# ABSTRACTS in alphabetical order of presenter's surname

KEY: BB = Biopolitics & the body; CM = Cultural Memory;
DT = Digital textuality; M&T = Migration & translation

**AIELLO Dr Lucia**                                                                                       **paper, Saturday 4.30 (M&T)**
**Figures of Displacement: language and memory in Amelia Rosselli's multilingual poetry**

Starting from Jacques Derrida's idea that 'language is never owned' (Derrida, *Sovereignties in Question*) and the distinction between 'native speaker' and 'mother tongue' as theorised by linguists, this paper examines the poetic and linguistic strategies that the twentieth-century multilingual poet Amelia Rosselli deploys when switching from one language into another. Since the languages she adopts in her writings are English, Italian and French, the paper also reflects critically on the implications of such a configuration when it comes to understanding poetic language's relationship to European cultural memory.

While Rosselli's multilingualism is rooted in her situation of geographical, personal, and biographical displacement (including gender determinations), ultimately her 'linguistic disassociation' becomes the occasion for a broader reflection on the conflict-ridden relationship of poetry to its own source in language as such. The fact that Rosselli grasps *ab initio* the poetic 'I' in its dislocated condition is symptomatic both of the mode of manipulation of 'her' language and of the condition in which she 'finds' language. As a woman poet, Rosselli cannot inhabit a language that aspires to expressing the singularity of her experience without encountering conflicts and resistances. In speaking the language of the Other as the other, she 'translates' her experience of displacement into a new cultural idiom and a new poetics.

The argument developed in this paper is therefore twofold. On the one hand, the experience of distance between the lyric subject and her own sense of poetic self is constitutive of Rosselli's 'effort' to appropriate a language that never spoke (of) female subjectivity. On the other hand, by dislocating words out of their linguistic and cultural context and by entertaining an ongoing dialogue with traditional poetic forms (such as the Petrarchan sonnet) and words' tainted past, Rosselli's multilingual poetry opens up 'unknown zones' of possibility. One of the outcomes of such an engagement is a reflection on the state of the language that is to be appropriated. Rosselli is aware that the infinite possibilities ('fantastiche imprese') of the poetic word grant her an unprecedented freedom, including the freedom to modify the gender of words and to switch from one linguistic code to another even within the boundaries of the same word. However, the 'excessive malleability' of language and its limited ability to resist 'movements of appropriation' compel her to deploy new strategies which clearly operate in direct conflict with the general openness that initially appears to open the way for the poetic endeavour. The enclosed structure of her poems literally and figurally defines the limits of the poetic experience and, to put it in Adorno's words, reveals it as the 'wound', namely as the site where loss and exclusion are 'sedimented' at the level of form. Rosselli's estranged intimacy with her public/private language(s) goes beyond the confines of a dislocated self, into a zone of latency, where the drama of the relentless 'corrosion' of language in a globalised world governed by commodification comes to surface.

The paper finally suggests that Rosselli's poetic language becomes the metaphor of an impossible quest for a nationally defined cultural identity. Her geographical and linguistic displacement can be seen as the emblem of marginalised subjectivities compelled to constantly negotiate the boundaries of their linguistic, social and cultural experience. Rosselli's poetic word traces the chasm that exists at the core of language as well as within the languages and cultures woven into her poetic work. Her innovative language of memory creates a zone where the fissure itself becomes the only possibility for the poetic to exist and for some multilingual and fluid notion of displaced identity to emerge. In this respect, the enclosed and hypercodified structure of Rosselli's mature verse becomes a form of necessary containment

of the open wound, which brushes against the constant threat of the drift of language towards meaninglessness and of cultural and social difference/diversity towards isolation and incomprehension.

Although theoretical in scope, the paper is rooted in textual analysis. The paper is conference-session length and is prepared so as to appeal to both post-graduates and senior academics.

**ASSMANN Prof Aleida**                                                     **keynote, Saturday 11 (CM)**
**Resonance and Impact: towards a theory of the emotions in cultural memory**

I am interested in a theory of cultural memory that investigates the role of emotions and affect in a diachronic, trans-generational dimension. Such an approach focuses especially on the transmission of affect and the recharging or transformation of emotions. In order to open up a new path to the topic of cultural memory and emotions, I want to introduce two concepts, which I would like to probe as critical tools for cultural memory studies. These terms are 'resonance' and 'impact', which stand in opposition to each other, but can also be considered as complementary. 'Resonance' will refer in this context to forms of stimulating and strengthening the affective charge in the process of remembering, while impact will be used to describe a traumatic overdose of affect which destroys the finer patterns of resonance and leads to a disturbance, a distortion and possibly even to a total blocking of memory.

**BAGCHI Dr Barnita**                                                     **paper, Saturday 12 (M&T)**
**The Translator as Writer, The Writer as Translator: Vikram Seth's *Two Lives* (2003) and *The Rivered Earth* (2011), transnationalism, and cosmopolitanism**

This paper will examine two literary works in Vikram Seth's corpus, analysing them as texts enabling us to reflect on issues around migration, translation, cosmopolitanism and transnationalism in unusual ways. These texts show us how the writer-creator and translator-creator can overlap. Vikram Seth is not technically a fully-fledged 'migrant writer': he lives largely in his family home India, though he has lived for years in countries such as the United States, and has another home in the UK (the latter fact is directly relevant for *The Rivered Earth*). Seth has written, *inter alia*, a novel in verse (with no Indian protagonists) on yuppies in San Francisco (*The Golden Gate*), a blockbuster novel about early post-Independence India (*A Suitable Boy*), and translations from Chinese poets such as Li Bai, Du Fu and Wang Wei (*Three Chinese Poets*).

In my paper I shall examine *Two Lives* and *The Rivered Earth*, two relatively neglected works in Seth's corpus. I shall begin with a discussion of the terms translation, migration, cosmopolitanism and transnationalism. Seth's memoir-novella *Two Lives* is a cosmopolitan text about intercultural relationships, unusual patterns of migration, and is a creative reconstruction of history. I shall build on this work, and then focus on issues of translation and migration, always kept within a framework of the cosmopolitan and the transnational. Seth writes a story revolving round his great-uncle Shanti, and Shanti's German-Jewish wife Henny, who met in early-1930s Berlin while Shanti was studying dentistry there; the two got married after World War II in England, where Henny had fled and where Shanti settled, after having fought in the war for the British army. Life for the protagonists in this work is about translating between languages and cultures all their lives, with various languages and cultures remaining spectral presences even when another language or culture is foregrounded. The main arena for such acts of translation and migration is Europe, with India hovering nonetheless as a horizon of reference.

I then examine *The Rivered Earth* as another such creative translation, both cosmopolitan and transnational. The four librettos by Seth that together form *The Rivered Earth* ('Songs in Time of War', 'Shared Ground', 'The Traveller', and 'Seven Elements') were commissioned jointly by the Salisbury, Chelsea and Lichfield Festivals in the UK in 2006–09, and these librettos offer one dimension of a three-dimensional collaboration between Vikram Seth as writer, Alec Roth as composer and Philippe Honoré as violinist. I analyse in particular the works in 'Shared Ground' as partly translatory, always intertextual conversations between Herbert's poetry and Seth's. I argue that *Two Lives* and *The Rivered Earth* allow us to capture analytically key aspects of contemporary Europe's evolving cultural literacy along axes of translation, migration, cosmopolitanism, and transnationalism.

