/11 and put forward the hypothesis of romance writing as working through. **J. Stotesbury** presented the work of Suhayl Saadi within the framework of diasporic studies and stressed the healing power of the mode. **A. Attila's** concern was with Pat Barker, and she emphasised the spectral potentialities of the mode when collaborating with the representation of the trauma of war. **A. Romero Jodar** moved on to the field of the graphic novel and investigated the permanence of Greek romance in Dave Gibbon's works. **G. Letissier** provided an analysis of Sarah Waters's novels in relation to the sub-genre of the ghost story and as revisiting of historical romance in terms of spectrality. **E. Schober** read Ian McEwan's *Atonement* as an instance of the consolatory power of romance, a concern which was also central in **B. Diemer's** treatment of McEwan's *The Child in Time*, both stressing the reconciliatory, closing powers of the mode beyond its more deconstructive effects.

[S. Onega, Zaragoza, Spain
and J.-M. Ganteau, Paul-Valéry, Montpellier, France]

S22: Ethics in Contemporary British Theatre

Convenors: M. Aragay (Barcelona, Spain), E. Monforte (Barcelona, Spain) and H. Scolnicov (Tel Aviv, Israel)

The six papers in this session all addressed the latest developments in British drama. The lively discussion that ensued, and continued in the nearby café, focused on the theoretical issues raised by political verbatim theatre and on plays that investigated the ethics of scientific research. The problematics of monodramas were examined by **S. Grochala** in relation to Mark Ravenhill's *Product* (2005) and *The Experiment* (2009). The expression of personal trauma in contemporary drama, in the wake of wartime experiences, was singled out as a common denominator in Pinter's *Ashes to Ashes*, Bond's *War Plays* and Sarah Kane's *Blasted* by Radmila Nastic. **J. R. Prado Pérez** treated the role of verbatim theatre in relation to the problems of direct access to information and its dissemination, taking as his main text David Hare's *The Permanent Way*. The ethical responsibility of scientists, dramatized by Shelagh Stephenson in her play *An Experiment With An Air Pump* (1997), was highlighted by the duo **F. Rayner** and **P. Fontes da Costa**. In-her-face plays by Sarah Kane and Mark Ravenhill were discussed by **A. Hoffmannová** as calculated to arouse a

radical ethical response. **M. Laudando** underlined the place of theatre in the contemporary social and cultural scene through her discussion of the work of Tim Crouch, especially *The Author* (2009).

[H. Scolnicov, Tel-Aviv, Israel, M. Aragay, Barcelona, Spain
and E. Monforte, Barcelona, Spain]

S23: Adapting Canonical Texts in/for Children's Literature

Convenors: A. Müller (Siegen, Germany) and L. Tosi (Ca' Foscari, Venezia, Italy)

The seminar was mainly dedicated to the investigation of adaptations of canonical texts in and for children's literature. The speakers addressed the issue of the child reader, the children's canon, and the notions of heritage and metanarratives as well as general questions about adaptation, rewriting and translation. In the first session, **E. Thiel** considered contemporary revisions of *Oliver Twist*, and discussed the 'fidelity issue' in relation to the adaptations of the classics, debating whether these texts are useful as introduction to the 'original'. **A. Müller** and **E. Opperman**, in two different papers, analysed appropriations of Shakespeare for young adults, and explored the implications of defamiliarizing the Bard through visual culture and family politics. **I. Halliday** pursued the matter of intralingual translation as manifested in a number of English adaptations of Collodi's *Pinocchio*. The second session, with the exception of **L. Rowe Fraustino's** analysis of appropriation of J.M. Barrie's Tinker Bell as Disney's corporate mascot, which addressed the issue of children's literature turning into commodity, all the papers were studies of translations of classics of children's literature, and the way they change in a different cultural context. **M. Wosniak** investigated the Polish reception of *Winnie-the-Pooh*, and the way a 1930 translation became part of the Polish national canon. In a similar vein **J. Rambousek** dealt with Czech versions of English children's literature classics. In **A. Lazaro's** paper the analysis of translations/adaptations of Arthurian romances and Chaucer's *Canterbury Tales* in Spain during Franco's regime addressed the issue of censorship in children's literature. **J. Keane's** exploration of adaptations of Hoffmann's *The Nutcracker* (especially concentrating on Matthew Burne's ballet) discussed differing messages of a social and political nature, such as themes relating to authority, justice, the individual as victim and rebel, and sexuality.

[L. Tosi, Ca' Foscari, Venezia, Italy]

S24: Towards the Bicentenary: New Bearings in Dickens Criticism

Convenors: F. Orestano (Milano, Italy) and N. Lennartz (Würzburg, Germany)

Ten European scholars contributed papers, debated and exchanged views during two full sessions, in which the work of Dickens was analysed by adopting different tools, strategies and angles of investigation. **C. Cremonesi** adopted the critical perspective of contemporary visual studies to investigate *Sketches by Boz* and Dickens's response to the genre against the visual culture conventions of his times; **K. Boehm** built a bridge between medical discourse, e.g. mesmerism, theatrical and material culture of popular scientific performances and shows, and Dickens's representation of childhood in *Oliver Twist*; **M. T. Chialant** gave a thorough assessment of the development of Thing Theory in its connection with the critical discourse centering on the universe of objects which people Dickens's fiction; **N. Vanfasse** analysed Dickens's *American Notes for General Circulation* against the visual /cultural evidence provided by contemporary banknotes; **A. Kedzierska** stressed the Bakhtinian carnivalesque culture of celebration in Dickens's *A Christmas Carol* in its rich interweaving with other supposedly incompatible conventions; **A. Ciugureanu** investigated the theme of male bonding in Dickens's *David Copperfield* and *Great Expectations*, offering a gender-based analysis which reveals repressed sexuality and liminal homo-eroticism; **A. Zirker** gave a neo-feminist analysis of *Little Dorrit* which discards the limitations of stereotyped, at the core anti-feminist assessments of Dickens's representation of female characters; **A. Vescovi**

suggested that Dickens's relationship with knowledge can be assessed with the tools of "knowledge theory": his reading of "The Signalman" showed the value of such approach to Dickens's text; **S. Tomaiuolo** demonstrated that *The Mystery of Edwin Drood* can be read as a story of the formal dissolution of narrative genres which affects the fictional conventions of a culturally, morally and religiously "decomposed" Victorian world; **G. Letissier** set the return of Dickens in the context of Neo-Victorianism, examining novels by Ackroyd, Waters, Carey and Lloys Jones which blur the boundary lines between story-writing and metatextual reflection. Altogether the papers offered innovative, challenging and exciting proposals which set Dickens's work at a critical crossroad where new methodologies provide fresh insights and grant his texts an exuberant afterlife.

[F. Orestano, Milano, Italy and N. Lennartz, Würzburg, Germany]

S25: Time and Temporality in Victorian Britain

Convenors: B. Laurent (Université des Antilles et de la Guyane, Martinique, FWI) and B. Bullen (Reading, UK)

The seminar was a stimulating opportunity to look into the attempts made by the Victorians to regulate time and to define it. **R. Somerset** presented a paper about the historicisation of natural history in Victorian Britain, showing how the influences across the disciplinary boundaries, from geology and palaeontology to history were crucial in the elaboration of the Darwinian outlook. **R. Theron** showed how the building up of the railway system together with the growth of powerful railway companies and London's booming demography radically changed the idea of time in the Victorians. **S. Colella** presented a paper about the perception of time in Charlotte Riddell's novel of commerce and City life, exploring the implications of the rationalization of time due to the new timetables imposed by the business work. **B. Laurent** investigated the relationship between time and the arts, proving how the 'sleeping beauty' stigmatized in the picture of the woman hoping for the return of the lover as a standard trope in British art, reveals a modification in the perception of time also questioning its gendered nature. **M. Franza** presented a paper about the idea of non-linear time in Victorian literature, in particular in Lewis Carroll's *Sylvie and Bruno* showing how, together with the need of standardization of time, a more subversive idea of it was portrayed in literary scenarios. **M. Lu Shengli's** paper was read by Richard Somerset and presented Robert Browning's dramatic monologues examining the relationship between art and temporality. **B. Bullen's** paper was read by Béatrice Laurent: it attempted to place in a new position Dante Gabriel Rossetti's attitude towards time and its crystallization in poetry, a common idea in the context of his contemporaries.

[M. Franza, Salerno, Italy]

S26: The Fantastic in the Fin de Siècle

Convenors: I. Grubica (Rijeka, Croatia) and Z. Beran (Praha, Czech Republic)

The seminar hosted presentations mainly of late 19th-century fantastic fiction, with occasional focus on the previous periods and analogies in the late 20th century. The first session opened with **E. Bizzotto's** paper on the fantastic as medium for fin-de-siècle aesthetic inquiry. It focused mainly on works by Wilde, Pater, Lee and Beardsley and proposed the tentative concept of "aesthetic fantastic" based on the hypothesis that the fin-de-siècle fantastic takes on aesthetic and meta-aesthetic functions very closely related to its subversive "social" potential. **E. Pinyaeva** explored the Faustian motifs in the works of Oscar Wilde and Vernon Lee. **E. Domínguez-Rué** dealt with the issue of Doppelgänger and female anxiety in Ellen Glasgow's "The Past" arguing that the female Gothic replaces unity for duality/multiplicity, and emphasises the power of female solidarity to transform stories of oppression into expressions of women's assertiveness. In a similar vein, by exploring the potentials of the female Gothic, **M. A. Struzziero** discussed the relation between the

fantastic, liminality and gender in Jeanette Winterson's *The Passion* and C. Xinari addressed the New Woman question in Angela Carter's *Nights at the Circus*. M. Beville, a nominee for the 2010 book award in the category Literatures in the English language, explored the implications of the aesthetic concept of terror in relation to fantastic literature at the turn of the twentieth century. Underlying the distinction between terror and horror and focusing on their relationship, she discussed Guy de Maupassant's *La Horla*, and H. Rider Haggard's *She*, with a view to illustrate the prevalence of both the sublime and fear of the unknown in the 'fin de siècle fantastic'. In the second session of the seminar S. Mantrant devoted her paper to the discussion of transcendental evil, hieroglyphic codes and their deciphering as the main activity of the protagonists – amateur detectives, and the symbolism of veil in Arthur Machen's supernatural tales. M. Peprník examined narrative strategies of embedded tales in Machen's *The Three Imposters* and R. L. Stevenson's *New Arabian Nights* claiming that their mosaic character anticipated modernist experiments with fragmented narratives and ontological issues of later postmodern writing. F. Saggini showed how some texts by Bram Stoker, including less known short stories, could be used in class discussion in relation to a number of dominant Victorian issues. Z. Beran provided an overview of Victorian vampiric fiction, maintaining that the topic responded to 18th-century demands on representing strong emotions and later transformed to address main apprehensions of the Victorian society. I. Grubica dealt with the role of memory in Irish Gothic fiction of the fin de siècle, exploring various mnemonic modes encoded in these texts, in particular nostalgia, their relations to the discourses of class, race, colonialism, and discussed how they transmit moments of cultural and historical cognition. The variety of angles from which the topic was dealt with provided interesting innovative insights. The papers delivered at the seminar will constitute the core of the book of essays contracted with Cambridge Scholars Publishing, planned to be published in 2012.

[I. Grubica, Rijeka, Croatia, and Z. Beran, Praha, Czech Republic]

S27: British Narratives of Exploration and Colonial Encounters

Convenors: F. Regard (Sorbonne, Paris, France) and N. Brazzelli (Milano, Italy)

The seminar focused on exploration narratives and novels – both non-fictional and fictional accounts of exploration – from the late XVIII to the late XIX century, and outlined innovative conceptual frameworks for the analysis of such texts. S. Patel focused on James Cook's encounters with the Other in the Pacific islands in terms of betrayed initial ethical representations, which were then subjected to misrepresentations due to various power relations. She thus traced different levels of colonial writing, from log to journal to published account; her presentation sketched a theoretical perspective based on the question of intersubjectivity. M. Lopez offered a reading of two XIX century exploration accounts dealing with Southern Africa (by W.J. Burchell) and Central Australia (by E.J. Eyre), pointing to the role of the myth of the wilderness in Western ideology, and analyzing the ambiguity of discourses marked by the explorers' feelings of alienation as well as by their growing awareness of colonial exploitation. S. Antosa presented a paper on the explorer, writer, linguist and diplomat Richard Burton and on his translation from the Arabic of *The Book of a Thousand Nights and a Night*: her critical approach consisted in articulating the two issues of intercultural translation and of the spaces of unstable "sexual geographies". The process of contamination by the Other within the dynamics of Empire was thus foregrounded. T. Zulli focused on some "constructive imperial encounters", as exemplified in the narratives of H.R. Haggard and R.L. Stevenson: the "impossibility of essentialism" and the idea of a colonial intersubjectivity were at the heart of her talk. According to her, both Haggard's and Stevenson's narratives disclose the complexity of colonial representation and reveal that adventure stories were the place where the fruitful relationship between colonizers and colonized were ideally depicted.