**BALDO Dr Michela**                                                              **paper, Friday 11 (M&T)**
## Queer Italian-British diaspora: translating home

This paper aims to investigate some aspects of the Italian diasporas in the UK from both a gender/sexuality and a translation studies perspective. More specifically, it proposes to analyse the role of sexuality and the role of linguistic and cultural translation in the construction of Italianness and Britishness in second-generation Italian 'assigned women at birth' who identify as lesbians, bisexuals or gender queer or whose gender identification might fall outside the male/female gender divide (transgender or intersex).

   Although research on migration and gender has increased in recent years, there is still a scarcity of studies on non-heteronormative genders and sexualities in relation to the Italian diaspora in the UK, and it is only recently that translation has started being used as a metaphoric tool of investigation in diasporic settings.

   My paper falls within the overarching topic of cultural literacy as it aims to look at social and cultural issues through the lens of literary thinking. It will borrow, for example, findings from the study of literary translation, and it will concentrate on all those objects other than dramas, poems or literary works that make up ethnicity, gender and sexuality among Italian second generation migrants. The term diasporas to identify communities of former migrants in the UK is borrowed from Gabaccia (2000) – although the latter does not refer specifically to the UK – and is understood as communities dispersed from their homeland, and identifying with and establishing ties with that homeland (Brah 1996; Gabaccia 2000). I also draw on the theoretical framework of queer diasporas (Fortier 2003; Gopinath 2005) by focusing, as Fortier (2002: 183) puts it, 'on the creation of queer spaces within ethnically defined diasporas' and I use the concept of translation as implicated in the process of cultural formations, as expressed by the cultural and, more recent, sociological turn in translation studies (Baker 2006; Tymoczko 2007; Inghilleri 2005). My discussion will revolve around the analysis of excerpts of interviews which I am conducting at present with second-generation Italian-British 'assigned women at birth' in the UK. My research has identified that the concept of home is of fundamental importance in self-labelling. Given the powerful heteronormative discourse on la 'famiglia' in Italy, home can be a site of separation and conflict for the queer subject. However, according to Fortier (2001, 2003), this movement outside home, this *coming out* as *moving out* can also result in reclaiming home differently, a process which I argue (Baldo 2014), both familiarizes the queer subject and queers the family home. Thus, the concept of queer diaspora involves translation (from the Latin 'moving across'), as it hints at constant movements backwards and forwards between homes (real or invented).

   This paper therefore explores cultural and linguistic negotiations and redefinitions of home in relation to what it means to be Italian and having a non-heteronormative gender or sexuality.

**BRADSHAW-MARTIN Dr Heather**                                              **paper, Saturday 12 (BB)**
## Fictionality and Textuality On the Road: driving the future

A major social and cultural challenge of 21st-century Europe is accepting the responsibility we now have to use our technological understanding to shape the future in culturally coherent ways. I assume the future will be technological so if LCS is to play a part it must be able to relate to technology. 'Driving the future' will explore what happens if we try to view engineering and its products as essentially readable. The talk will firstly analyse whether cultural literacy can be deployed in engineering and secondly whether doing so in turn enhances cultural literacy.

   This exploration will take the form of a little narrative about the life of the car – actually, about the hidden life of a mundane component of the car, the handbrake. Handbrake technology is going through a period of rapid change. The LCS concept of historicity will be applied to analyse this change as we compare traditional mechanical handbrake systems with modern electronic park brakes, and the EPB systems of different contemporary vehicles. In this process of technological change daily engineering decisions must be taken which have far-reaching implications for the role of the driver, the safety of road users and the cultural meanings of parts of the car.

   We will then take a turn to textuality and consider the 'weave of meanings' of handbrakes including ideas of transgression, the social need to control the actions of bodies and what happens to the bodies we encapsulate into our cyborg shell vehicles. This will begin to explicitly demonstrate how LCS concepts can contribute to the quality of design decisions.

Looking forward we will use fictionality to consider the 21st-century challenge of preserving the environment. This motivates both the use of electric power for vehicles and reduced human control as our vehicles become more autonomous. Both developments create problems for the design of handbrake systems to which culturally acceptable engineering solutions have not yet been found.

In conclusion, threads of mobility and translation, collaborative authoring and complexity will be pulled out to illustrate the essential readability of engineering as a cultural practice and of its artefacts. Finally we will return to the ethics of applying LCS techniques to engineering and the possible justifications for appropriating societal resources to technological literacy.

**BRAUN Dr Rebecca                                         project presentation, Friday 1.30**
**How might changing the way we research literary authors open up academic debate to a wider community of users?**

This talk presents the work and findings of the newly created, AHRC-funded interdisciplinary research hub, 'Authors and the World', based at Lancaster University (www.authorsandtheworld.com). The hub gathers together scholars working across a range of Humanities disciplines (English & Creative Writing, Modern Languages, Linguistics, Cultural Studies, Art History, Digital Humanities) with industry professionals (writers, translators, publishers, reviewers) and interested members of the public. Our core intellectual objectives are to understand: (i) how authors, as constructed or otherwise mediated cultural artefacts, carry wider social and political meaning in different cultural contexts around the globe, and (ii) how authors' own awareness of these functions influences their manipulation of both the literary text and the wider social texts that develop around their literature (e.g. media profiling, public events and appearances). We believe that a systematic, multi-disciplinary analysis of how the literary author functions as both the creator of literary texts and as a culturally conditioned agent in wider society is imperative, as it is through the author that 'literature' gains a public face – and thus social significance – around the world.

The presentation will consist of two parts:

a.    an introduction to the 'co-design' ethos and structure of the hub: how our work cuts across conventional disciplinary research, how it seeks to engage in sustained dialogue with non-academic partners, and how these dialogues in turn condition the very nature of the research we do;
b.    a presentation of the intellectual outcomes from our pilot strand on 'literary celebrity'. By April 2015, three of our four planned events in this strand will have taken place. As can be seen from our website, the workshops probe ideas pertaining to authorship and fame from a multitude of different practical and theoretical angles. In particular, ideas of body/embodiment, text & image, and translation & adaptation as they affect experiences and perceptions of literary authorship run through all three sessions. I will set out how we have developed these ideas across the series and link them to the conference's interest in memory, translation, and the body.

Using the case study of our collective interdisciplinary work on literary celebrity, I hope therefore to encourage discussion both on how literary authors matter to society and how we, as researchers, policymakers and industry professionals, might best be able to capture this in a manner that makes cultural literacy accessible to as broad a base of users as possible.

**BRILLENBURG WURTH Dr Kiene                                    paper, Saturday 4.30 (DT)**
**Imagining the disappearing of writing systems: the futures of alphabetic writing in literature**

Alphabetic writing stands at the basis of cultural literacy in Europe. This paper addresses the so-called 'alphabet effect' in Western culture and critically traces the renewed interest in the origins and cultural impact of the alphabetic script in 20th-century history, philosophy and anthropology. How does Western culture allegedly 'breathe' alphabetic writing, yet how is this writing system also challenged in the 21st century? Does the emergence of code writing and a strong visual culture threaten alphabetic writing or are we instead evolving into a multimodal script? In this paper I show how 20th and 21st-century literary writing has imagined the transformation of alphabetic writing, and how media philosophers from Marshall McLuhan to Vilem Flusser and Carlo Sini have tried to work through the remains of alphabetic writing into a universe of technical images. How valid is especially Flusser's point that writing is changing and that we are slowly entering a 'new', visual world? Contrasting Flusser's mythology of the future to Maurizio

Ferraris' notion of documentality – a concept that precisely refers to the explosion of writing in the digital age – I will show that literacy in the 21st century precisely joins the linear demands of alphabetic writing with the multi-dimensional potentialities of the technical image. Instead of demonstrating a breach between writing and the technical image, I show how contemporary literature is working through writing as a multimodal system that is at once linear and circular, verbal and visual. How will this multimodal take on writing change our notion of cultural literacy? Primary texts/visual texts include work by Louise Paillé, Zachary Sifuentes, Heide Hatry and Erc Zboya.

**CAMPBELL Dr Madeleine                                         project presentation, Friday 1.30**
**The Jetties project**

The installation *Haɟar and the Anɟel*, based on the poetry of Algerian author Mohammed Dib (1920–2003), was a collaboration between writer Madeleine Campbell, sonic and visual artists Bethan Parkes and Birthe Jorgensen. Initially exhibited in a gallery environment (The Hunterian, Glasgow), facing a rare work by 18th-century Scottish painter John Runciman, the installation attracted mostly regular museum visitors, including students, academics and artists. The extension of the painting's presence outside the museum through digital projection offered the opportunity for further interpretation in and by the wider community. Our objective now is to widen the potential impact of this installation by engaging with local communities to stage site-specific workshops and performances and promote cultural exchange in an increasingly diverse, transcultural Scotland.

   The aim of the workshops is to broaden the installation's vocabulary and reach by inviting participants to explore intercultural stories and experiences relevant to their own experience through the medium of gesture, sound and movement. This enables different types of sensory embodiment, spatial, vestibular, kinaesthetic, proprioceptive, and narrative, for example. The 'lived' environment of an installation like *Haɟar and the Anɟel* facilitates an ephemeral spatio-temporal experience of Other-ness that stands closer, perhaps, to Dib's source text than a purely intrasemiotic translation. Several workshops have been held to date, notably for the Commonwealth Film and Theatre Festival, and in association with the West of Scotland Regional Equality Council (WSREC) at Woodside Hall Community Centre in Glasgow. The experimental use of space and materials and the interaction between participants provided aesthetic opportunities to eventually develop a fascinating performance. In addition, a number of observations based on feedback from the participants caught our attention and this qualitative aspect merits to be recounted in some detail to render the experiential nature of the journey. These observations were collected in several ways: a camera and notebook were made available to participants and the workshop and plenary were recorded.

   This presentation will explore the potential of such workshops to grow as a means of engaging with diasporic communities to express individual narratives through gesture, sound and movement in a safe but artistically challenging environment. Building on the theoretical basis for intersemiotic translation developed in my PhD thesis *Translating Mohammed Dib: Deleuzean Rhizome or Sufi Errancy?*, the broader *Jetties* project, of which *Haɟar and the Anɟel* forms an integral part, offers a platform for staging the 'untranslatable' in Dib's poetics. At the same time, *Jetties* offers a creative environment through which to engage the academic sector with researchers and practitioners from written, oral and performing cultures in an innovative research paradigm. In the context of literary translation in the British Isles at just over 4% of annual publications, *Jetties* and comparable community translation initiatives contribute to the Arts and Humanities Research Council's[(AHRC] Translating Cultures Theme in the UK. In line with the Theme's aim to 'enhance awareness of the importance of the spaces, contexts, practices, materials, actors and technologies of translation,' *Jetties* operates, both aesthetically and culturally, at 'the sites, locations and zones within, across and between which translation occurs'.

**CAMPBELL, Dr Madeleine                                         paper, Saturday 4.30 (M&T)**
**Atavism in 'minor' literatures**

Mohammed Dib's textuality of the in-between offers new ways of moving beyond geo-cultural engagement with history, allowing singular narratives to emerge through experiential fictionality: according to Dib, 'atavism speaks only through aphasia, wherefrom identity emerges.'
   In Maghrebi literature the Western theoretical framework of the intertext is complicated by the

indecipherable trace, or *at'lâl*, which is both the formal starting point of the pre-Islamic Odes (the *Mu'allaqāt*) and a symbol of the ephemeral nature of the sign. In Dib's novel *Le Désert sans détour* (Desert No Detour, 1992), *at'lâl* are vestiges of people or beings, so that these ciphers, though when viewed diachronically are historical signs of past lives, are first and foremost unwitting inscriptions of life itself.

Among Francophone poets from Mediterranean Africa, perhaps the most striking parallel with Algerian Dib's treatment of the relationship between the sign and the page can be found in the works of Cairo-born Jewish writer Edmond Jabès. One cannot read Dib's *L'Arbre à dires* (1998), for example, without noting a profound affinity between the two writers. The place of enunciation for Dib and Jabès, a liminal textual space that is at once blank and saturated, is located outside time, or in time immemorial: it is the place of silence and revelation, inscription and erasure. But whereas Jabès is, as underlined by his translator Rosemarie Waldrop, 'a creator who resolutely takes up residence in the word, solidly within the tradition of the Jews,' Dib is a *conteur* who resolutely severs the ties of filiation to take up the challenge of writing exile and migration in the transcultural. By drawing with equanimity on all monotheistic religions, Dib refuses to vest lineage with one divine authority.

Stripped of identifiable religion, Dib's protagonists are also stripped of individual history, as in *Le désert sans détour*: 'We didn't know who we were, whose sons we were.' The emergence of new identity in Dib's narrative is not effected through Edward Saïd's 'affiliation,' but rather through a *transfiliative process* of cultural articulation. Through acts of dis-location Dib's rhetoric disrupts the 'self-confirming operations of culture' denounced by Saïd. By intervening directly in the originary process of cultural production, Dib invites the individual reader to strip back to, in Homi Bhabbha's terms, 'the subject and its limits,' and from there to participate in the process of producing a singular culture, in a new kind of worlding that has shed its burden of history.

In the desert of a language where the written and the spoken are fully aligned, Dib's works underline the futility of the writer's pursuit of a sign sullied by history, while placing hope in a form of cultural translation that isn't predicated on defining the other in contradistinction to the self. This ontological perspective affords aesthetic, cultural and pedagogical implications for participatory engagement in the development of cultural literacy in an increasingly diverse Europe and beyond. A concrete example of such engagement is The *Jetties* Project ([www.jettiesproject.tumblr.com](www.jettiesproject.tumblr.com)), also presented at this Conference, and further options for interdisciplinary engagement will be proposed.

## CARMELLO Dr Marco                                                  poster session, Saturday 1.30
### Without Shame. Removed memories and language in Luigi Di Ruscio's novels

The work of Luigi Di Ruscio presents a good viewpoint on the politics of identity in late 20th-century Italian literature. In 1957 Di Ruscio emigrated to Norway, where he married a Norwegian woman and had four daughters; with them he always spoke Norwegian, reserving Italian only for his writing.