[N. Brazzelli, Milano, Italy]

S28: On Whiteness and its Borders: Current Debates in Australian Cultural Studies

Convenors: K. E. Russo (L'Orientale, Napoli, Italy), L. Jensen (Roskilde, Denmark) and A. Brewster (Sydney, Australia)

The seminar provided an innovative space of encounter for the discussion of the main thematic nodes of Australian Whiteness Studies. The seminar was opened by **K. E. Russo** who illustrated the most recent and interesting developments in what she termed the second wave of Australian Whiteness Studies which began during the 1990s as a reflection on the normativity and invisibility of White sovereignty claims in Australia. All speakers participated in a serious theoretical discussion of the premises of Whiteness and the Australian nation-state yet they diversely engaged with the main issue of Whiteness and its borders according to their stand and expertise in the fields of Cultural, Indigenous, Gender, Multicultural and Post-colonial Studies. **A. Brewster's** paper "Violence, Rage and White Trauma: Reading Melissa Lucashenko's *Hard Yards*" opened the first session of the seminar with an analysis of the novel *Hard Yards* by the Indigenous Australian writer Melissa Lukashenko, which drew on Michael Hardt's theorisation of affective labour to illustrate Lucashenko's dramatisation of whiteness into abjection and/or the pathological narcissism of the national Reconciliation process. **K. Ika**s continued the discussion on Reconciliation through a close-reading of the novel *Sorry* by Gail Jones as a possible space of post-colonial reconciliation. **M. Brun** inverted the discussion on Whiteness by offering a reading of Brian Castro's novel *Drift* as the staging of a struggle not towards, but out of whiteness, which demonstrated the ultimately arbitrary nature of racial markers. The first session of the seminar was then closed by a paper on the representation of Whiteness in Patrick White's novel *Voss* by **K. E. Russo**, who argued that the novel may be read as an attempted defamiliarisation of the 1950's nostalgic mood for the loss of the White Nation, yet also as a retrospective narration of how Whiteness became the measure of being human and of the right to sovereignty during the Australian Victorian period. The second session of the seminar was opened by **L. Jensen's** timely discussion of white culture as invisible and ordinary in relation to the current mediatic debate on ecological sustainability and the population debate. **M. Parlati** then discussed the novel *Dead Europe* by C. Tsiolkas as part of the difficult legacy of twentieth-century trauma and traumascapes shared by many diasporic writers of European ascent who turn their gaze on White Europe to haunt both European and non-European fiction and culture. The closing paper by **G. Giuliani** proposed a study of the fairly unknown event of Australian history called "Blackbirding", which refers to the recruitment of people through trickery and kidnapping from Vanuatu, Papua New Guinea, the Solomon Islands and the Loyalty Islands of New Caledonia, to work on plantations furthering the debate on the colonial role of the Australian White Nation outside its geopolitical borders. The seminar was closed by **Anne Brewster** who responded to all papers and convened a very lively debate on the state and potential of Australian Whiteness studies in Europe and Australia and how these may further trans-national dialogue.

[K. E. Russo, L'Orientale, Napoli, Italy]

S29: British Asian Culture in the Post Millennium

Convenors: G. Buonanno (Modena e Reggio Emilia, Italy) and C. Schlote (Zürich, Switzerland)

The seminar aimed to explore aspects of British Asian cultural productions across a variety of genres and in light of shifting critical paradigms. **A. Elia** looked at the controversial reception of Ed Husain's memoir *The Islamist* (2007) and stressed the book's significance within the debate on the emergence of Muslim fundamentalism in contemporary Britain; **J. Weingarten** explored the meaningful absence of the voice of second generation British Asians in Nadeem Aslam's novel *Maps for Lost Lovers* (2004); **R. Cristofani** focused on storytelling as a strategy to convey a sense of belonging and as a cross-cultural means of preserving memories in the works by Monica Ali and

Preethi Nair; **V. Sams** examined representations of British Asian masculinity in post millennium British Asian plays and argued that the dramatic treatment of “home-grown terrorism” responds to the huge cultural pressure exerted on the performance of British Asian gendered identities; **G. Buonanno** and **C. Schlote** identified major themes and dramatic strategies in British Asian women’s plays produced around the fin-de-millennium and discussed Yasmin Whittaker Khan’s *Bells* (2005) as exemplary of the innovative dramatic impetus provided by women playwrights; **C. Hoene** investigated the role of music in Suhayl Saadi’s novel *Psychoraag* (2004), arguing that music functions on three levels in the novel: structure, content, and interpretation and allows for the formation of a fluid identity.

[G. Buonanno, Modena e Reggio Emilia, Italy]

S30: The Global Novel in Anglophone Cultures

Convenors: C. Iuli (Piemonte Orientale, Vercelli, Italy) and S. Durrant (Leeds, UK)

The seminar addressed the phenomenon of global novels in English by focusing on the relation they entertain with globalization and global capital. More specifically, participants asked whether and under what conditions global novels in English repeat or resist the logic of global capital. Global novels were discussed as strategies of both resistance and reproduction of patterns of identification, cultural institutions, and forms of political and social agency, deterritorializing the nation state, but reterritorializing dispersed forces through a global capital that has become the supranational organ of power and control. In her talk, **A. Cottier** discussed Amitav Ghosh’s *Sea of Poppies*, electing to emphasize the “idealistic” (deterritorialising) reading of the Ibis over the material and historical forces constraining its possibilities (reterritorializing). **D. Rigobete**, presenting a talk on the Indian Novel and its international success, asked to what extent India has become an alternative centre of capital and thus an alternative centre of Empire. **C. Iuli** argued that it is through figurations of risk and catastrophe and, particularly, as a failure of the structure of security adumbrated by national citizenship, that the world and the globe enter contemporary US fiction. Grzegorz Maziarczyk mobilized the category of the global, multi-modal novel to claim that it mimes the innovations of global technology. Finally, **C. Concilio** read Michael Ondaatje’s *Divisadero* as a celebration of rhizomatic nomadic subjectivities, and suggested that Ondaatje be read along the resurgent “romanticization” of the displaced, the wandering, and the diasporised. Samuel Durrant responded to all the papers and opened the discussion around the implications of “Empire” (Hardt, Negri).

[C. Iuli, Piemonte Orientale, Vercelli, Italy]

S31: Dis/placing the British Empire: Theoretical and Critical Views from Scottish Studies

Convenors: C. Sassi (Verona, Italy) and T. van Heijnsbergen (Glasgow, UK)

Structured in two parts and including speakers from different disciplinary/ methodological backgrounds, the seminar fostered in-depth exploration of topics within Scottish Studies and promoted dialogue with Postcolonial Studies, at a time when, as it was noted in the opening remarks, both areas are going through a major re-definition. Relations with, and perceptions of, Empire in its different manifestations, and across a chronological span covering the last three centuries, were addressed by all speakers, along historical, theoretical or comparative lines of investigation. Questioning of twentieth-century ideas of Scottishness began with **G. Angeletti**’s investigation of the nexus between memory/forgetfulness and representations of nationhood in Jackie Kay’s *The Lamplighter*, focussed on Scotland’s involvement in the trade and exploitation of African slaves. **I. Brown** offered an original survey of the formation of young Scots as loyal servants of the Empire at an established Scottish institution, Dollar Academy, through the analysis of the imperial ethic and downright racist attitudes promoted by *The Dollar Magazine*. **L. Connell**’s

paper lucidly explored the collusion between nineteenth-century Scottish nationalism and imperialism and the connivance of both local and global interests in Walter Scott's strenuous defence of Scotland's independent banking system in the Malachi Malagrowther's letters. An alternative perspective was articulated by **B. Fraser**'s original research on a complex chapter of the history of Scottish diaspora: challenging the traditional coloniser-colonised dichotomy, her paper demonstrated how "Scottish Jutewallah" in Bengal came to be considered as both insiders and outsiders. **P. Hart** focused on the early days of the 'Scottish Empire', revealing how a subtle negotiation between conflicted local, regional and national loyalties began in Scotland soon after the Union of Crowns in 1603 and identifying the Petrarchan mode as its most meaningful expression. **G. MacDonald** discussed Scotland's participation and positioning in relation to past, present and future modes of British imperialism, highlighting new cryptic forms of collusion as represented or staged in contemporary literary texts. **G. Covi**, drawing on her research on Caribbean-Scottish relations and on recent feminist criticism, suggested a radical remapping of the Postcolonial and called for a "move towards the rendering (im)possible of (another) narrative of Scottish identity". **J. Lavrijsen** pointed out how the 'comic' realisation of the Stevensonian topos of the double in Brian McCabe's fiction can be seen as an attempt to transcend the twentieth-century Scottish myth of a damaged or traumatised post-imperial national identity. **K. Miller** introduced and questioned the notion of the "uncritiquable dialect" — a common and persistent conviction that what is written in "dialect" (Jamaican or Scots) expresses something essential to the writer's core and is therefore beyond the reach of criticism or attack. **J. Ryder** investigated Naomi Mitchison's problematic engagement with African culture as a writer and as adopted mother within the Bakgatla tribe in Botswana, revealing her ambivalence and complicity in colonial relationships. **S. Stroh** aptly concluded the seminar by stressing "the benefits of interdisciplinary cooperation" between Scottish and Postcolonial Studies and by discussing the centrality of Celticity as archetypal construct in (post)colonial discourse.

[C. Sassi, Verona, Italy]

S32: Place and Displacement: The Irish Writer at Home and Abroad

Convenors: M. Morales (Alcalá, Spain) and C. O'Leary (NUI, Maynooth, Ireland)

This seminar focused on the concept of dis/place(ment) in modern and contemporary Irish literature, and explored the literal and metaphorical meanings assigned to it. **J. M. Hassett** considered the influence of Italy on the writings of W. B. Yeats and Lady Gregory. **Susan Cahill** discussed the largely forgotten children's literature of Rosa Mulholland that problematises the placement of Ireland within the larger European framework. **Y.-C. Lin** drew on interconnections between gender and diaspora in Brian Friel's *Philadelphia, Here I Come!* and *The Loves of Cass McGuire*. **G. Bendelli** explored the meaning of the topos of the *imram*, or sea expedition, in Brendan Kennelly's *The Florentines*. **E. C. Ramusino** drew together the issues of linguistic displacement, internal exile and identity in Hugo Hamilton's *The Speckled People*. **M. G. Adamoli** offered a wide range of definitions of the concept of "place", from geographical to philosophical fields and applied them to the readings of Colm Tóibín's *The South* and *The Story of the Night*. And **M. G. Eliggi** equated the concept of displacement with female psychological dislocation in writers Claire Keegan and Claire Kilroy.

[M. Morales Ladrón, Alcalá, Spain
and C. O'Leary, NUI, Maynooth, Ireland]

S33: Scotland, Europe and Modernism

Convenors: E. Bell (Strathclyde, UK) and K. Stirling (Lausanne, Switzerland)

The seminar sought to explore Scottish-European literary connections and contexts from throughout the modernist period. However, the range and scope of the papers encouraged an

expansive view of such connections, extending beyond the prescribed period and beyond any simple account of a de-provincialised Scottish literature. **M. Palmer McCulloch** began by describing the Muirs' travels in Europe in the interwar period, and the enduring influence of continental landscapes and literatures on Edwin Muir's work. **T. C. Baker** presented his work on the idiosyncratic nationalism of Compton Mackenzie, and its formulation in relation to various European nationalisms, as detailed in his neglected *The Four Winds of Love*. **M. Garufi** traced the literal and figurative journeys of Rebecca West across Europe, and simultaneously, across boundaries of gender and identity politics and constructions of East and West, in her novels *The Judge* and *Black Lamb and Grey Falcon*. **C. Gibson** explored the formative relationship between Hamish Henderson and the Italian Marxist philosopher Antonio Gramsci; describing a hitherto unacknowledged influence of continental political thought on folk-song revivalism in Scotland. **A. Korzeniowska** concluded the panel with her broadly historical review of Polish translations of Scottish literature, interrogating the relative neglect of Hugh MacDiarmid in this context, in particular. The complex of connections mapped by these papers encouraged a rewarding discourse on constructions of 'Scottish literature' of the period.

[C. Gibson, Edinburgh, UK]

S34 : Revisiting Italy in the Scottish Renaissance

Convenors: S. Dunnigan (Edinburgh, UK) and M. Santini (Padova, Italy)

The nature of literary and cultural relationships between Scotland and Italy in the Renaissance period was the subject of two seminars at the conference. **R. Jack** opened the first session by reviewing and evaluating developments in the field of Renaissance Scottish literary studies, arguing how partial and tendentious views of periodicity, and of linguistic and cultural change, still cloud critical perceptions of the period. He suggested that the depth and complexity of the comparative and international dimensions of the Scottish Renaissance can only be understood by appreciating the political as well as aesthetic purpose of translation in the period, highlighting the significant but neglected role of Scottish NeoLatin poetry. **V. Bricchi** considered the debt which Gavin Douglas owed to Boccaccio, examining the influence of the *Genealogia Deorum Gentilium* on the distinctive artistic and cultural project of Douglas's translation of the *Aeneid*; Douglas's inheritance of Boccaccian views on poetry's didactic and philosophical powers means that the translation can suggestively be identified as a paradigm of the shift from the Middle Ages to the Renaissance. **T. van Heijnsbergen** explored the political, or politicised, nature of early modern Scottish engagement with Italian culture through focussing on the example of William Fowler's translation of Petrarch's *Canzoniere* and its associated network of patrons and dedicatees; this highlighted the important role of particular Scottish households and families in the reception and dissemination of Italian culture, and the ways in which it was shaped by a dominant protestant sensibility. Elizabeth Elliott's paper further pursued how Fowler's response to Italian literature echoed the cultural and ethical values of the Reformation, examining how his erotic sonnet sequence, in its anxiety about the power of images, echoes Puritan denunciations of the arts of memory. In the second session, **L. Hutcheson** sustained the theme of the moral and religious reception of Italian literature but shifted focus to the neglected genre of early seventeenth-century Scottish romance which can be seen to rework the genre in order to foreground themes of protestant, masculine virtue. **A. Petrina** returned to William Fowler but explored his shorter, lyrical forms, demonstrating how the legacy of Italian poetry enabled him to experiment with different lyrical modes and, in his version of the Ariostian lament of Olympia, to create a morally sympathetic female voice. **D. McClure** concluded by a detailed investigation of William Drummond of Hawthornden's debt to Marino, exemplifying how Drummond transmutes as well as translates his Italian sources by a process of careful elaboration and expansion; the result is seen

in altered and re-emphasised lexical choices and word-ordering which together heighten the emotional ambiguities of the original sonnets.

[S. Dunnigan, Edinburgh, Scotland]

S35 : Cancelled

S36: Screening Cultural Diversity

Convenors: R. Dickason (Caen, France) and R. Ahrens (Würzburg, Germany)

As was to be expected, the approach to this broad subject was interdisciplinary in several ways. Most papers concentrated on the large and small screen, i.e. on movies and television films, some of them deriving from literary examples such as "Identity and Alterity in Post-colonial Film Versions: *A Passage to India* and *Apocalypse Now*", **R. Ahrens**, and "Mark Renton goes East: Living on the Margins of Indian National Identity", **E. G. Iglesias Díaz**, which also included *Heat and Dust* by James Ivory and Danny Boyle's controversial *Slumdog Millionaire*. The latter focussed on new elements of the novel by Vikas Swarup which were modified in the movie in order to reach a wider audience. Literature also came into the picture which **P. Ferfeli** drew of the poetry and paintings of Mina Loy in her presentation "America-Heroica, Lord Israel and Latin Borghese: Mina Loy's *Body as Intercultural Arrow*". Contemporary social history was the comparative basis for the studies by **A. Ducray** "Post-multiculturalism on British Television: 'Cool Britannia' vs. 'White Britannia': A Portrait of a People in the 21st Century" and **G. Fournier** "The Fictional Treatment of Multiracial Issues on British Television since 9/11". The audience was taken further afield from the British homeland i.e. to the Falklands War by **L. Veyssière-Harris** "War Reporting on the Small Screen and the Computer Screen: Britain and the BBC at War" and to Australian images of "full-blooded" Aborigines by **S. Ryan-Fazilleau**, "Changing Perceptions of Aboriginality and Hybridity (1972-2009)". Other literary genres like fantasy, gothic and science fiction, which strongly influenced contemporary film making, were incorporated in two more contributions which dealt with the racism perceptible in the racial Other as depicted in Neill Blomkamp's *District 9* or in James Cameron's *Avatar*: "On *District 9* – the Alien as Racial Other", **K. Frohreich Gaydon**, and "Black Like Me: Tropes of Racial Transformation in Contemporary Cinema", **A. Soltysik-Monnet**. All these stimulating papers instigated lively discussions among the audience so that our two sessions easily ran out of time.