In my talk I focus on three novels which define the dialectical linkage between the lost mother country and rediscovering the mother-tongue as the place of an exile that becomes the only positive self-definition for the emigrant.

*Palmiro* (Palmiro), *Cristi polverizzati* (Smashed Christs) and *Neve nera* (Black Snow) tell the emigration history of Di Ruscio, but they also construct the relation between the author and the double segregation suffered by the author himself as an emigrant excluded from both his native and his adopted countries.

The only place in which Di Ruscio can find a land of humanity is the language that he has brought from his native country, although this language too stops being the language of a cultural tradition and becomes the idiolect of someone excluded from any tradition.

We can say that Di Ruscio really achieves a new grammar that gives him the possibility of making a parodic representation of his own bare life in order to take back into his own hands the self that had been annihilated by the social structure of power. Therefore Di Ruscio chooses to create little narratives as opposed to great ones and this fact helps to clarify why his work remains unknown in Italy.

These novels powerfully deconstruct the myth of immigration as it has been described by a number of Italian historians and political writers: instead of presenting the nostalgic immigrant who feels an elegiac bond to his native country, Di Ruscio declares that country guilty, narrating a history of civil death,

shame, degradation and exclusion, making clear that the Italian conservative social structure prefers to protect its own power rather than rethink social space in an inclusive sense.

The Italian literary system cannot bear the 'apocalyptical' function of Di Ruscio's prose because it is a political act against the social basis which governs the creation of literacy as the only permissible self-presentation of a country and its history.

But Di Ruscio's novels have the same 'apocalyptical' function in relation to Norwegian society too, for they reveal the trick involved in Scandinavian social-democracy, a system focused on a refined social management rather than the practical realization of a route to inclusion.

In both systems, Italian and Norwegian, for emigrants/excluded people there is the same shame, a shame embodied in exclusion from the linguistic tradition, which thus can be deleted only by a linguistic act that saves the dignity of the person and the language from social and linguistic purism.

## CHEESMAN Dr Tom                                                                    paper, Friday 11 (DT)
### Translation comparison

We describe how we went about designing visualization tools for exploratory access to collections of multiple translations of a literary work. Collections of this kind are relatively small. But big collections are collections of small collections. Visualizations should help us to explore on multiple scales, shifting smoothly between (say) metadata on millions of items to (say) investigating how ten or a few hundred closely similar items differ in detail. For example: a small set of differing translations and adaptations of a work in *one* language, from different times and places; or a set of these sets in *different* languages. Collections of translations and adaptations have great potential value in education, research, and creative practices. We are creating ways to explore such collections, prompting various kinds of 'noticing' both in them, and in the translated work. Playful and exploratory approaches need to be combined with linguistic analyses and expert understandings of the texts and their contexts.

## COLOMBINO Dr Laura                                                              paper, Saturday 4.30 (BB)
### Embodiments of the urban and the global

As a flurry of recent scholarship has revealed, the state of being in the body is a way of acting out discursive meanings and making sense of surrounding reality through perceptions and affects: signifying practices are embodied practices where corporeality translates abstract meanings into material signs and symbols. Recently the subject of my research has been the investigation of textual representations of the body as symbolic conduit of, or place of exchange with, outer space. In *Spatial Politics in Contemporary London Literature*, I have explored this theme, arguing that architectural and urban spaces are inhabited and mediated by bodies, which symbolize the external conditions of political and social struggle.

This paper moves along the same line of enquiry but investigates how the body faces the challenge of a wider scenario, global as well as urban: more specifically, the challenge produced by contemporary worldwide crises. According to Philip Tew, post-millennial global traumas 'have together brutally asserted the material origins of experience, of ideas and conceptions, and the limits of a linguistic determination of historicity'. In this assertion of the materiality of experience, so I argue here, the imaginary of corporeality plays a central role.

The paper concentrates on the case study of Ian McEwan's post-9/11 novel *Saturday* (2005), interrogating its representation of the body as a metaphor of outer space. The aim is to investigate how in this novel the body faces the challenge of symbolizing the scenario produced by the terrorist threat in a global city like London and the ethical conundrums implied by the impending Iraq war. *Saturday* engages – so I argue here – with catastrophic imaginaries and social anxieties by illuminating the intimate entanglement of the spaces of terror with the bodily and more specifically the neurological dimension (the protagonist's work as a neurosurgeon is thematized at the beginning of the text).

If genetics and neuroscience have spatialized our bodies in novel ways, this paper interrogates how the architecture, circuits and workings of the brain are made to relate to the larger networks of the city and how the city, in its turn, can become a magic lantern through which international maps and scenarios can be visualized. The interconnectedness of these spaces is reinforced by the theme of catastrophe whose key is struck at three different pitches: the genetic risk endangering individual bodies; the urban risk jeopardizing the family and community; and the global risk threatening the survival of civilization.

The aim of the paper is to suggest that the illegibility of the post-traumatic space is mediated and resolved symbolically through the conduit of the somatic self. Indeed, corporeality frames the novel as a whole: the incipit echoes the innatist portrayal of body and mind predicated by neuroscience (the structural, primordial opening of consciousness onto the world); the end suggests our biological predisposition to human empathy (Rizzolatti) and implies that only a narrative of human interconnectedness (which is both scientific and humanist) can reconcile us with the world – however illegible and intractable it may be – and ourselves.

**CONDE Dr Idalina**                                                **project presentation, Friday 1.30**
**European iconographies for cultural literacy**

This presentation summarizes the framework for a project related to cultural literacy, *European Iconographies: Routes of an Imaginary Museum* (2006–2012), since extended to a second phase until 2016. It is a project on art, historical heritage and memory in pathways of creation that was carried in partnership with Fernando Ribeiro (researcher and photographer) at CIES / ISCTE-IUL University Institute of Lisbon. It involved a vast collection of images, some from the cyberspace, as well as pictures taken across several cultural routes and European sites in France, Italy, Greece, Germany, Spain, among other countries. The aim of this 'touring research' which departed from 'imaginary museums' was the confrontation between imagery and the real and, secondly, to explore the passage from *visuality* (as visual surface of artworks and historical sites) to *visibility* through readability which requires a specific cultural literacy. The presentation will show some illustrations.

Like all forms of textuality, images are a weave of meanings; complex semiotic fields, thick signs that demand more than 'sharing of the sensible', to quote Jacques Rancière's expression. Apart from sensory enjoyment, we need to share 'the thinkable' because the visual often hides a dense intertextuality (transtextuality and intermediality for some contemporary mixed forms) Moreover, having in mind the European heritage aside from other art forms, besides the general notion of visual literacy we need artistic and historical literacy as a competence for readability. How does it work among European citizens, mostly not a regular audiences in these domains, except in tourist visits? Yet they are exposed to countless images of art and historical heritage, be it in public spaces or pervading from the cultural semiosphere, e.g. media images and cyberspace. This semiosphere has become a crucial axis for the issue of literacy grounded in the contemporary environments of visuality, information and communication.

Literacy is a tool that converts information into knowledge, the basis for a consistent relation with cultural artefacts. Better said, 'knowledge in use' (current definition in some literacy studies) that calls for experience (e.g. visits) and enough resources to decode textualities (e.g. references). So, literacy overcomes information (epidermal knowledge) and academic titles (formal knowledge). It is a cognitive and pragmatic notion that involves frames of action (contexts and uses) as well as skills (visual, sensory, emotional, intellectual and argumentative) to recognize, decipher, and produce opinion about cultural matters. In our conceptual framework literacy appears in the centre of a quadrilateral of movements: images vs. experiences, and perception vs. reception that also presupposes reflexivity. It is another crucial dimension as well as the mediations that may induce the individual's cultural interest: family, school, biography and professional domains; relational and institutional frames; and media as well as further influences related to public sphere.

**CRAWSHAW Dr Robert**                                             **project presentation, Friday 1.30**
**Underground Poetry and 'Poems on the Underground'**

This project, based on a paper presented at a research workshop at Lancaster University in 2013 on *Poetry in Public Space* and shortly to be published in the on-line journal *Liminalities*, considers the extent to which the exhibition of poetry on the London Underground, since its inception in the late Victorian period through to the present day, can legitimately be seen as the expression of a 'counter culture'. As a trope, 'The Underground' has traditionally been invested with connotations of darkness, criminality and subversion if not as a place of refuge from the oppression of the world above. The term has given expression to the radical poetry of the late 1960s (Horovitz 1969)and to multiple quotation in novels and films from Victor Hugo through George Gissing to Carol Reed, Andrzej Wajda and Luc Besson. With reference to the hugely popular series 'Poems on the Underground' (Chernaik, Benson and Watson 1986–

2012), the paper compares the poetic aesthetic of this collection which the editors represented as a palliative to the brashness of commercial advertising, with the more practical yet inventive uses of poetry used in the past by the Tube's owners and designers to attract passengers. In neither case, could the use or content of the verses chosen be described as 'radical'. Paradoxically, the opening up of the London Underground to carefully selected performance poets has lent the poetry of the Underground a much more edgy, critical tone. While this has been a direct outcome of Transport for London's cultural policy, its impact has been largely neutralised by the humourless, expensive, digitally manicured images which currently dominate the wall space of the Tube, while collaborative websites offer a collective opportunity for more radical, immediate forms of poetic expression – a direct reflection of the wider metropolitan cultural environment. It seems that Underground Poetry, with its earlier connotations of 'agitprop' and cultural radicalism and notwithstanding the remarkable recent performances of poets such as Amy McAllister, has retreated to the virtual realm of the internet, abandoning its natural habitat to the militant depredations of consumerism. It remains to be seen how the example of the London Underground as an index of culture compares with those of metropolitan railways elsewhere in Europe.

## CRONIN, Prof Michael                                                  keynote, Friday 6 (M&T)
### Eating Our Words: Books, burgers and the biosphere

Food, both historically and in the present, is an area where a number of ecological concerns converge from the sustainability of the mass production of food to the effects of foodstuffs on individual organisms. Food is also a topic that mobilises literary translators from the translation of food names to the rendering of menus in different languages to the centrality of translation in the operation of fast food franchises. In this lecture, we will be examining how literature, economics, politics and language come together in translation issues around the production and consumption of food. The rise in the industrial production of food and the global spread of fast food outlets has bred a relentless demand for the translation of food items into different languages. On the other hand, the emergence of the Slow Food movement in Italy and elsewhere and a call for more ecologically sustainable forms of food production has led to a greater insistence on the importance of locally based food and food traditions. In this lecture, the translational dimension to food ecology will be explored through notions of place and resilience. Just as the ecology movement has stressed the importance of locally produced foodstuffs as a way of drawing on local traditions to prevent long-term damage to the planet, one could argue that a similar commitment to the situatedness of place and the preeminence of context must underline any form of translation practice considered from an ecological perspective and within the purview of cultural literacy. Investing time and energy in language and cultural acquisition and devoting resources to mother tongue maintenance is essential to a properly complex engagement with place whether that be a small rural community or a vast, urban metropolis. Cultivating polyglossia and intercultural competencies are central to a translational ecology of place. As is attested by the numbers of literary translators' posts dealing with the translation of menus and food items, incommensurability leads to more translation, not less. The more language resists translation, the more it invites translation. The idea will be advanced that the ability of language to survive and flourish over time and adapt to a multiplicity of pressures – the principle of resilience – lies in the endless unveiling of the incommensurable in language which calls for new translations, new accommodations. The arrival of new communities, new languages, new foods, generate precisely those kinds of pressures which release the creative potential of the incommensurable

## CUNHA Dr Sonia Regina                                          poster session, Saturday 1.30
### LUSOCOM and the Lusophone/Brazilian communication thought

The purpose of this study is to investigate the Cultural Literacy contribution – drawn from the content of research carried out in universities and disseminated in scientific meetings – to the structuring process of Lusophone/Brazilian communicational thought. Scientific production in Portuguese – especially from the transdisciplinary area of Applied Social Sciences: Communication Studies – has got more readers since the publication in digital format of the proceedings of congresses. The Federation of Communication Sciences of Lusophone Associations – LUSOCOM, the object of our investigation – has, since 1997, been disseminating the investigative studies of researchers from Brazil, Portugal, Spain and African Countries of Portuguese Official Language – PALOPs. We could consider Cultural Literacy as a pedagogical tool for

higher education students in Portuguese-speaking countries, sharing knowledge through dissemination of intellectual capital produced in this area. Translated theories and concepts have become known in the Portuguese-speaking world, allowing the universities to undertake joint efforts and starting the implementation of intercontinental academic partnerships. Then Europe in the knowledge society rekindles the light of ancient culture through cultural memory revealed in scientific research: translated books, auteur movies subtitled and re-shown, old photos reprinted, literary journals and daily newspapers reinterpreted, artworks re-exhibited with details of the creative process, among others. The investigation seeks to reveal the scope of academic literature in Portuguese-speaking countries of Europe, through the translation of theories and concepts presented at meetings of scientific societies (Lusocom) from academic productions, broadening the debate inside and outside universities, and allowing the hegemonic culture to be reinterpreted from the point of view of the colonized, as an auto-ethnographic analysis.

**DAKOVIČ Dr Nevena                                                        paper, Friday 11 (DT)**
**Memory narrative and digitext: Judenlager Semlin**

The aim of this paper is to analyse the ways in which varieties of the digi-text work together in order to (re)construct an apocalyptic episode from the past symbolically represented in created cultural memory and official history narratives. The four digi-texts to be discussed in this paper determine the structure of cultural memory and history as well as related narratives of the Holocaust in Serbia (which appeared as the result of renewed research on the forgotten past). Finally I seek to explore the dialectical relation of the modes in which the differences in structure influence audience responses and readings and conversely how the input of narrative agencies – such as collective readers (Levy, 1997) as expanding community of knowledge, connective memory makers/authors, readers, witnesses (Hoskins, 2011) – transforms remembrance into public memory and history. I would like to map the growing, hybridising and diversifying memories and (hi)stories – of event/time/space/cultural circles/individuals – on the internet which allow one narrative (concentration camp Judenlager Semlin) to become part of transcultural/transnational Holocaust memory in European history. In other words, the paper deals with the transcultural memory and history narrative development according to XX Ernst`s notion that 'so-called cyberspace is not primarily about memory as cultural record but rather about a performative form of memory as communication. [...] Repositories are no longer final destinations but turn into frequently accessed sites. Archives become cybernetic systems'.