[R. Ahrens, Würzburg, Germany
and R. Dickason, Caen, France]

S37: Living on Screens. Biopics of Anglophone Celebrities in the Media Culture

Convenors: M. Pennacchia (Roma Tre, Italy) and M. Minier (Glamorgan-Cardiff, UK)

The seminar opened with **M. Pennacchia's** and **M. Minier's** presentations of their papers on the relationship between the "biographical motion picture", as a film genre, and the "biography", as a literary genre, within the theoretical framework of intermedial and adaptation studies. A number of biopics of British famous people, all released in the last two decades (1990-2010), were thereafter investigated by the participants.

The first session hosted a discussion about biopics of canonical British writers. **P. Franssen** presented a paper where he compared *Shakespeare in Love* and *Waste of Shame* as opposite examples of, respectively, 'postmodern' and 'realistic' biographies of the Bard on screen; both **M. Esteves Pereira** and **R. Grandi** dealt with *Becoming Jane* but from different perspectives, the former showing an interest in the phenomenon of Jane Austen as a "trademark" of English culture, the latter making an analysis of the film as an adaptation of the homonymous biography by Jon Spence; finally **L. Jones** introduced a little known biopic of Wordsworth and Coleridge, *Pandaemonium*, an experimental biographical film interspersed with MTV-like-sequences of the most famous poems.

The second session focused on a few biopics of British cultural icons. **M. G. Fabbris** discussed *Beau Brummel: This Charming Man*, highlighting the links between the present renewal of interest in Regency high life and contemporary forms of dandyism; **A. Radovanovic** presented a paper on *Wilde* where he pointed out the compromises the film director made in order to adjust, and reduce, to the standards of a conventional biopic such a 'defiant' gay icon. **L. Esposito** and **A. Ruggiero** discussed *Diana: A Tribute to the People's Princess* showing how the specific techniques of television narration helped the construction of the myth of 'Diana, one of us' precisely through a careful appeal to the transparency of the medium and erasure of its narrative power. **B. Mancini** closed the session with the border-line case of Jack the Ripper in *From Hell* and *The Lodger*, thus provokingly throwing back the question, which was treated in the course of the whole seminar, of biographical authenticity. The seminar was attended not only by the participants but also by many scholars and students who contributed with generosity to the lively and involving debate.

[M. Pennacchia, Roma Tre, Italy]

S38: Cancelled

S39: Transnational Film Genre

Convenors: C. Deleyto (Zaragoza, Spain) and C. Gelly (Blaise Pascal, Clermont-Ferrand, France)

The seminar was devoted to the study of instances of the transnational in films. The "Bollywood" genre was an obvious case in point, and was tackled by two of the participants. **M. Esteves Pereira** showed how the international coproduction of films such as *Bride and Prejudice* determines the elaboration of hybrid filmic codes that can appeal to a worldwide audience—mainly by a process of acculturation. Studying this film, **S. Guarracino** stressed the parodic dimension of cultural hybridity, especially through the use of music, in relation with a post-modern quality in the film meant to play on the audience's expectations (hence the happy ending) while at the same time subverting this frame. **I. de Higes Andino** addressed the issue of translation in the dubbing of Ken Loach's *It's A Free World* (2007) and explored the various problems raised by the translation of essentially multilingual films — she raised the issue of what is translated and what is not from a national, ideological as well as practical viewpoint. **G. Menegaldo's** work dealt with the differences and common points between the Hollywood studios and the smaller British Hammer company in their production of horror films. He pointed out thematic aspects (such as the foregrounding of violence) but also aesthetic variations (especially in the use of colour) which in the Hammer films were meant to meet the expectations of a new kind of audience. Lastly, **M. Avelar's** study of Jorge Brun do Canto's *Chaimite* (1954), a Portuguese film dealing with colonial war in Mozambique, enhanced the formal parallels to be drawn with John Ford's westerns, showing for instance how the frame within the frame pattern points to a melodramatic and epic quality to be found in Ford's films too. As a whole both the papers and the ensuing debate demonstrated the importance, variety and complexity of transnational issues in contemporary cinema, while providing evidence of the long history of transnational exchanges, generic and otherwise, in the medium.

[C. Gelly, Blaise Pascal, Clermont-Ferrand, France]

S40: The Art of Oblivion

Convenors: I. Karremann (Munich, Germany), D. Girard (Strasbourg, France) and I. Hotz-Davies (Tübingen, Germany)

This seminar explored the potentials as well as the challenges which forgetting poses to our understanding of literature, society and culture. Instead of seeing it as the mere opposite of remembering, a cognitive failure, we proceeded from the assumption that it is an integral, formative part of cultural memory. **A. Bertoldini** inquired into the legal aspects of a right to forget and be forgotten in the context of the unlimited storage facilities of the WWW; **K. Tordasi** and **T. Prudente** presented two different readings of the aesthetic and narrative strategies of forgetting in

Virginia Woolf's work, especially *To the Lighthouse*; R. Arias discussed the genre of the Neo-Victorian novel as an attempt at recuperating what had been suppressed in the collective memory of the 19th century; and C.-V. Borbély raised the issue of an ethics of forgetting and examined it through the dynamic interplay of remembering and forgetting in Barnes's *History of the World in 10 1/2 Chapters*. The discussion among contributors and audience ranged from aesthetic aspects to the role of mass media and the mnemonic overkill of internet platforms like Facebook and Google Street View, which make oblivion seem desirable.

[I. Karremann, Munich, Germany]

S41: The Enemy Within: Cultures of Terror in South Asian Literature and Film

Convenors: S. Morton (Southampton, UK), P. Zinck (Charles-de-Gaulle, Lille and Sorbonne, Paris, France) and V. Thompson (Athabasca, Canada)

The papers that formed this series of three seminars at the ESSE conference in Turin explored contemporary ethnic, religious and gendered violence in South Asia, a theme that is particularly relevant in the aftermath of 9/11, the terrorist attacks in Bali and Mumbai and on the twentieth anniversary of Ayatollah Khomeini's 'fatwa' on Salman Rushdie. More specifically, the papers sought to challenge the exceptional claims made about 9/11 and the war on terror by examining the colonial genealogy of violence in South Asia. Accordingly, some of the papers presented at the seminars focused on literary and cultural representations of the memory of partition, the trauma of violence against men and women, communal violence following India's independence, the significance of the riots following the burning of the Babri mosque in 1992, the war in Bangladesh, the conflict in Sri Lanka, and the war in Kashmir. Papers focused on a range of literary texts and films including Neil Bissoondath's *The Unyielding Clamour of the Night*, Salman Rushdie's *Shalimar the Clown*, Kamila Shamsie's *Burnt Shadows*, Anita Rau Badami's *Can You Hear the Nightbird Call?*, Michael Ondaatje's *Anil's Ghost*, Roma Tearne's *Mosquito*, V. V. Ganeshananthan's *Love Marriage*, Uzma Aslam Khan's *The Geometry of God*, Nila Gupta's *The Sherpa and Other Stories*, Yasmin Ladha's story 'Luggage of a Bride, of a Mujahedeen', and Tahmima Anam's *A Golden Age*, as well as films such as Santosh Sivan's *The Terrorist*, Mani Ratnam's *A Peck on the Cheek*, Dil Se, and Roja, Ritwik Ghatak's *Kamol Gandhar* and *Subarnarekha*, Ken McMullen's *Partition*, Kabir Khan's *New York*, Rensil D'Silva's *Kurbaan*, Karan Johar's *My name is Khan*, Anurag Kashyap's *Black Friday*, Subhash Ghai's *Black & White*, Gulzar's *Maachis*, Neeraj Pandey's *A Wednesday*, Amir, Khalid Mohamed's *Fiza*, and Afia Nathaniel's cinematic adaptation of Manto's *Toba Tek Singh*. Some of the questions posed by delegates during the discussion period included: Secularism as a space of resistance; the limits of cosmopolitan visions of violence in South Asian fiction written in English; and the value of popular cultural representations of violence on the Hindi screen. Some of the papers in the first panel considered the gendered experience of terror/terrorism in South Asia: of violence against women and children; and the significance of rape as a weapon of war/terror. The second panel also raised an important question about the way in which the artist/critic can become a voyeur in spectacles of violence. Crucial to many of the papers presented was the role of the state as the agent of violence, and in the final session on cinema, speakers broached the question of how the South Asian state can at times seem to act as a neo-colonial power towards its own citizens. Taken together, the papers at this session sought to complicate and decentre predominant assumptions about terrorism and political violence in the mainstream western media.

[S. Morton, Southampton, UK]

S42: Women's Identities and Bodies in Colonial and Post-colonial History and Literature

Convenors: M. I. Romero Ruiz (Málaga, Spain) and L. Lefevre Thierry (Caen, France)

This seminar was divided into two sessions devoted to literary and historical aspects of women's identities and bodies in colonial and post-colonial times. The first session focused mainly on black women and West Indian women and their bodies were analysed as sites of violence, (re)memory, beauty, wildness and eroticism, presenting the binary opposition male power/female resistance. **M. Coppola** discussed the idea of the black female body as a chronotope of modern diasporas; **L. Lefevre** emphasized the beauty of the black female body in Oscar Micheaux's film *Within Our Gates* (1920), whereas **M. Lirot** dealt with the issue of art as being one of the few professions open to women at the beginning of the 20th century in *The Song of the Lark* (1915) and *Lucy Gayheart* (1932). **M. C. Bertoli** analysed how the West Indian woman represents the erotic and the uncivilized in her paper, and **L. Wang** approached the black body as a healing body and a site of memory in the work of Toni Morrison. The second session focused on representations of the bodies of women in historical and literary discourses of the 19th and 20th centuries connected with their sexuality and race. In this sense, **V. Baisnée** talked about the representations of New Zealand women's bodies in their own autobiographies; **M. I. Romero** and **B. Dominguez** carried out an analysis of prostitutes' bodies and their cultural implications in the late-Victorian and contemporary periods respectively, the first focusing on the Social Purity Movement and the regulation of women's sexuality, the second using Barker's *Blow your House Down* and Atkinson's *One Good Turn* to talk about the appropriation of the female body; and **S. Stefanovici** gave a positive view of the representation of Indian women's bodies from a postcolonial perspective, using Bharati Mukherjee's *A Wife's Story*.

[M. I. Romero Ruiz, Málaga, Spain]

S43: The Construction of Masculinity

in the Eighteenth- and Nineteenth-Century Novel

Convenors: E. Kukorelly (Genève, Switzerland) and G. Vöö (Pécs, Hungary)

The seminar consisted of seven well researched, lively papers. **A. Díaz Bild** spoke about new feminized men in women-authored fiction of the second half of the eighteenth century, suggesting that although such men were figments of authors' imaginations, they offered their readers a fantasy of empowerment. **U. Zimmermann** discussed Anne Brontë's *The Tenant of Wildfell Hall*, arguing for a diverse genealogy of masculinities for its male protagonist. **G. Vöö** gave a paper on the continuations of Louis May Alcott's *Little Women*, tracking the different types of masculinities produced by (or in spite) Jo and her husband's pedagogical efforts. **A. Wehbe-Herrera** accounted for a difficult negotiation between masculinities in María Amparo Ruiz de Burton's *The Squatter and the Don*, a novel set in a late nineteenth-century Mexican-American context. **E. Kukorelly** gave a paper in which she suggested that Daniel Defoe emplotted certain feminine traits in the conduct of his usually hyper-masculine male protagonists in the entirely homosocial Captain Singleton. **J. Mstowska** spoke about the influence of a maritime setting on the construction of masculinity in James Fenimore Cooper's early nautical romances; the sea was both a testing ground for individual men, as well as a site for the deployment of nationalist sentiment. Finally, **N. Brazzelli** focussed on Henry Rider Haggard's *King Solomon's Mines*, showing how the colonial setting introduced worrying questions of race into the make-up of the masculinities on show in the novel.

[E. Kukorelly, Genève, Switzerland]

S44: Traveling Bodies: Physical Dislocation and Knowledge Ecology

Convenors: A. Weik von Mossner (Fribourg, Switzerland) and A. Reynes-Delobel (Provence, France)

This seminar investigated cultural representations of physical travel. **A. Weik von Mossner** described how Paul Bowle's *The Sheltering Sky* dismantles Modernist clichés of the Sahara and of transnational mobility; **J. I. Oliva** demonstrated how recent Asian-Canadian confessional poetry re-imagines traditional travel metaphors and questioned the possibility of its establishing a new literary locus; **A. Moreno-Álvarez** related bodies in motion in the fiction of V. S. Naipaul, D. Lodge and R. Mistry to some contemporary artistic installations so as to underline the redeeming function of the abject; **R. Carrasco** emphasized the problematic issue of gender identity with traveling bodies in recent cyberpunk movies; and **A. Reynes-Delobel** examined Joe Sacco's verbal and visual stylistics in his autobiographical graphic novel *Safe Area Goražde* in order to question the role of mobility in our understanding of the pain of others.

[A. Reynes-Delobel, Provence, France]

S45: On the Move: The Journey of Refugees in New Literatures in English

Convenors: G. Ganapathy-Doré (Paris 13, France) and H. Ramsey-Kurz (Innsbruck, Austria)

The seminar intended to study the postcolonial discourse on refugees at a time when the idea of "fortifying" national identities by getting tough on migrants is gaining ground. V. Tatejshvili's introductory paper evoked the voyage out of English poets Thom Gunn and Ted Hughes whose experience in the US helped them voice their uneasiness. **M. Cariello**'s analysis of the Palestinian American poet Nathalie Handal's work showed how she positions herself as the guest who always questions her host and builds a counternational solidarity. **S. Karayanni** gave a different twist to the seminar by exploring the epistemology of longing, gender disruptions and resistance in Cyprus refugee narratives with a special focus on the writings of Stephanos Stephanides, Mehmet Yashin and Lisa Suhair Majaj. **P. Tournay-Theodotu**'s careful deconstruction of Monica Ali's novel *In the Kitchen* studied the emerging phenomenon of xenoracism in Britain which is ironically revealed in the underground world of its hospitality trade. **E. Hanquart Turner** weighed the overwhelming impact of the partition of British India on the lives of ordinary people through two short stories by Nayantara Sahgal and Shashi Deshpande. **B. Anand** constructed a corpus of Indian films that deal with the same theme from the Pakistani, Punjabi and East Bengali points of view. **G. Ganapathy-Doré** turned to Sri Lanka and Jean Arasanagam's short stories which stage a nameless, marginal but non-violent community of circumstances constituted by the refugees that forms a foil to the visible national community to argue that their internal and international displacements in the postcommunist era challenge the meaning of the term refugee as defined by the Geneva Convention.

[G. Ganapathy-Doré, Paris 13, France]

S46: Reading beyond the Gaze: Travel and Intercultural Negotiations

Convenors: M. Irimia (Bucarest, Romania) and L. Kostova (Veliko Turnovo, Bulgaria)

The seminar focused on recorded travel in English, from the 18th c. to the post-WWII period. All participants aimed at problematising the analysis of the traveller's gaze, which has long dominated critical evaluations of travel and has occasionally led to oversimplifications of the travel experience. **M. Irimia** used pictorial material to represent diverse perspectives on the eighteenth-century Grand Tour and the behaviour of "grand tourists." **E. Mitsi** read Mungo Park's *Travels in the Interior Districts of Africa* (1799) as a narrative complicating the heroic image of the intrepid explorer by reversing the direction of the gaze and showing the traveller as the spectacular object of travelers' curiosity and scrutiny. **L. Kostova** analysed representations of (un)desirable intimacy and

deviations from the Victorian code of ladylike behaviour in a selection of texts by four British women travellers to the European provinces of the Ottoman Empire. **M. C. Consiglio** considered the issue of cultural negotiation in D. H. Lawrence's Italian travel books (1912-1932). **H. Wittenberg** dwelt on the evolving portrayal of Kalahari Bushmen in Alan Paton's writing and in a number of hitherto unpublished photographs representing significant aspects of the traveller's interaction with them.

[L. Kostova, Veliko Turnovo, Bulgaria]

S47: Stereotyping in Media in English

Convenors: S. Tomaščíková (Košice, Slovakia) and M. J. Coperías-Aguilar (Valencia, Spain)

The aim of this seminar was to debate different kinds of stereotyping in both traditional and new media in English. The first session was devoted to the analysis of stereotypes in printed media. The first three papers analysed the use of discursive devices in creating stereotypes: whereas **A. Plotnikova** and **T. Permyakova** focused on the representation of Russian business, **E. Samoilik** took into account segments of the audience and **D. Trčková** studied the representation of natural catastrophes. Using data-bases of different size and scope, both **J. Morley** and **I. Wawrzyczek** discussed the results of their analyses of the representation of Eastern-European, more specifically Polish, workers in British newspapers. And **M. J. Coperías-Aguilar** brought together some of the previous discussion by talking about the tabloidization of the press in Britain. The second session started with the discussion of **F. Virdis** on stereotypes on both foreigners and Brits in some popular postcards, to continue with the analysis of Italian American stereotypes in U.S. advertising, by **L. Abbamonte** and **F. Cavaliere**, and in some films, by **S. Sangiorgi**. The last part of the seminar was devoted to sitcoms: whereas **J. I. Prieto-Arranz** talked about the vision of Spain and the Spanish in a running sitcom, **S. Tomaščíková** analysed the influence that British sitcoms shown on the Slovak TV in the 1990s had on the cultural context of the country.

[S. Tomaščíková, Košice, Slovakia,
and M. J. Coperías-Aguilar, Valencia, Spain]

S48: Food Cultures in Europe: Representations and Differences

Convenors: N. Pascual (Jaén, Spain) and V. Marcinova (Košice, Slovakia)

The seminar examined images of food in European literature, visual arts and the media. **B. Morandina** studied different texts to identify the stereotypes linked to the concept of "Italianness," and evaluated the commercial strategies used to sell a specific image of Italy to tourists appreciative of food quality. **M. L. Maggioni** analyzed how "eating Italian" is portrayed in the British media through a synchronic linguistic approach. She showed how lexico-grammatical features influence the transmission and perception of socio-cultural values. **M. E. Abarca** took to task the sustainability of Bourdieu's work on the factors that structure taste through a close reading of Muriel Barbery's *Gourmet Rhapsody* (200). Finally, drawing upon Lawrence Venuti's work on "foreignizing strategies", **N. Pascual** examined the maneuvers used by Spanish chef Ferran Adrià to achieve international sanction through the paratexts surrounding his kitchen practice.

[N. Pascual, Jaén, Spain]

S49: Beyond the West, beyond Translation Studies

Convenors: R. M. Bollettieri Bosinelli (Bologna, Forlì, Italy) and E. Di Giovanni (Macerata, Italy)

The seminar saw the participation of eight speakers, over two days, and the presentation of a wide range of contributions which offered stimuli and insights into several domains, ultimately confirming the interdisciplinary nature of every approach to intercultural translation. Reaching beyond the West when looking at translation practice and research means comparing and

contrasting cultural habits, literary traditions, representations of the Other and the Self. In a seminar centred on non-Western approaches to the study and practice of literary translation, **M. Valcavi** discussed the centrality of the translational process in the poet Derek Walcott's development of a Caribbean literary idiom through his translations of two canonical Western works: Homer's *Odyssey* and Tirso de Molina's *El Burlador de Sevilla*. Emphasis was laid on the process of creolization at the heart of this enterprise, resulting in the creation both of a new space and of a West Indian counter-text. **C. Galletti** presented a case study of the work of Bianca Pitzorno, a professional translator of children's literature from Hebrew, Greek, Danish and Farsi into Italian. Galletti praised Pitzorno's willingness to reinvent certain sections of a Farsi ST and to draw freely from the original illustrations in an intersemiotic-adaptive approach that involved reworking elements of the original plot, changes to ideology and stylistic alterations. **V. Bonsignori** considered the challenges of producing Italian dubbed versions of films featuring characters or communities who speak the Desi/Brit-Asian idiom both in US and in British contexts. She stressed the linguistic creativity of this idiom, notably in the form of code switching and code mixing, and suggested that current dubbing strategies fail to convey the same level of cultural identity due to a tendency to standardize the very linguistic features which are such a potent index of cultural vitality in the ST. **B. Djoric-Francuski** evaluated the performance of Serbian translators of four contemporary English language novelists from India, particularly in terms of their ability to tackle the transfer of culture-bound material. Kinship terms and formal address appeared to be particular issues in this language pair. The second session started with the interesting and fruitful juxtaposition of two contributions, from a translation theorist and scholar (**M. Agorni**) and an affirmed literary translator and lecturer (**F. Cavagnoli**). Their attention geared respectively towards issues of ethics and subjectivity and the exploration of the 'inter-', i.e. the third space designed by translation. These two contributions were followed by reflections on the very (mutable) nature of translation, with reference to the unique case of Joyce's *Ulysses* (**E. Terrinoni**) and an overview on the cultural density of similes and the implications for translators attempting to make such similes travel through languages (**A. Ryzhenkova**). Drawing a multifarious picture of both the West and the East, or rather bringing these two (non-)entities close to each other, this seminar succeeded in its main goal, i.e. to open up and give voice to every study, every approach, every wish to expand the boundary of Translation Studies across any geographic, historical and cultural barrier.

[D. Heaney, Tor Vergata, Roma, Italy
and E. Di Giovanni, Macerata, Italy]

S50: Identity and Cultural Diversity in Specialized Translation

Convenors: F. Scarpa (Trieste, Italy) and E. Croitoru (Dunărea de Jos, Galați, Romania)

The seminar addressed the issue of uniformity and diversity in the cultural values and identities expressed in LSP translation. **D. Dejica** examined three phases in the translation process using frame analysis, as elaborated in sociology: frame identification; frame development; frame (re)creation. **T. Vilceanu** advocated fostering the following capacities in prospective legal translators: linguistic and extra-linguistic competences; intercultural awareness; (meta)cognitive flexibility; ability to transfer one's expertise; and the ability to act strategically so as to produce target texts that meet the exigencies and expectations of different locales. **M. T. Musacchio's** and **F. Palumbo's** corpus study of original and translated economics and physics texts in Italian vis-à-vis English source texts showed a tendency towards adding typical Italian connectives in translation. In line with recent insights into translation universals (Malmkjær 2008), they suggested that explicitation may be considered as evidence of adherence to the initial norm of acceptability, as defined by Gideon Toury (1995). **P. Ardizzone** and **G. A. Pennisi** demonstrated, through a study of the Italian version of the Treaty of Lisbon (2007), the multifarious role of the translator as mediator,

localizer and “culturalizer” when confronted with culture-sensitive and context-bound concepts. Drawing on Milton Bennet’s (1993, in Katan 2004) Developmental Model of Intercultural Sensitivity and Mona Baker’s (1992) pedagogical approach, **D. Heaney** critically examined the different degrees of cultural transposition achieved by graduate Italian trainees when translating museum texts into English. **A. M. Dumitraşcu** and **E. Croitoru** compared and contrasted the language- and culture-specific collocational patterns exhibited by the node word *law* in English source texts versus their Romanian and Italian translations in three domains: legal, economic and technical.

[S. Laviosa, Bari, Italy]

S51: Audiovisual Translation across Europe: An Ever-changing Landscape

Convenors: S. Bruti (Pisa, Italy), E. Di Giovanni (Macerata, Italy) and P. Orero (Antónoma, Barcelona, Spain)

Session one broadly explored issues of identity and stereotyping in ADV translation. **N. Mälzer-Semlinger** analysed the German dubbed version of Besson’s *Mauvais Sang* (1986) and suggested that the translation significantly modifies the function of dialogue, transforming its essentially intertextual and intratextual functions into a more naturalistic, phatic one, indicating that the function of dialogue needs to be more accurately interpreted by assessing its relationship to the other semiotic levels of film. **M. De Meo** addressed the issue of translating dialects in Italian films into English. Concentrating on the resources available to the neutral medium of dubbing for transferring the marked and non-neutral nature of dialect, she concluded that the most frequent strategy was reduction, in the form of non-standard question forms, reduced questions, or marked intonation in non-standard questions. Condensation and omission were also widely used. **D. Filmer** focused on the translation of racial slurs in the English/Italian language pair in the subtitled and dubbed versions of Clint Eastwood’s *Gran Torino* (2008). The speaker described how racial slurs in the film involved issues of power spanning age, gender, sexuality and race in contemporary America. The analysis stressed the need for developments in the translation of race talk, particularly where the social issues related to it are of such central thematic importance. **P. C. Leotta**, reviewed emerging strategies for Italian ADV translations of *Hinglish*, the blend of Hindu and English increasingly featured in the dialogues of films set in the Indian sub-continent, as in the film analysed, *Slumdog Millionaire* (2008). Although *Hinglish* is strongly marked by code switching and code mixing, the Italian translation continued to rely heavily on a conventional repertoire of modes to represent the ‘other’. **E. Trincanato** focused on the challenge of subtitling English language films featuring the dialects and idioms of different races and classes from different regions in contemporary Britain. Her analysis centred on approaches to the transfer of culture-specific references to locations, food, institutions, habits and customs, revealing a general tendency to domesticate through neutral translation that irons out cultural differences. **S. Zanotti** provided a diachronic analysis of strategies for dubbing African American English into Italian in two Hollywood classics: *Gone with the Wind* (1939) and *Casablanca* (1942). Her data revealed how this ethnic minority has been consistently stereotyped linguistically by the Italian film industry, notably through the use of demotic speech patterns. Of particular interest was the finding that Italian dubbing practices were consistently more demeaning than the American originals. **A. Casarini** suggested that the translation of *XOXO – Gossip Girl* (2007) represents a watershed in ADV translation. Such were the difficulties presented by the references to internet slang, pop culture, acronyms and abbreviations used by the series’ in-group, that the Italian dubbing was pilloried by TL viewers themselves. The speaker suggested that in the era of instant informed communication about media products a reassessment of audiovisual methodologies is due. The second session was devoted to accessibility and accommodated papers on audiodescription (Benecke and Reviers) as well as on surtitling for the opera (Vervecken and Weaver). **B. Benecke** explored the role and impact of audio subtitling (subtitles that appear in dubbed film because many languages are used),

especially in combination with audio description, in dubbing countries and in Germany in particular. **N. Reviere** tackled a more general problem by trying to locate AD within Translation Studies and pinpointed the basic text type constraints for its definition. Both **A. Vervecken** and **S. Weaver** discussed the possibilities and limits of surtitling for the opera. The speakers showed the importance of the role of the translator in such a multisemiotic and multidisciplinary art form and also illustrated some of the recently developed facilities for the sensory-impaired. The last session centred on Subtitling and many of its modalities and applications, with papers by Pedersen, Arnáiz Uzquiza, Eugeni, Lertola, Ming. **J. Pedersen** evaluated the impact of the notion of genre in interlinguistic subtitles in different Scandinavian languages. His pilot study showed that genre is not always given the highest priority in practice. In her presentation **V. Arnáiz Uzquiza** focused on the role that subtitles for the deaf or hard of hearing have not only for this specific minority but also for other groups. She reported on the results of a European project on the reception and perception of some basic subtitling parameters. **C. Eugeni** gave an overview of the main features of respeaking and illustrated some of the opportunities this form of AVT offers to bridge the gap between research on the one hand and the job market on the other. **J. Lertola** dealt with subtitles in language teaching and reported on her teaching experience at Galway University. In her Italian class she got her students to write English subtitles for an Italian TV show in order to enhance their linguistic competence and pragmatic awareness. **L. Ming** concluded the last session with an illuminating overview of the birth and growth of AVT in China and its possible future developments and applications in teaching and on the job market, especially in comparison with the current situation in Europe. The variety of the topics presented and the vitality of the discussion that followed made the seminar a fruitful opportunity for reflection and exchange of ideas. The convenors are currently working on a volume that collects contributions from this seminar.