    The chosen case studies are four websites (http://www.forensic-architecture.org/project/; http://www.forensic-architecture.org/investigations/living-death-camps/; http://blogs.staffs.ac.uk/archaeology/projects/holocaust-landscapes/staro-sajmiste-serbia/more/; http://www.starosajmiste.info/en/; www.semlin.info/) of the *Semlin Judenlager* and the space of the Old Fairground using different perspectives of forensic architecture, forensic archaeology and the media archaeology. Various testimonies: of survivors, of their descendants during visits to the Holocaust sites, of artists who had their studios there, of urban planners etc. or as stories told as part of the debates, presentations, commemorations and documents (photos, graphics, maps, recorded oral testimonies...) are given through a plethora of semiotic resources of multimodal text. The work of densely intertwined multimodal texts/websites dynamises the presentational mode of static memories (like historic architecture, libraries, museums, archives) and official history. Presented memories and history as interactive processes brought by digital ontology have constantly to be refreshed and updated i.e. to contribute to the function of transfer processes (Ernst, 2012: 98). The transfer is across cultural borders, media platforms, chronotopes (most visible in *Timeline of Staro Sajmište* and narrative formats, making the forgotten story of Serbian past part of the European memory and history narratives.

**DAVID Dr Ann                                                        paper, Saturday 4.30 (CM)**
**Embodied cultural memories of the Punjab: *Giddha* dance and song in migrant London spaces**

This paper examines the folk dance of *giddha*, originally a women's dance from rural Punjab in north-west India. Ethnographic fieldwork in the Punjabi-dominated environs of Southall, in west London, reveals a renewed interest in performance of this dance in women-only spaces. Collective cultural memory is produced, performed and sustained through these contemporary expressions of rural Punjab in migrant, diasporic groups through dance and song at the annual *Teeyan da Mela* festival in Southall. Here we

encounter women's cultural, social and religious embodied memories, both individual and collective, expressed through their dancing bodies and voices. The ridiculing of oppressive gender-role expectations, of the difficulties of marriages, of love, of social niceties is possible in the safe space of the *Teeyan da Mela* festival, providing a liminal and resistant arena where the compliancy and acceptance of the patriarchal system is challenged.

Rhyming narrative couplets recited while performing dance movements tell stories of marital difficulties as well as presenting suggestive sexual innuendo in preparation for marriage. In the safe spaces where only women are present, *giddha* dance and the sung narrative texts, with gestures, allow a permissive area for women to unburden themselves of migrant city pressures and the social and cultural problems they experience. 'Narratives are the vehicles for a distinct kind of social-communicative interaction; [...] narratives provide a distinct kind of cognitive framework or format for remembering events', notes Christopher Hoerl, writing on memory and narrative (2007: n.p.). The social or collective memory actively enacted here at the festival reveals the construction and maintenance of rural affiliations, coloured with a nostalgic discourse, despite relatively settled urban identities. Yet, this collective memory is at the same time mediated by the women, as they sing of the past whilst interweaving the narratives of their present-day lives; perhaps a form of Margaret Drewal's (1992) 'repetition with revision'? Their improvised, witty words speak of old village narratives learned from grandmothers in formative years, mixed with stories of current issues that press on migrant lives. Thus, as historian Wulf Kansteiner notes, social or collective memory 'can take hold of historically and socially remote events but it often privileges the interests of the contemporary' (2002:180).

The paper raises questions about the role and place of cultural memory, especially in an embodied arena, questions that examine who might own cultural memory and how this may change in the current political and social climate. Additionally it examines how people's embodied actions actively construct new forms and visions of the past, and asks how the development of LCS might provide ways to analyse such contemporary migrant processes of supposed cultural continuity.

## DE FRANCISCI Dr Enza                                              paper, Saturday 12 (M&T)
### Read all about it

This paper critically investigates Cultural Literacy through the focal lens of newspapers, recently digitised by the British Library, as an informed commentary on interrogating how the Sicilian actor, Giovanni Grasso, generated the racialist perception of Sicily as the Africa of Italy during his first tour in London in 1908, where he performed a variety of plays including Giovanni Verga's *Cavalleria rusticana* and Luigi Capuana's *Malia*. With no film footage of Grasso's performances extant, this paper promises to reconstruct the actor's interpretations through a close examination of the newly digitised theatre reviews. It is argued here that during his performances, Grasso did in fact exploit the racial stereotypes associating Sicily with Africa. In doing so, the actor and his Sicilian troupes were able to introduce a new form of realist theatre and to place Sicily on the theatrical world map.

Interestingly, the Anglo-Italian cultural context at this time was especially striking, with Italian migration to Britain at its peak. This was also a time when the British Empire saw a major expansion of its imperial reach, and when the British reading public had access to the sixth edition of Charles Darwin's *The Origin of Species* (1872), leading to what is now known as Social Darwinism. The notion that 'races' can be divided into different categories, in particular into the European-Aryan and the Oriental-African, to adopt the terms subsequently popularised by Edward Said, brought the position of southern Italy into special prominence, given its history of invasions over the centuries at the hands of the north Africans and the Arabs. Significantly, during this time Sicily was simultaneously being portrayed as an 'Other' in post-unification Italy. Indeed, this was a time when racialist studies began to emerge in Italy, such as Cesare Lombroso's *L'uomo delinquente* (1876), which places Sicilians among the 'savages'. Popular journals, such as the *Illustrazione Italiana*, were quick to 'sell' the emerging pairing of Sicily and Africa, particularly during the Mostra Etnografica Siciliana at the Esposizione Nazionale in Palermo from 1891 to 1892, which displayed various Sicilian cultural materials alongside a living exhibit of colonized Ethiopians residing in a fictional village called Villaggio Abissino.

An analysis of the selection of newspapers will therefore enable a new set of questions to be answered on the construction of racial stereotypes, connecting migration, contemporary theatre stardom, newly launched archives with the European circulation and translation of culture, thus shedding new light on an

important and frequently neglected dimension of wider cultural trends associated with national self-fashioning.

**DIMA Prof Gabriela** <u>paper, Saturday 12 (CM)</u>
**Schoolbooks in the 18<sup>th</sup>-century Romanian Provinces: Benjamin Martin's** *Philosophical Grammar* **and its Romanian Version by Bishop Amfilohie of Hotin**

In the 18<sup>th</sup> century, the Western European Enlightenment became particularly attractive for Romanian intellectuals who, after some centuries of almost exclusive religious writings, felt the need for modernisation and the formation of a scientific terminology.

As no original research or writings were available, the only way of approaching the sciences or even the humanities was through translations, compiled and offered as manuals for the few Romanian schools functioning at that time. As these schools were often linked to the Church, many translations were carried out, disseminated or promoted in the ecclesiastic environment. An interesting case of a high clergyman attracted by the rationalism of the Enlightenment is represented by bishop Amfilohie of Hotin who, educated at the middle of the century, was a very good speaker of Italian. He therefore translated from Italian and published a geography book and a mathematics book.