[D. Heaney, Tor Vergata, Roma, Italy
and S. Bruti, Pisa, Italy]

S52: Interpreting Scenarios with English

Convenors: C. J. Kellett Bidoli (Trieste, Italy) and E. D. Șorcaru (Dunărea de Jos, Galați, Romania)

At the seminar (convened in the absence of E. D. Șorcaru) eight papers were presented over two sessions by Finnish, Latvian and Italian participants who contributed to the first ESSE seminar entirely dedicated to Interpreting Studies, a less widely known field within the broader discipline of Translation Studies. A variety of scenarios emerged across the interpreting spectrum encompassing several language combinations and directionalities (English with Finnish, Latvian, Swedish, German, Italian and Italian Sign Language), associated with specific fields of discourse, genres and subgenres. **L. Cirillo** discussed findings regarding the transfer of affective communication by interpreters in a corpus of recordings of immigrant patient-doctor interactions; **M. Rudvin** delivered a rather bleak overview of legal interpreting provision in Italy; **E. Dal Fovo** introduced a form of television studio interpreting by identifying the types of question featuring in American presidential debates taken from *CorIT (Italian Television Interpreting Corpus)*, collected by Francesco Straniero Sergio, and the difficulties they pose to the interpreter, with particular attention to question/answer topical coherence in the interpreted versions; **S. Tripepi Winteringham** focussed on the strategies required when interpreting LSP in medical and business settings from English discourses provided by non-native English speakers; **Z. Samsuro** highlighted the cultural aspects of interpreting by taking examples from the simultaneous interpretation into Latvian of culture-specific items in a corpus of speeches delivered by President Barack Obama. Turning to conference interpreting **C. Pignataro** spoke of the terminological preparation carried out before conferences, drawing examples from a corpus of pre-conference material (abstracts and slides) on veterinary medicine with particular attention to complex English noun phrases and the subsequent

process of preparing specialized glossaries for memorization before the interpreting event; **A.-R. Vuorikoski** presented findings from her European Parliament corpus of speeches where she has looked at various categories of speech act, in particular 'requests'; **C. J. Kellett Bidoli** ended the seminar with a look at the extent to which English is used during conferences in Italy with signed languages and the phonological and linguistic difficulties incurred by interpreters when relay is adopted.

[C. J. Kellett Bidoli, Trieste, Italy]

S53: The Language of Screen Dialogue: Descriptions and Applications

Convenors: M. Pavesi (Pavia, Italy) and R. Valdeón (Oviedo, Spain)

The seminar asked its participants to analyse '(1) the different language levels [of screen dialogue], including discourse and pragmatics, (2) the functional, interactional and generic correlates of recurrent linguistic features, (3) the similarities and differences with natural conversation and (4) comparisons between original and translated versions'. However, most papers focused on points (3) and (4): **R. Valdeón** observed the recurrence of non-fluencies, disfluencies and errors (particularly repeats) in two English-language television series, and noted that these 'markers of informality' are very often normalized in Spanish dubbing; **I. Parini** looked at the linguistic construction of gangster identity in a number of 'Italian mafia films' and at the different strategies for reconstructing that identity in Italian; **B. Hughes** analyzed the respective 'procedural' (interviewing) and 'non-procedural' (interrogating) strategies used by policemen in the British and Italian versions of TV format *The Bill/La squadra*; **S. Monti** monitored the use of intra- and inter-sentential code-switching in British films dramatizing generational conflicts within Anglo-Asian communities; **M. Lipson**, whose paper was read by Maria Freddi, analyzed psycho-therapeutic discourse in *The Sopranos*, concluding that it reflects psycho-therapeutic discourse in real life and can therefore be used as teaching material; **M. Freddi** looked at the distribution of a number of linguistic clusters in movie corpora and general corpora of spoken English, and argued convincingly for the closeness of filmic to actual speech; **M. E. Rodríguez Martín** also proved screen dialogue to be procedurally similar to actual speech, and expanded on its usefulness in the ELT classroom; while **P. Forchini** reiterated Freddi's and Martín's point by conducting a corpus-based 'multi-dimensional analysis', and again insisted that the natural feel of screen dialogue makes it ideally suited for teaching.

[M. Morini, Udine, Italy]

S54: Towards a Theory of Language and Translation Pedagogy

Convenors: S. Laviosa (Bari, Italy) and G. Saldanha (Birmingham, UK)

The seminar aimed to initiate a veritable dialogue between language and translation educators with a view to putting forward novel translation teaching methods firmly grounded in interdisciplinary theory. **S. Laviosa** presented an overview of current studies of translation-based ELT in Europe, stressing the need for scholars in Translation Studies and Second Language Learning and Teaching to engage in international research endeavours aimed at elaborating translation pedagogies underlain by coherent theoretical frameworks corroborated by substantial empirical evidence. Drawing on recent SLA studies, **B. Whyatt** reported on the findings of a survey-based investigation carried out with a sample of 80 prospective and 40 professional translators in Poland. The results confirmed the general hypothesis that foreign language learning and translating are interrelated forms of bilingual processing, this having important implications for an integrated language and translation pedagogy. **P. Brusasco**, **C. Caimotto** and **A. Martelli** reported on the findings of a well-designed error analysis study of Italian students' translations that were carried out as part of a second-year undergraduate course in English language. The insights provided by this investigation, which are consistent with comparable studies in other target languages (e.g. paper

presented by Reima Al-Jarf at UCCTS 2010), prompted the researchers to argue convincingly in favour of achieving a better balance between theory and practice in the syllabus design of language and translation courses in higher education. **B. Di Sabato** and **E. Di Martino** illustrated in great detail how the principles of literary criticism can be effectively applied to the analysis of the published translations of language learners' favourite English and Italian fiction in order to develop intercultural communicative competence (ICC) and acquire metalinguistic knowledge. **M. Morbiducci** showed how Stein's experimental writings can be usefully employed in language and translation teaching at undergraduate level. The suggested methodology finds inspiration in Morbiducci's professional experience as the Italian translator of Gertrude Stein's literary works, which, according to James Peck and Kelly How, embody the principles of an incipient innovative pedagogy.

[S. Laviosa, Bari, Italy]

S55: Construction Grammar Meets Cognitive Semantics:

Theoretical, Lexicographic and Acquisitional Perspectives

Convenors: A. Baicchi (Pavia, Italy) and F. González-García (Almería, Spain)

The seminar gathered European and non-European scholars whose research focuses on meaning construction. **F. Ruiz de Mendoza** presented the general architecture of the Lexical Constructional Model (LCM, <http://lexicom.es>) and pinned down a number of cognitive metaphors and metonymies which motivate grammar. Some members of the international LCM Project focused on different aspects of the Model, which contemplates work at all levels of linguistic enquiry (core grammar, pragmatics, discourse) and has ramifications into other language-related disciplines (literary theory, cultural studies, sociolinguistics, artificial intelligence, psycholinguistics). **F. Cortés** explained the semantic (in)compatibility between predicates and arguments in the middle construction, also in the light of Pustejovsky's qualia features; **L. Pérez** and **N. Del Campo** identified the inventory of realization procedures that are instrumental in giving linguistic form to the semantic characterization of orders; **A. Rosca** offered robust evidence of the constructional variation of verbs of light emission in the causative pattern; through statistical techniques such as Hierarchical Cluster, Multiple Correspondence, and Logistic Regression Analyses, **D. Glynn** identified patterns of usage in the syntactic pattern [*verb off (with)*] combined with a set of verbs (*knock, nick, do, make*) to mean *steal* or *kill*; **F. González-García** and **A. Masegosa** identified a high degree of correlation between the illocutionary force (i.e. expression of unexpected, incongruous situation) of the *What's X doing Y?* construction and the *self-descriptive subjective-transitive* construction and their main semantico-pragmatic properties; **M. A. Martín-Díaz** determined the mechanisms of subsumption and cueing that rule the grammar behaviour of sound verbs; **S. Peña** offered an account of the prepositional phrase *to sleep* in its resultative sense; **A. Baicchi** and **C. M. Benedetti** accounted for the constructional variation of core motion constructions and offered a lexicographic account of some intransitive verbs in FunGramKB (www.fungramkb.com), a multilingual and multifunctional lexico-conceptual knowledge base dictionary for natural language processing systems; **F. Guerra García** focused on the ontology of FunGramKB, the hierarchical system of semantic representation of concepts at the level of deep semantics; **A. Luzondo** and **N. Garrido** illustrated how linguistically-grounded conceptual information in the domain of 'change' or #TRANSFORMATION is modeled for Artificial Intelligence purposes. With a focus on neurolinguistics, **P. Della Putta** discussed the role of neural substrates, sensory-motor experience and body experience in shaping concepts and linguistics behaviour; **J. Sanford** showed how constructions licensed by metaphoric and metonymic extensions of color terms have evolved from predicative descriptors to cover nominal, actional, and adverbial functions; **L. Blakemore** showed the existence of the interplay between the emerging constructional meanings of the alternation verb+gerund and verb+infinitive and the semantic meaning of their verbal complements; **P. Tucker**

studied the degree-result constructions with *so* and *such* and argued against conflating them with comparative constructions with *too* and *enough* on the basis of the quantitative-qualitative parameter; **I. Lorenzetti** proposed a fine-grained classification of the contexts and pragmatic functions in which the degree modifier *kind of* and *kinda* can be employed; **O. Blanco-Carrión** explained how the explicit teaching of the cognitive mechanisms underlying the creation of collocations contributes to the students' retaining and appropriate usage of collocations; **M. Degani** focused on salient body part terms through data taken from the *Oxford English Dictionary*. The seminar closed with a sixty-minute final discussion where the discussants, **L. McKenzie** and **F. Cortés-Rodríguez**, highlighted common ground that could offer opportunities to develop an integrated theoretical approach to meaning construction, innovative strands of cross-linguistic research and fruitful applications in the fields of lexicography and language acquisition.

[A. Baicchi, Pavia, Italy]

S56: English Word-formation in Contrast

Convenors: M.-A. Lefer (Univ. Catholique, Louvain, Belgium), J. Fernández-Domínguez (Jaén, Spain) and V. Renner (Lyon, France)

The aim of the seminar was to analyse contrastive word-formation, often considered the *parent pauvre* of morphology and lexicology. Special emphasis was given to extra-grammatical morphology and all the papers read were corpus-based. **M.-A. Lefer** provided a state-of-the-art survey of studies in contrastive word-formation. **S. Cacchiani** carried out an investigation of intensifying prefixes and suffixes in English and Italian nouns and adjectives and of the semantic shift from quantity to degree. **S. Heinold** dealt with the aspectual analysis of deverbal event NPs in English and French and also considered the possibilities of aspectual modifiers. In her study of adverb formation in English, German and Dutch, **J. Diepeveen** pointed out how historically the three cognate languages diverged, with English relying exclusively on *-ly*, whereas German and Dutch have more differentiated adverb formation processes. **C. Breul** described the different techniques used by English and German to form inchoative and causative-inchoative verbs. **A. Avram** contrasted name truncation in English and Rumanian from the perspective of prosodic morphology and pointed out how reduplication in name truncation occurs in Rumanian but not in English. **A. Bagasheva** analysed compounding in English and Bulgarian and pointed out the difficulties of the compilers of the new English-Bulgarian bilingual dictionary in the treatment of English compounds. **J. Fernández** and **V. Renner** focussed on the productivity, recursiveness and semantics of coordinate compounding in English and Spanish, an area which regarding the latter language has received very little attention so far. **P. Arnaud** presented a classification of subordinative N+N compounds in French and in English and suggested that French relationals are less prototypical compounds than their English equivalents. **M. Paillard** argued that the predominance of compounding and of conversion in English is responsible for the types of metaphors and metonymies in which they occur; he also argued that the contrasts with French, which relies more heavily on derivation, are less sharp than is traditionally assumed.

[A. Bertacca, Pisa, Italy]

S57: The Anglicization of European Lexis

Convenors: V. Pulcini (Torino, Italy), F. Rodríguez González (Alicante, Spain) and C. Furiassi (Torino, Italy)

The aim of the seminar was to bring together past and present research on Anglicisms in European languages with a view to developing new methods of enquiry in lexicology and lexicography. The first session addressed the multifarious linguistic and cultural phenomenon of lexical borrowing within different and novel theoretical perspectives, i.e. psycholinguistic studies of bilingualism (**I. MacKenzie**) and Levinson's theory of presumptive meanings (**A. Onysko** and **E. Winter-Froemel**).

Lexical analysis was carried out in various domains, i.e. football (**G. Bergh** and **S. Ohlander**) and fashion (**I. Balteiro**). Different aspects of the Anglicization of European languages were considered in great detail, i.e. phraseological borrowings (**J. L. Oncins-Martínez**) and variation in gender assignment to loanwords (**M. Callies**, **A. Onysko** and **E. Ogiermann**). All these studies contributed significantly to providing a clearer and fuller picture of English borrowings. In the second session three investigations focused on phraseological calques, an under-researched aspect of the influence of English. A variety of receptor languages were analysed with deep insight. Danish was examined by **H. Gottlieb**, whose thorough investigation of morphosyntactic calques unearthed the surprising magnitude and importance of this phenomenon. French was investigated by **R. Martí Solano**, who unveiled, through a study of the archives of *Le Monde* and of the reference corpus *Frantext*, the extent to which phraseological calques are institutionalized. **S. Fiedler** analysed various types of German formulaic expressions, i.e. non-adapted borrowings, loan translations as well as proverbs and phrases that are adapted either semantically or syntactically. Methodological innovation was at the heart of **A.-L. Graedler's** and **G. Andersen's** study; they illustrated a new methodology for the investigation of English lexical borrowings in Norwegian, which combines corpus-based methods with the use of web tools. **P. Gaudio** investigated eighty economics-related Anglicisms in the Italian version of the *Official Journal of the European Union* and outlined the process of incorporation of specialized lexis in the receptor language. **S. Fusari's** case study of Italian articles on Alitalia's bankruptcy and bailout showed that borrowed technical terms may at times hinder comprehensibility, leaving the reader ill-informed about the events described in news reports. **V. Leonardi** illustrated some of the idiosyncratic meanings that English loanwords may convey in Italian job websites. In the third session, **S. Laviosa** analysed the drifts in the lexical primings of the highly polysemous Anglicism *business* using a corpus of translated and non-translated articles from *The Economist* and *Economy*. **A. Rozumko's** corpus research into contemporary Polish focused on the borrowing of proverbs, particularly those which express cultural values that are absent in the receptor language. **T. Prčić** discussed the theoretical and methodological problems encountered by Serbian lexicographers in the compilation of the *Dictionary of Recent Anglicisms*. **O. Ranus** examined the widespread phenomenon of adoption and adaptation of Anglicisms in the Polish lexicon with particular reference to the field of Information Technology. **A. Galstyan** focused on the adaptation of words directly borrowed from English into Armenian, a receptor language which differs from its donor phonologically, grammatically and semantically. **A. Cachafeiro Requeijo** investigated the Anglicization of Spanish women's magazines where English borrowings are used in creative expressions that have positive connotations so as to attract the reader's attention. **F. Rodríguez González** examined Spanish calques of English words and expressions, a phenomenon that has attracted less scholarly attention than direct borrowing.

[S. Laviosa, Bari, Italy]

S58: Prescriptivism and Pronouncing Dictionaries: Past and Present

Convenors: J. C. Beal (Sheffield, UK) and M. Sturiale (Catania, Italy)

The main objective of the papers presented at the seminar was to examine the way pronouncing dictionaries over the centuries have prescribed norms for the pronunciation of English. **M. Häcker** argued that the use of IPA transcriptions in EFL dictionaries led to greater prescriptivism; **M. Sturiale** pointed out that if on the one hand current research has proved the fact that in certain context t-glottaling is an accepted norm (e.g. *football*, *Gatwick*), on the other hand it is still rejected by those who prescribe the norm for EFL learners; **J. C. Beal** examined evidence from various eighteenth-century pronouncing dictionaries which presented the FOOT-STRUT split as a feature of the 'correct' English of London, codifying the /u/ in STRUT words as Northern and suggesting that /ʌ/ is the 'normal' pronunciation of <u> and, finally, establishing <oo> as semi-phonetic spelling for /u/; **R. Ranson** focused on the rhetoric of prescriptivism as a vital element of John

Walker's and other eighteenth-century pronouncing dictionaries which were written with a view to imposing a model, a norm for pronunciation; **J.-L. Duchet**, **N. Trapateau**, and **J. Castanier** commented on variation, prescription and changes in stress placement strategies since the eighteenth century, mainly focusing on John Walker's *Critical Pronouncing Dictionary*.

[M. Sturiale, Catania, Italy]

S59: Recent Changes in English and their Implications for Teaching and Assessment

Convenors: H. Pârlog (Timișoara, Romania) and J. L. MacKenzie (ILTEC, Lisboa, Portugal)

As the title indicates, the seminar discussed how the English language is changing before our eyes; the implications for language teachers and assessors were less prominent in the presentations. **G. Dimković-Telebaković** reported on various grammarians' proposals to recategorize adverbs as other parts of speech, raising the question whether English has any true adverbs. Then **B. Mott** provided a useful overview of recent changes in the phonetics and phonology of Southern British English, still the norm in most English pronunciation classes; he pointed to various changes that learners could be encouraged to imitate, for example, the vocalization of syllable-final /l/. Next up was **K. Davidse**, who, from a grammaticalization perspective, pointed out the rise of various secondary auxiliaries, which satisfy the criteria of frequency, collocational freedom and incorporation into the modal system, in particular *have no need to*, *have no plans to* and *have no right to*. The theme of negatives in English also characterized another presentation, that by **I. Palacios Martínez**, who, with particular reference to a corpus of British teenagers' English, traced the rise of *ain't*, *innit*, *never* as general negator in past-tense clauses, and negative concord (e.g. *I never did nothing to nobody*). **J.-C. Souesme**, using the work of the French linguist Culioli as his framework, investigated the occurrence of *do* in such examples as *I've got a good mind for business, always have done*, arguing forcefully that *do* is here not an empty morpheme but that the presence of *do* "is necessary to assert the qualitative stability of the value to be retrieved from this previous predication". The final talk was by **M. Malá**, who showed on the basis of the comparison of articles from around 1900 and others from around 2000 that written English has shown an increased tendency to the non-finite expression of subordinate clauses and to reduce non-finite clauses to the communicative minimum. The session was well attended and characterized by lively discussion. It is hoped that a future ESSE Conference will return to this theme, encouraging contributors to stress the implications for teaching.

[J. L. MacKenzie, ILTEC, Lisboa, Portugal]

S60: Creativity and Innovation in Training English Language Professionals

Convenors: A. Greere (Babeș-Bolyai, Romania), M. Pakkala-Weckström (Helsinki, Finland) and V. Gaballo (Macerata, Italy)

The seminar was dedicated to the presentation of relevant issues in training students at tertiary level for the language market by consideration of the diversification of language services in supply and demand. Various training practices were discussed related to teaching methodology, learning outcomes, and syllabi and curriculum development. **M. Pakkala-Weckström** compared the translations and working methods of two groups of students at the University of Helsinki. The study strongly implied that the students who were evaluated on a continuous basis spent more time on their homework than those who were evaluated on the basis of an end-of-term exam. **M. Garant** and **J. Eskelinen** of Helsinki University described a learner survey of a pilot project for teaching translation based on social constructivism. **V. Gaballo** discussed the fuzzy concept of translation competence and presented her systemic-functional model of translation competence highlighting its versatility in attaining the dual goal of defining/describing translation competence, and assessing its acquisition from both the quantitative and qualitative viewpoints. **A. M. Martín**

Castillejos and **M. P. Kindelán Echevarría** presented the role of emotions in the cognitive process of the Spanish students of English at the School of Architecture in Madrid (Technical University of Madrid -UPM) and the importance of using transfers and code switching in the classroom as part of the process to create trust, essential to consolidate the language learning process in view of developing professional communication skills. **A. Murphy** made a case for the inclusion of modules on how to revise English texts in language programs that prepare students for the professional world, particularly for those wanting to work in EU institutions. Murphy presented the use of EuroCom, a parallel monolingual corpus of specialized texts provided by the Editing Unit of the Directorate General for Translation of the European Commission for developing skills in editing specialized texts for students studying International Management at the Catholic University in Milan. **C. Donovan** of ESIT-Sorbonne Nouvelle in Paris discussed the implications of the increasing use of English as a lingua franca for conference interpreter training. Donovan pointed out that interpreting is still much in demand for many reasons: institutional, sociological, and political. The standard and quality of the service provided have increased, putting greater demands on training institutions. **A. Greere** discussed the relevance of raising awareness in students of legal translations regarding the multiple varieties of Englishes being used on the language market, while comparing British English, EU English, American English, international English and global English/non-native English. Greere noted the difficulties translations from/into English pose due to the different legal cultures/systems the texts pertain to, as well as the different language profiles and competence levels of the participants in the translation process. The proceedings will be published in 'Current Trends in Translation Teaching and Learning', volume 4, edited by Mike Garant and Mari Pakkala-Wekström.

[A. Greere, Babeş-Bolyai, Romania]

S61: Rethinking the Challenge: English as a Foreign Language for Deaf Adult Learners

Convenors: E. Ochse (Torino, Italy) and M. Hilzensauer (Alpen-Adria, Klagenfurt, Austria)

Most of the presentations focussed on the use of technology (especially ICT) for teaching foreign languages (mainly English) to the deaf, while the remaining papers addressed more general topics. **E. Domagała-Zysk** gave an overview of teaching English as a Foreign Language to deaf students at her home university; **M. Hilzensauer** presented the online course "SignOnOne", which uses sign language as the language of instruction, for teaching beginners' English to deaf adults; **E. Intorcia** showed how e-learning programmes (in particular PSELDA and eFESTO) can support and enhance the education of deaf university students. **N. Moritz** introduced an innovative method of making articulatory movements visible by using x-ray videos, so that deaf oral learners can distinguish one sound from another; using samples of deaf pupils' writing in Italian, **E. Ochse** argued that deaf learners need to master their first language (in this case LIS or Italian) thoroughly before facing the study of English (or any other language) as a foreign language. **G. Tsarsitalidis**, referring to literature and cinema, demonstrated how the depiction of deaf characters by hearing authors has changed over the last decades, i.e. from 'disabled' to simply 'other'. Finally, **A. Podlowska**, who has specialised in the field of Cued Speech, showed how a system of accompanying handshapes can improve deaf people's lip-reading. By special request the meeting was continued on the following day since some of the participants, especially those involved in teaching EFL to deaf adults, expressed the desire to discuss some of the issues more thoroughly.

[E. Ochse, Torino, Italy
and M. Hilzensauer, Alpen-Adria, Klagenfurt, Austria]

**S62: New Developments in Digital Resources
for Researching and Teaching Scottish Language and Literature**

Convenors: J. Corbett (Glasgow, Scotland) and M. Dossena (Bergamo, Italy)

The seminar was mainly dedicated to the presentation of a number of corpora of literary and non-literary writing from Scotland. **J. Corbett** presented the about-to-be-launched CMSW (Corpus of Modern Scottish Writing, 1700-1945) project, consisting of a diversity of texts (in both transcribed and facsimile form) totalling more than four million words; **W. Anderson** described the features and functions of SCOTS, CMSW's predecessor, also totalling more than four million words and gathering texts from 1945 to the present day; **M. Dossena** presented the aims and rationale of 19CSC (the Corpus of 19th-century Scottish Correspondence), a less extensive collection of 'ego-documents' put together in the interests of 'language history from below'; **S. Dimitrova**, winner of an ESSE Bursary (Type B) in 2009, related the results of corpus use on the students' part in the context of a course on 'The Languages and Cultures of Contemporary Scotland' held by the author herself at the University of Sofia; while **M. del Coral Calvo Maturana** used the Corpus of Modern Scottish Writing to compare Jackie Kay's poem 'From a Drunk Woman Looks at Her Nipple (After MacDiarmid)' to Burns' *Poems* and MacDiarmid's *A Drunk Man Looks at the Thistle*, and concluded that Kay's language was markedly similar to MacDiarmid's.

[M. Morini, Udine, Italy]

S63: Co-construction of Identity in Social Interaction

Convenors: J. Vlčková (Brno, Czech Republic) and M. Ferenčík (Prešov, Slovakia)

The seminar dealt with the verbal and non-verbal resources used in the construction/ negotiation of social identity in interaction. The participants offered a variety of perspectives on the topic ranging from a strictly linguistic focus to a more philosophical treatment. **P. Di Mascio** discussed identity in the philosophy of John Dewey, highlighting the balance between originality and conformity in its construction. The talk gave an overview of Dewey's thought, offering insights into matters such as how the 'rugged individualism' characteristic of pioneering America gave way, in the 20th century, to more 'corporate' forms of personal identity. **D. Ponton** came from an interactive, socio-linguistic perspective to discuss the 'membership rules' in soccer-based radio phone-ins, suggesting that would-be members glean these from interactions with gate-keepers. The implications of these processes for participant identity were also discussed. **O. Pacea** presented a paper dealing with highly topical content in a study of the identity construction carried on by firms in tweets, using computerised text analysis. She suggested that these identities are shaped by, among other factors, lexical choices between *function* or so-called *junk* words, leading to identities that fall into one of three categories (Pennebaker): *emotional bird*, *social realist*, or *thinking machine*. Finally, **A. Bergien** focused on the strictly lexico-grammatical category of *disclaimers* in a corpus of political discourse collected from comments on the war in Iraq, especially those of Tony Blair. The talk explored the function of disclaimers in terms of face (e.g. Schiffrin), arguing that they tend to forestall negative identity constructions that may result from the actual content of the utterance. In their different ways, the four papers offered a rich and varied treatment of a topic of perennial interest across a number of academic disciplines.

[D. Ponton, Catania, Italy]

S64: The Sociolinguistics of Second Language Education in European and International Contexts

Convenors: E. Esch (Cambridge, UK) and M. Solly (Firenze, Italy)

M. Solly introduced the main themes of the seminar: how demographic, economic and social changes can powerfully influence socio-political agendas in the sphere of second language education, and how these in turn impact on complex issues such as linguistic pluralism,

multiculturalism, and marginalization. **E. Adami** focussed on the clashing perceptions of ELT in the highly complex context of India, in the light of the correlations between linguistic policies, educational reforms and socioeconomic development. **R. Herescu** then looked at the development and implication of CLIL in the Romanian context, providing original data and highlighting the match/mismatch between teacher views and practice. **S. Buckledee** posed the question of whether the largely British English model of the Cambridge ESOL examinations is sociolinguistically appropriate for users of English as a Lingua Franca. **A. Yunatskaya** examined the discourse of migrants, particular Spanish speakers, in the USA illustrating her research with an analysis of how the use of Spanish words and names can be derogatory or pejorative depending on the situational context. **Tim Parke** used the concept of repair to analyse classroom conversation data in the UK. **A. Hilmarsson-Dunn** focussed on the situation of migrant school students in the UK: migrants' languages are often considered low status and are undermined by a value system that supports standard national European languages and, especially, English as a second language. **E. Esch** highlighted the problems of reproduction and segmentation of linguistic / language markets which constantly disadvantage language learners lacking access to education both in countries like the USA and the UK, as well as in international contexts. She concluded by drawing attention to three areas of concern for sociolinguistic researchers: critical awareness of power issues; competence in dealing with new sociolinguistic repertoires, modalities and literacies; ethical concerns for all who are stakeholders.

[E. Esch, Cambridge, UK and M. Solly, Firenze, Italy]

S65: Multimodal Discourse Practices – Globalisation and Localisation

Convenors: N. Vasta (Udine, Italy) and E. Ventola (Aalto, Helsinki, Finland)

The seminar included contributions from a wide range of perspectives including systemic-functional linguistics, critical discourse analysis and mediated discourse analysis. The seminar focused on the interactive affordances of the Web favouring the emergence of new multimodal discourse practices and online communities; this process is eroding the divide between the global and local, and public and private, dimensions of communication. The first section of the seminar focused on the use of multimodal analysis for academic teaching and learning. **A. Baldry** opened the seminar showing the latest version of the MCA programme developed by the universities of Pavia and Messina (Italy) and in the *LivingKnowledge Project* (livingknowledge-project.eu). **I. Marenzi** showed how it is possible to integrate multimodal aspects in shared annotations and how these can be appropriately packaged in online educational contexts using multimodal tools such as *MCAWebBrowser* and *LearnWeb2*. **R. Rizzo** illustrated the contribution of web-based concordancing in the analysis of campaigning, marketing and advertising websites. **C. Pérez Basanta** and **M. Moreno Jaén** looked at how multimodal awareness can enhance university students' L2 conversation skills. The second section of the seminar opened with **M. Bortoluzzi's** presentation on the multimodal expressions of emotion in online news about climate change and citizens' participation in related blogs. **S. Petroni** investigated how the net-shaped and multi-coded architecture of information translates into mediated discourse practices that oblige users to adopt 'global' processes of hyper-decodification corresponding to 'local' processes of resemiotization. The section ended with the paper by **E. Ventola** on localisation and globalisation strategies in Mozart's commercialization, in which multimodality opens up to encompass discourses and products used to 'sell' Mozart products of various kinds.