The case we intend to present is that of a manuscript of bishop Amfilohie, known as *Gramatica fizicii*, obvious translated from Italian but with no mention of its author. We have recently discovered that it is actually an abridged version of a well-known manual published in London in 1735 (first edition), namely *The Philosophical Grammar* by Benjamin Martin. The book became very popular in England, so that it had eight editions revised and completed by its author. Its second edition from 1738 was translated into French a year later and then from French into Italian. Published in Venice by Remondini, it was reprinted several times and one of these editions reached Moldavia and was translated into Romanian.

Amfilohie's text remained in manuscript probably because of the death of the bishop, and can be dated somewhere between 1780 and 1790. There are two manuscript copies preserved: ms. *1627* from the Romanian Academy Library in Bucharest (BAR), and another copy at the Academy Library in Kiev. Both copies are written, like all Romanian texts of the age, in Cyrillic. The Kiev manuscript is considerably reduced with respect to the Bucharest one and it has been edited in Chisinau by two philosophy researchers. We will base our analysis on the Bucharest manuscript which all the evidence suggests is more complete and precedes the Kiev one.

As the Romanian language was under the influence of old models, represented, at the end of the century, especially by Greek, bishop Amfilohie struggled to introduce new terms or loan translations from Italian, as part of a process called by Romanian linguists 'the reromanization' of Romanian. Studies on this subject have been carried out without comparing the Romanian text with the Italian original, which had not been accounted for. Now we can analyse his source and rectify incorrect opinions or etymologies while providing a more appropriate prospective on the formation of the terminology by taking into account both Amfilohie's linguistic abilities and the suggestions coming from the original he was working with.

**EIDE Dr Øyvind** <u>paper, Saturday 4.30 (BB)</u>
**The human body between texts, maps, and landscapes**

Humans are embodied creatures moving through external landscapes. We are also semiotic animals living in environments of signs. In our interaction with texts, semiotics will often overshadow embodiment. There is a long tradition of research into how to excavate the body from such overshadowing, especially related to gender and sexuality. In this paper I will attempt such an excavation for expressions related to landscape, linked to my research into media differences between texts and maps.

A reader of the novel *Robinson Crusoe* has an understanding of the island on which Crusoe was shipwrecked for many years. That understanding is not based on first-hand experience – that would be impossible as the island never existed as a physical place. Still, sitting in a chair with a book using hands, eyes, and other parts of the body in the reading process one can feel the heat, the humidity, and the sand. They are felt as bodily memories triggered by the text. The novel also feeds on bodily memories when it builds up the reader's understanding of the descriptions and his or her desire for the plot. Without having experienced the island, one has other bodily experiences that make up important aspects of the understanding of the text.

What if one makes a map of Crusoe's island? In the bodily act of making the map one also uses experiences gained as an embodied creature moving through landscapes. If I were to make such a map I would also use my experience as a map surveyor and draughtsman. Yet, when I show the map to somebody else the bodily memory of heat, humidity, and sand is called to mind in a different way from what would happen with the novel. Heat and humidity may not be experienced at all, and sand will be less important than travel distances, sight lines and other spatial relationships between places.

My previous research indicates strongly that these differences are systematic. External landscapes seem more concrete than experienced space; our location in space is fairly determinate. However, space is not as fixed as it may seem by looking at a map. In my research I have used computer-assisted conceptual modelling to investigate such differences in detail.

What is the significance for personal and cultural memory of translation processes between digital textuality and digital cartography? In computer-assisted modelling the algorithmic structures of the computer is imposed on the complexity of human experience. The hard edges of a computer model are used to model the less determinate modes of human expressions. Through interaction between a detailed study of text/map differences and the relationship between such differences and human experiences of external landscapes I will discuss to what degree the bodily aspects of physical spatial engagement steer how we interact with literature, compared to our interaction with maps. A key question is whether different aspects of the bodily experience can be mapped to each of the media, as well as differences in how each medium can express bodily experiences.

## ELLESTRÖM Prof Lars                                                    keynote, Saturday 3 (DT)
## A Medium-Centred Model of Communication in the Context of Cultural Literacy

Intermedial studies focus on interrelations among dissimilar media products and media types. In order to understand and conceptualize these interrelations, the notion of medium must be methodically scrutinized. In earlier studies, I have suggested various ways of construing the basic features of media. Building on these ideas, I will broaden the perspective in this talk to communication at large. On the basis of a critique of communication models that put notions such as 'message' in the centre, I will delineate a new model of communication that places mediality at the core of communication. In this model, *medium* is used as a term for the intermediate entity that connects two minds with each other; this entity is always in some way material (related to bodies or non-bodily matter), although it cannot be conceptualized only in terms of materiality. In brief, then, the skeleton of the model consists of three entities: *producer's mind – media product – perceiver's mind*. With the aid of this model, I will furthermore comment on some of the core issues of the conference *Cultural Literacy in Europe*: cultural artefacts, text and textuality, intercultural translation, digital media, and the human body in relation to emerging technologies.

## FENBY-HULSE Dr Kieran                                                    paper, Saturday 12 (DT)
## The impact of digital music platforms on music listening and experience

This paper examines whether material culture and design studies can help us to better understand digitally-mediated environments. Focusing specifically on the changes to the music industry since the 1990s, this paper fuses a historical and critical approach with ideas and methods taken from studies of narrative, music, material culture, consumer studies and design (in particular, Chapman's *Emotionally Durable Design: Objects, Experiences and Empathy*, 2005) to critically assess the effect digital music platforms have had on our relationship to and understanding of music.

Investigating the difference between digital playlists and cassette-based mixtapes, this paper focuses on how ideas of narrative, identity, emotional attachment, and sharing are articulated across the two different formats. Going against Bas Jensen's recent assertion that mixtapes are simply 'non-narrative artifacts' (*Sound Souvenirs*, 2009), I argue that both mixtapes and digital playlists have the potential to communicate a narrative, but that their narrative potential is dependent upon and mediated by the structure, content, and context of the object or digital platform.

The paper will discuss the work of Jones (iPod, Therefore I am, 2006), Bitner (Cassette from My Ex, 2009) and Bull (Sound Moves, iPod Culture and Urban Experience, 2007) and highlight a possible developmental rift in the music industry between advancements in digital media and a noticeable

increasing nostalgia for analogue objects and analogue interactions (Reynolds, Retromania, 2013). To conclude, I will explore how digital music services have recently attempted to reintroduce and recapture the more social nature of the mixtape and show how understanding the relationship between material and digital cultures might inform the way we construct digitally-mediated environments.

**FEYEL Dr Juliette**                                                    **paper, Friday 11 (BB)**
*Taxidermia* **by György Pálfi: a contemporary history of the body?**

How do filmmakers enable viewers to analyse biopolitics in the present age?