[E. Ventola, Aalto, Helsinki, Finland]

S66: From Downloading to Uploading: New Spaces and New Voices in Web Authoring

Convenors: S. Campagna (Torino, Italy) and E. Rowley-Jolivet (Orléans, France)

Seminar 66 was opened by **S. Campagna** who introduced the key issues under investigation, namely the repercussions and implications of the so-called Web 2.0 participatory platform (web-generated content directly uploaded by Net users) as a result of the most recent developments of the Internet evolving medium. **M. Gatto** presented the paper: *Centripetal/centrifugal forces in Web 2.0 genres*. By focusing on the Wikipedia environment Gatto convincingly argued that Wikipedia has re-shaped and re-defined the genre of the traditional encyclopedia by replacing old taxonomies with folksonomies and tagging. **E. Grazzi** presented the paper: *The Web as a participatory environment: social networks and 'memes' from a teacher's perspective*. Grazzi's talk focused on the complex instantiations of ELF as a global medium on the Web, a resource now taking interesting new visual/verbal forms, such as 'memes' (visuals accompanied by acronyms) globally used and shared by the Web Community and on how these new 'linguaging' vehicles can be productively exploited in EFL/ELF classes. **M. Sokól** presented the paper: *Constructing the author's voice(s) on academic blogs*. In her paper Sokól highlighted the features and communicative purposes of the emerging genre of academic research blogs, a relatively recent phenomenon of scholarly exchange. She particularly focused on the academic research blog as an efficient tool for promoting a researcher's image on the web and on how this new genre reflects the interplay of 'institutional self' and 'private self' in the process of promoting academic identity.

[S. Campagna, Torino, Italy]

S67: Cancelled

S68: Evolving Genres and Genre Theory:

Focus on Specialized Communication in English across Contexts and Media

Convenors: G. Garzone (Milano, Italy) and C. Ilie (Malmö, Sweden)

The seminar aimed to study the evolution of traditional genres over time and analyse their constitutive characteristics, as well as investigating the extent to which such innovations may call for new and/or revised analytical tools. **B. Paltridge** reported on an investigation into the innovative 'practice-based' doctorate in the visual and performing arts, a genre still very much in the process of development. In a framework of ethnographically-based 'textography' (Swales 1998a, 1998b), his analysis focused on comparing the discourse structure of these texts vis-à-vis traditional thesis construction. **L. Mikalayeva** presented her findings in a comparative study of State reports with reference to the features of structure, thematic content, and select linguistic mechanisms and formulaic sequences. Aiming to see if the more significant concerns were cooperation or organization, she concluded that only attention to collaboration made for noteworthy adaptation of the 'older' documents in producing the new. Raising many vital questions that only further research could possibly begin to answer, **C. Berkenkotter's** talk concentrated on the effects that web-based multi-modal scientific texts might be having on how readers process information. The Lemkean (2005) notion of 'genre traversals' was offered as a quite possibly heuristically compelling perspective for investigating the process of hybridization going on in such online productions. **C. Ilie** gave an account of her research into one new hybrid academic genre: the web-based course description, an example of an 'infomotional' genre, i.e., one that combines the features of the informative genre such texts traditionally were known as and the promotional strategies that have indeed become dominant as a result of the phenomenon of marketization (Fairclough 1993). **P. Catenaccio** took a more specifically methodological approach and argued that among the various constructs available for the classification and analysis of websites the notion of genre network is especially suitable. The seminar included also two presentations on social media and Web 2.0 applications. In particular, **E. Corino** and **C. Onesti**

explored communicative strategies in Newsgroup, one of the new social media, focusing on the use of agreement routines also looking for gender and interlingual differences, while **G. Riboni** investigated the political use of web 2.0 applications, looking at the official pages of the US Presidency on the leading microblogging platform Twitter, and showed that the distinguishing features of microblogging are effectively exploited to turn this subgenre into an efficient tool of presidential communication. **G. Garzone** closed the seminar with some general considerations on the identification of the origins/antecedents of new web-mediated genres, taking weblogs as a case study. She also reviewed some of the new notions that have recently emerged in genre theory to adapt it to the new genres, pointing out that we must be ready for dramatic changes to come which will require continuous efforts to update/adjust our analytical tools.

[G. Garzone, Milano, Italy and D. R. Miller, Bologna, Italy]

S69: Intercultural Interactions in Business and Management

Convenors: R. Salvi (Sapienza, Roma, Italy) and F. Bargiela (independent scholar)

This seminar focused on intercultural encounters in a wide range of business contexts and socio-cultural “locations”: between eastern and western Europe, Europe and Asia, North America and Asia, within Asia itself (Japan and India, Japan and China), and also within one Asian region (Malaysia). The interactions involved participants situated in different parts of the world, or within one geographical area (Italy, Australia, and even the Mediterranean Sea). Diverse models and approaches emerged in the papers to explain the data presented, reflecting both the complexity of intercultural linguistic issues and the challenges of integrating cultural components into descriptions of BELF (Business English as a Lingua Franca). In the opening paper of the first session **W. Cheng** described a set of very impressive profession-specific corpora developed by *The Hong Kong Polytechnic University*, using innovative corpus methods, aimed at developing intercultural communicative competence. Concentrating on emails between Italian, Chinese and Japanese employees in an internationally operating company, **F. Poppi** successfully demonstrated the variability of lingua franca English for corporate purposes when refracted through local linguistic and cultural lenses. Using an interpretive, qualitative approach, **H. Tanaka** illustrated the relatively unexplored, but arguably one of the most significant future directions for intercultural research, the interplay between lingua franca English and variable language use reflecting the gamut of Asian cultural diversity, singling out politeness strategies related to gender behaviour. **L. Fodde** and **C. E. Wallis** provided a highly-stimulating account of maritime communication problems between the multi-lingual crews of tankers berthing in Sardinian ports, evaluating technical comprehension and interlocutor perceptions of differing pronunciations. Analysing website data from companies in the Baltic region and the former USSR, **C. Gatti** presented a thought-provoking exposition of the culturally-loaded, semiotic value of historic narrative accounts in the re-contextualization and reconstruction of current and future organizational cultures. Using data from companies in Italy, Greece, Sweden and the UK, **J. Angouri** closed the first half of the seminar, outlining the communication differences reported by native-speaker and non-native speaker employees, and the interactional adjustment strategies used on both sides. In a contrastive perspective of Western-Eastern Europe, **V. Leonardi** and **I. Khoutyz** opened the second half of the seminar with a consideration of the role of non-verbal communication and “small talk” in programmes for the teaching of intercultural business competencies. In a specifically Asian context and using an ethnographically-rich interpretive framework, **S. Nair-Venugopal** recounted variety-switching in training sessions in Malaysian organizations, and the pivotal significance of issues of power, status, ethnicity and self-image. Still within the Malaysian context, and using oral data from workshops with visiting US consultants and Malaysian clients, **J. Bowker** described “critical incidents” and the difficulty of interpreting the role of cultural differences despite the linguistically and pragmatically

detailed analysis afforded by politeness theory. **D. Cesiri** looked at the differing socio-cultural realities influencing the content and semiotics of corporate websites, contrasting the promotion of foods in the local markets of Europe (Britain and Italy) and Asia (China and India). Staying in the field of promotion, **G. Poncini** gave us a salutary reminder of the dangers of over-generalization and stereotyping in her description of multicultural participation in international wine-industry events in Italy, convincingly demonstrated with linguistic measures of quantity and quality of discourse contribution. **O. Denti** and **M. Giordano** provided interesting insights into a new area of discourse analysis, on-line arbitration, highlighting the cultural differences influencing language use and pragmatic effect using comparative data from the *Mediation Room UK*, the *ECODIR project* (supported by the EU) and *Odr India*. **V. Grossi** rounded up this very stimulating seminar with an account of interaction in the intensely multicultural, multilingual Australian IT industry workforce, closing on a note of optimism, and providing us with ample evidence of the importance of collaborative talk in the workplace as opposed to the all-too often stressed problems. The thoughts and discussions arising throughout this two-day seminar, from both audience and seminar presenters, have resulted in the expression of a firm commitment to cooperative research work in these directions in the immediate future.

[J. Bowker, Sapienza, Roma, Italy]

S70: Empirical Approaches to Discipline, Culture and Identity in Academic Discourse

Convenors: J. Schmied (Chemnitz, Germany) and M. Bondi (Modena e Reggio Emilia, Italy)

The seminar was mainly dedicated to exploring new empirical approaches to genres of academic discourse across disciplines and cultures. The first session was mostly centred on issues of pragmatic nature. **G. Diani** opened with an analysis of interpersonal metadiscourse in university lectures in English and Italian, followed by **S. Gesuato's** study of university course descriptions and their peculiar ways of mediating between teachers and students. **R. Lorés-Sanz** looked at evaluative voice in book reviews, while **M. R. Provenzano** analysed identity markers in the discourse on Western-Islamic finance and **J. Kirk** focussed on at Key Key Words in the academic component of the ICE-Corpora. The second session was devoted to semantic issues and to a wide range of communicative events. **A. Chubarian** and **R. Karapetyan** presented an analysis of functional-semantic roles of the subjunctive in research articles across disciplines and cultures, while **C. Samson** examined semantic sequences in economics lectures. The next three papers addressed less studied genres, such as conference posters (**L. D'Angelo**), conference presentations (**L. Lopriore**) and forms of student writing (**Y. Bayyurt**). The papers showed convincingly the breadth of the empirical research in the area, covering academic discourse across genres from beginners to experts. Most papers will be published in *REAL Studies 5. Academic Writing in Europe: Empirical Perspectives*.

[J. Schmied, Chemnitz, Germany]

S71: Written Academic Discourse: Anglo-American Traditions in the European Context

Convenors: J. Chamonikolasová (Brno, Czech Republic) and J. Stašková (Prešov, Slovakia)

The unifying topic of Seminar 71 was the transfer of non-Anglo-American stylistic and cultural conventions into academic texts written in English by native speakers of selected European languages. An introduction to this topic was **G. Sledhaug's** comparison of the social and cultural conditions of teaching academic writing in different parts of the world, focusing on questions of politeness and face, building community, and developing competencies. The subsequent papers were based on corpus studies comparing academic texts written by Anglo-American authors with texts written in English by native speakers of Czech, Slovak, Spanish, and Serbian (and with texts written by these speakers in their native languages). **P. Mur Dueñas** focused on the high frequency

of occurrence of topicalisers in business management articles written by Spanish scholars; **R. Kamenická** described various lexical and syntactic deviations from the Anglo-American norm in sociological abstracts written by Czech authors; **J. Chamonikolasová** and **J. Stašková** analyzed the syntactic complexity of academic texts written by native speakers of Czech and Slovak; **S. Blagojević** and **B. Mišić Ilić** interpreted deviations in the use of interrogatives in academic texts written by Serbian scholars; **O. Dontcheva-Navratilova** examined errors made by speakers of Czech in the use of English lexical bundles; and **R. Povolná** focused on deviations in Czech academic texts in the use of causal and contrastive discourse markers. Discussions of selected types of first language interference indicated more general tendencies to be explored in the future and suggested possible strategies for teaching academic writing to non-native speakers of English.

[J. Chamonikolasová, Brno, Czech Republic]

S72: The Missing Link in Academia: Creative Writing

Convenors: C. Elias (Roskilde, Denmark) and D. H. Popescu (Creștină Partium, Oradea, Romania)

Dedicated to the presentation of a number of perspectives over the role, function, and implementation of creative writing in academia, the seminar began with **M. McCrory's** plea for the creative element representing not a soft option and being instead a place where difficult truths are encountered and poor performance cannot hide behind footnotes; **M. K. Azcu** further elaborated by tackling the issue of the writers/teachers (and other Elephants) who started as creative renegades but whose major concern nowadays is seeking academic credibility; **A. Masschelein** introduced us to the strange cases of 'residue (artistic) productions', which usually appear at a certain/difficult point in the oeuvre/career of established theorists who acquire the status of a public persona; **C. Elias** used Raymond Federman's coined term 'critifiction' to highlight his theology of textual mercy and his poetics of epistemic writing; **C. Tighe** took us back to classics (ancient scribes and mediaeval monks), in an attempt to prove that Creative Writing has been the 'midwife' – always *before* – of a text, as compared to English, which is 'forensic' (after the text); **M. Lee** employed Plato's Republic and his doubts about allowing poets in it as a metaphor for the university/the English departments and its suspicious relationship to creative writers; **T. Austenfeld** compared his academic experiences (US vs Switzerland) and referred to the works of Thoreau and Emerson in order to prove how the nonfiction essay might be used in teaching "Who is the writing I"; and **D. H. Popescu** admitted how puzzling it was, for both himself and his MA students, to work through literary theory concepts via dismembering classical, modern and 'pomo' fairy stories.

[D. H. Popescu, Creștină Partium, Oradea, Romania]

S73: ESP at the Crossroads of Linguistics, Cultural Studies and Discourse and Genre Analyses

Convenors: C. Resche (Panthéon-Assas, Paris, France) and M. White (Complutense, Madrid, Spain).

The seminar, convened in the absence of M. White and organised in two sessions, focused on research into specialised varieties of English and the participants were free to approach the specialised fields they were interested in from one of the angles suggested in the initial call for papers. In the first session, **H. Stotesbury** illustrated the limits of English as a *lingua franca* by focusing on Finnish business executives who seem to be particularly challenged in international business encounters as they use English as their linguistic code to interact with foreign partners while relying on Finnish cultural conventions for their business etiquette. **S. Molina Plaza** contrasted English and Spanish metaphorical and metonymic phrasemes from a diachronic perspective in the context of naval terminology. **M.-H. Fries** focused on the powerful conceptual blend between biology, information technology and cognitive sciences in the emerging field of

nanotechnology. In addition to helping the scientists envision new paths, metaphors may also play a role in popularizing science and reassuring the American public worried about new technologies. **C. Resche** insisted that terminology offers entry points into a specific domain's cultural background and conceptual structure. She focused on the field of green economics to raise the question of neology as a barometer of scientific revolution and social evolution and made a plea for tracking new terms to detect potential paradigm shifts. In the second session, **M. Elicker** underlined the intrusion of legal English into everyday language, analysing the role played by American TV shows in popularizing legal concepts and shaping people's understanding of the American legal system. **G. Gadbin-George** focused on the changes that were introduced by the Woolf reform in England and Wales as regards making legalese more accessible to lay people. **S. Isani** explained that non-verbal semiotic communication such as English legal court dress can be regarded as highly specialised professional discourse. She offered an overview of the ethnic, generational and gendered cultural adjuncts that are likely to subvert the professional cohesion. **M. Á. Campos Pardillos** analysed the different attitudes towards the use of Latin in Legal English in Common Law countries: Latin is considered either as a useful tool to guarantee conceptual and terminological stability or an obstacle to plain language as advocated by the Plain English movement. **M. Van der Yeught** insisted on the need to describe specialised varieties of English – say, legal English, financial English or medical English – as language objects. To achieve this goal, he strongly encouraged lexicographers, terminologists, discourse and genre analysts or cultural scientists and “content-specialist linguists” to combine their efforts.

[C. Resche, Panthéon-Assas, Paris, France]

S74: Humour in the Media: Voicing Agendas, Communicating Laughter

Convenors: I. C. Ermida (Braga, Portugal) and J. Chovanec (Brno, Czech Republic)

The seminar addressed the phenomenon of humour in various print and audiovisual media, focusing on the forms, purposes, butts, as well as cross-cultural manifestations of humour from a variety of analytical perspectives. **P. Andrew** discussed the presence of ageist humour in e-mail messages, pointing out that it serves as a coping strategy whereby members of the older population address some of the embarrassments and stereotypes encountered in their daily lives. **J. Dakhli** outlined an analysis of humorous devices used by the French gossip press, arguing that the audience laughs as much ‘at the elites’ as ‘with the elites’. **D. Baird** discussed the ways classic American comedy films use humour to approach the issue of death and mortality, reducing it to a comic spectacle. **M. Dynel** elaborated on disaffiliative humour in film discourse, arguing that aggressive utterances operate on two layers that reflect the complexity of the participant framework in film discourse. **G. Forabosco** addressed the relationship between humour and advertising, pointing out, among other things, how different types of humour are used by advertisers to market different kinds of products. **M. Okada** presented a case study of Japanese advertisements that use humour and word play to boost the seasonal sales of certain products, often with the help of metaphors central to Japanese culture. **C. Arampatzis** discussed the use of language varieties in American sitcoms, focusing on the stereotypes of dialect-based humour and the challenges which it poses to the Spanish translators of sitcoms. **M. Geddert** presented the results of a cross-cultural survey on the perception and the reception of humorous passages in academic texts, concluding that the ability to detect humour is an overlooked element in the formal instruction of a language. **M. J. Pinar-Sanz** dealt with the way ethnic humour creates an image of the political, linguistic and social plurality of a country. **M. Kozić** examined how the play frame is signalled in sitcoms by means of both verbal and non-verbal elements, illustrating how it helps to construe incongruous elements as humorous. **G. Vintaloro** identified which comedy devices in Flann O'Brien and Monty Python are exploited for the purpose of achieving the aim of social

critique. **J. Chovanec** analyzed elements of conversational humour in modern online journalism, focusing on the way participatory media facilitate the joint construction of humour by both journalists and their audiences. And lastly, **I. Ermida** explored the role of visual metaphors in political cartoons, emphasizing how the semantic and conceptual potential of non-verbal mechanisms in media communication leads to the humorous effects achieved as a result of brevity, surprise and incongruity in such visual metaphors.

[J. Chovanec, Brno, Czech Republic and I. Ermida, Braga, Portugal]

S75: Language and Stereotype in the Representation of Foreigners within Literatures Written in English

Convenors: Ş. Toplu (Ege, Bornova, Turkey) and C. Sciarrino (Palermo, Italy)

The seminar focused on the representation of foreignness in literature including literary translation. **Ş. Toplu** highlighted how the English writers' attitude has changed towards Italy and Italians in British literature between WWII and the end of the century, claiming that the interaction between the two cultures has become more complex with the emergence of intercultural marriages and bicultural children. **C. Sciarrino** looked at the strategies employed by Irish writers to portray both the foreignness of Italians and the sense of alienation which distinguishes Irish characters while being in Italy. Reasons for a misuse of the Italian language in either the expression of a cultural identity or the construction of a cliché image have been detected through an examination of works set in Italy and written by contemporary authors from Ireland. **A. Teatino** focused on stereotyped forms of representation of Irish identity as foreign and alien, as recurrent strategies to reinforce ethnocentric imagery in colonial discourse. Through the lens of scientific theories on evolution, physiognomy, and ethnography as well as through narrative and travelling accounts, she investigated the way British mainstream press culture contributed to building up a textual and visual vocabulary to describe the "wild Irishman" in terms of subordination to the English authority. **A. Pavlenko**, winner of an ESSE Bursary (Type B) in 2010, and **G. Pavlenko**, winner of an ESSE Bursary (Type B) in 2007, showed that the successful rendering in English of both personality and speech of Anton Chekhov's comic foreign characters, belonging mainly to his early period and relating to the so-called "local colour", might substantially depend on translators' expertise in the Russian culture and on their literary gift. **G. Gozzelino's** paper, through a comparative approach to some Italian translations of Wilde's masterpiece *The Importance of Being Earnest*, demonstrated the substantial untranslatability of Wilde's playful use of the English language in the text and the ironic mockery of English customs. **E. Armellino** focused on the function of non-standard English and verbal and nonverbal communication in the representation of the foreigner in the memoir *Sugar and Slate* by the Welsh-Caribbean author Charlotte Williams.

[Ş. Toplu, Ege, Bornova, Turkey]

Posters

Peculiarities of Teaching Business English in an Economic Profiled University

L. Chayka (National State tax service university, Ukraine)

In our rapidly changing world teaching English for Specific Purposes (ESP) has become one of the most prominent areas of teaching English aimed at meeting ever-changing and specific needs of learners who are not only speakers, but also receivers, consumers, readers and interpreters of the language. It is beyond any doubt that ESP can help university students to become better professionals.

Modern developments in the methods of language teaching/learning reflected in the Common European Framework of Reference also create new challenges for EL teachers and learners. The purpose of this poster is to share some insights about the importance of proficiency in a foreign language within a variety of business skills perceived by prospective employers and business executives, which we consider an effective, though underestimated, approach for learners to master a foreign language for the world of work. A feedback of the problems a trainee usually encounters during a placement with a firm is analysed and some solutions and recommendations are offered, ways of enhancing graduate students career opportunities with international business firms are discussed. This poster is an attempt to fight a stereotype rooted in many non-linguistic universities of Ukraine when the people are just paying lip service to a foreign language as a subject essential for professional development.

[L. Chayka, Ukraine]

Academic Discourse in Multicultural Contexts

S. Gasparyan, A. Chubarian, R. Karapetyan (Yerevan, Armenia)

This study aims at investigating the lexico-grammatical peculiarities of the clausal architecture of Academic English across disciplines and cultural identities in the contemporary scientific community with reference to the Armenian, Russian, English and Italian languages and environment. The research is conducted in two directions: written and oral intercultural academic discourse. More specifically, the study concerns various functional-semantic roles assumed by the subjunctive mood in written academic discourse and a comparative quantitative-qualitative analysis of the use of absolute constructions in the works of scientists (both in the natural and social sciences) of the above-mentioned nationalities. In particular, the quantitative data obtained is subject to detailed qualitative consideration. Oral academic discourse is suggested to be viewed in the light of the theory of impoliteness, the theory of speech influence and the strategic communication theory.

[S. Gasparyan, A. Chubarian, R. Karapetyan, Yerevan, Armenia]

On the Incompleteness of Communicative Acts in Verbal Art

A. Matevosyan (Yerevan, Armenia)

In this paper we are concerned with the study of incomplete communicative acts, especially of verbal ones, which give rise to different connotations, stylistic peculiarities and moral effects. However, one cannot fail to observe that sometimes the incompleteness of communicative acts may be caused by extralinguistic factors, especially of psychological ones which affect the adequate understanding of speech and causes the lack of feedback. This phenomenon is obvious when we analyse Ernest Hemingway's and William Saroyan's works where the psychological state of the interlocutors in many cases brings about communicative failure. Here the incompleteness of communicative acts is expressed by means of different stylistic coloring and emotions, i.e. repetitions, reinforcement of pronouns, rhetorical questions and persuasion.

[A. Matevosyan Yerevan, Armenia]

The EU Constitution and the Lisbon Treaty: a Diachronic Perspective

D. Milizia (Bari, Italy)

This study compared the Treaty establishing a Constitution for Europe, here called the EU Constitution for the sake of convenience, to the Lisbon Treaty. The aim was to find out what has changed in the Lisbon Treaty with respect to the failed Constitution allowing, in the end, for ratification. Both the Italian and the English versions were taken into account. By means of the Keywords tool provided by *WordSmith Tools*, the failed treaty was thus referenced against the new treaty, to analyse the words and the clusters – the keywords and the key-clusters in fact – that emerge in one document and have been dropped in another. Both positive and negative keywords

and key-clusters were yielded, unveiling respectively those which occur more frequently in the old treaty and rarely or never in its successor and those which occur less often than would be expected by chance in comparison with the reference corpus.

[D. Milizia, Bari, Italy]

**From EU Legislative Texts to Member States' Legal Conceptual Systems:
Bridging the Gap between Italian and British Criminal Law**

K. Peruzzo (Trieste, Italy)

Cooperation in the fields of justice and home affairs within the EU leads to the drafting of a number of legal instruments and documents referring to a unique *sui generis* supranational legal system. This system directly affects the Member States' national legislation by being implemented and expressed in all the official languages of the EU following the 'equal authenticity' principle. Through a terminological analysis of the Council Framework Decision 2001/220/JHA on the standing of victims in criminal proceedings and other relevant documents, the differences in the Italian and British implementation strategies and their way of conceptualising key issues were identified, such as the concepts of 'victim' and 'victim support organisation'. The existence of more than one conceptual system and different degrees of terminological/translational equivalence results in a terminological and cultural gap which necessarily needs to be taken into account in cross-cultural legal communication.

[K. Peruzzo, Trieste, Italy]

Phraseology in Judicial Texts: Combining a Corpus and a Genre Perspective

G. Pontrandolfo (Trieste, Italy)

The poster illustrated a Ph.D. research project in Translation Studies dealing with a translation-oriented contrastive study (English, Italian and Spanish) of the phraseologisms used in parallel and comparable corpora of judicial texts. All the stages of the project were presented: rationale, aims, methods and materials, and scope of the research. This theoretical section was followed by a practical one in which examples of phraseologisms were taken from a judgment of the European Court of Justice. In particular, the specimen of "lexical collocations" was considered and analyzed from a translation point of view. Three phases of the translation process were isolated: 1) identifying the collocation in the English source text (e.g. to supply evidence); 2) framing the collocational networks in Italian and Spanish (e.g. apportare, addurre, allegare, esibire, fornire, presentare, produrre una prova; aducir, alegar, aportar, presentar una prueba); 3) reproducing the collocation in the target texts (e.g. fornire prove; aportar pruebas). The final objective of the poster was to show the importance of the project for legal translators. Specialized phraseology, which is highly embedded in the context of the specific legal system of each country, indeed represents one of the greatest constraints on legal translation: by using the appropriate phraseology, legal translators may succeed in minimizing the inevitable cultural gap between different legal systems and produce "better" translations that conform to the specific genre "judicial texts".

[G. Pontrandolfo, Trieste, Italy]

Literature beside Itself

M. Pustianaz (Piemonte Orientale, Vercelli, Italy)

The artist Rory Macbeth has copied the whole text of Thomas More's *Utopia* onto a derelict building in Norwich and inside another one in Sunderland. Both have since been pulled down. What does it mean to interrogate literature and the literary as though their connection with book culture were not a natural linkage but a contingent socio-material economy instead? How does a different "distribution of the sensible" (Rancière) affect our relationship with literature, our "literary" relationship with a text? Thanks to book studies and digital studies we can better recognise that the material support of printed texts is anything but transparent. The transformation of physical books

and material interfaces into “literary texts” is accompanied by a dematerialization: the production of literary immaterial worth. Performance, installation and contemporary art seem to pose unexpected and improper questions around materialization, in this case that of a literary object. Macbeth shows that the uncoupling of book support and literary writing generates a new distribution of the sensible. How can the issues of loss and destruction, ephemerality and relationality thriving in contemporary art help us reinscribe literature into a paradigm of transitionality? This is why I am interested in replaying literature and the literary text through visual, performative and, more generally, “contemporary” art.

[M. Pustianaz, Piemonte Orientale, Vercelli, Italy]

European Identity vs. National Identity at the European Parliament

P. Valli, Trieste, Italy

Whenever translators use an external translation aid, they interrupt the translation process (i.e. they pause) to solve a translation problem. The tool investigated in this study is a multilingual concordancer used internally by the translation services of the European Union for terminological purposes. The analysis focused on a frequency list of *Eurojargon* words identified as translation problems and used as a basis for a preliminary categorization of the queries into major domains of EU activity. According to the early findings, proper names of institutions and bodies accounted for the largest group, followed by legislation-related queries and names of programmes and policies. The pilot study only considered the English-into-Italian language pair but future analysis will take directionality and language combination into account to establish whether such variables play a role in the type of translation problems encountered by translators.

[P. Valli, Trieste, Italy]

The Anglo-Saxon Hall – the Centre of Society: a Linguistic Approach

E. Zsak (Lorand Eotvos, Budapest, Hungary)

When starting to investigate the role of the hall in Germanic or Anglo-Saxon society, one realises that it is almost impossible to cover all the shades of the huge picture this royal building conveyed. Therefore, the research must identify and focus on a number of specific questions and problems. First, the historic background of the noble edifice is to be taken into consideration, demonstrating what findings can support one’s image of an Anglo-Saxon hall or on what basis one can interpret the significance of Heorot, the greatest of halls in *Beowulf*. The following point is the physical description of the buildings emerging in the epic with special emphasis on the Danish royal hall, understanding its key role in the poem. Another challenging problem, and core-issue, is constituted by the Old English words and expressions used to describe and denote the hall, the elements of the feast, how they help our understanding of a noble banquet, and thus the warriors’ world.

[E. Zsak, Budapest, Hungary]