*Taxidermia* (2006), a film by György Pálfi, tells the lives of three generations of Hungarian men spanning from WWII and the Soviet period to the present day. The lives of the grandfather, father and son are told through the angle of their physical experiences and degree of social agency during three different political and economic regimes. The film dramatizes how individual bodies are disciplined and controlled by means of their integration into the productive economic chain and the hierarchy of existing powers. The film is divided into three periods that might be labelled as: predation, exploitation, and transcendence of the organic body. Pálfi's aesthetics combine magic realism, surrealist collage and finely polished – although indisputably repulsive too – vivid images of the body in all its vital functions. Through the use of shock and burlesque exaggeration, the film constructs a suffering, alienated body, constantly brought to its limits. He also arranges an underlying network of echoing motifs inviting the viewer to make comparisons.

The available literature on this film has emphasized the allegorical dimension of such a triptych in describing how the historical upheavals that shook Hungary from the 1940s onward failed to bring real freedom to the Hungarian people. Pálfi relied on two short stories by Hungarian writer Lajos Parti Nagy, for the first two chapters, but invented the third part and structured his film as a flashback, hence laying the stress on our contemporary age. This leads me to believe that this film is therefore not only relevent for reflecting on Hungary's politics but also our Western European context since the cult of images favoured by the globalized, mediatic age he describes is also characteristic of our biopolitics.

I would also like to underline that although these bodies are alienated, they try to emancipate themselves and invent strategies in order to thwart the mechanisms of oppression subjugating them. Such endeavours are only fantastical and made possible through fiction, and deciding whether the third character succeeds or fails to achieve absolute freedom is problematic, as we shall see. However, I will argue that the filmmaker's œuvre relies on epic and caricature in order to contrast contemporary Apollonian standards of beauty with a living body whose needs and desires have been increasingly denied. The shocking body without organs created by György Pálfi fights violence with violence and denounces the biopolitical oppressive mechanisms of our time.

**GENTILI Dr Dario**                                                 **paper, Saturday 4.30 (BB)**
**The biopolitical *dispositif* of the neoliberal crisis**

The concept of crisis draws on such heterogeneous disciplines as political sciences, philosophy, economics and psychoanalysis. I don't consider its applications in all the various semantic fields, but I intend rather to focus on the *dispositif* that has allowed us to use the notion of crisis in an overarching, pervasive way. My intention is to identify and analyse the *dispositif* of crisis starting from the ancient Greece conception of 'krisis' in medical and political fields. This medical meaning of term 'crisis' was prevalent until modernity and it was also present in Marx and Engels's theory of capitalist crises. On the strength of the biopolitical genealogy of crisis, I argue that the dissemination and pervasiveness of the term 'crisis' are not at all signs of semantic 'vagueness', as Koselleck affirms, but rather denote the highest effectiveness of its *dispositif* – the highest effectiveness that is apparent nowadays, when crisis has become the neoliberal art of government.

**HALILOGLU Dr Nagihan**                                         **paper, Saturday 4.30 (DT)**
**Cultural Literacy for Istanbul: reading and writing the *tekke***

This project aims to trace the ways in which Istanbul *tekkes* – sufi places of worship, with their heterodoxical rituals – have been written into cultural memory, and how this writing has changed through

time. It hopes to highlight not only how cultural literacy around *tekkes* has changed but also how cultural literacy is bound up with contingencies of state authority. The texts and rhetoric used to foster citizens' competencies play a central role in the construction of memory in Turkey, as elsewhere in Europe. Different regimes encourage different modes of cultural literacy and cultural literacy pertaining to different periods is highlighted in national curricula according to the needs of the ruling elites. Periods of nationalization, secularization and Sovietization lead to the abandonment/banning of certain practices, and reduces, if not obliterates, the cultural literacy concerning a particular period, the people's very capability of reading objects of memory around them. It is then left to individual educators and cultural practitioners to find a way to raise awareness about the genealogy of these places, objects and rituals.

The protracted secularization process in Turkey, which started in the 1930s, contributed to this decrease of cultural literacy. Changing the alphabet from Arabic to Latin script rendered monuments with Ottoman inscriptions illegible, made historical texts that explained what went on in Ottoman institutions, such as schools and places of worship, inaccessible. Thus the literal illiteracy instigated by the regime went on to cause cultural illiteracy which the secularizing elites hoped would help the newly coined values of the republic to take root sooner. This was a period in which cultural literacy in western European cultural products was encouraged at the expense – to the extent of banning and prohibition – of Ottoman culture. Particularly targeted were the *tekkes* which, offering both spiritual and material nourishment, functioned as community centres during the Ottoman period.

The paper will first discuss the traditional function of the *tekkes* as Foucauldian heterotopic spaces for Istanbul, and the symbolism contained within the physical space. It will explain how for both himself and the audience, the body of the whirling dervish itself becomes a liminal space, in his performance of the *sema*. As much as heterotopia, *tekkes* will be explored as expressing heterodoxy, often fed by the proximity of sacred spaces of other faiths, mostly Christianity. Having identified elements that make the *tekke* legible in its original conception, I will look at an intimate account of these spaces by a Danish writer, Carl Vett, at the very end of their existence in 1925, to get a better understanding of how these spaces countered the cultural literacy that the republican elites might have hoped for. I will then explore how the abandoned *tekke* has been/is narrativized in the early and late stages of secularization. I will look particularly to works of Ahmet Hamdi Tanpınar and Orhan Pamuk to see how *tekkes* are represented as an illegibility and absence. I want to pit this absence as recorded in literature against recent attempts by the municipal governments to redeploy Istanbul's spiritual capital as embodied in the *tekkes*. I will look at municipal websites and publications to see how these restoration efforts are advertised to the public. Many of these *tekkes* are now converted into educational establishments that offer Ottoman and Arabic language classes along with classes on Sufism, Ottoman history and Islamic arts. So these physical spaces are now geared towards making the public literate once again in the banned and forgotten Ottoman cultural practices and rituals. Reading and writing the tekke thus proves to be a way of claiming and appropriating space according to the epistemology of changing ruling classes.

**HOCZYK Julia                                                   poster session, Saturday 1.30**
**Towards new forms of *communitas*. Novel modes of work organisation and choreographic strategies in Polish contemporary dance**

Polish contemporary dance has recently been witnessing more and more collaborative communities formed by dance artists of the new generation. In my paper I will discuss the characteristics of these communities, exploring to what extend they meet the definition of *communitas*, as developed by Victor Turner – what type(s) of *communitas* they are, but also how they diverge from Turner's original concept. I will show how their existence influences the subject-matter of dance pieces created and choreographing strategies employed by the artists involved. I will especially focus on analysing how the artists try and change established discourses pertaining to the human body, which are often affected by biopolitics as understood by Michel Foucault. I will also highlight how the spirit of *communitas* may undermine the position of the choreographer as a figure in authority and their vision of the dancing body as a dominant one. In my investigations, I will refer to the output of Ramona Nagabczyńska, Karol Tymiński, and Maria Stokłosa, labelled as representatives of 'new dance' in Poland, as well as projects developed at Centrum w Ruchu (Warsaw) and as part of the Old Brewery New Dance programme (Poznań).

**KAMENOVA Nony                                                    poster session, Saturday 1.30**
**Protest rhetoricity – between skirmishes and art**

The theoretical background applied to the research of protest rhetoricity is the concept of deliberative democracy, as it is developed by Habermas, and the cultural character of democratic norms. Revising the democratic ideals of equal voice, openness and inclusion and the fact that they cannot be imposed but only originate organically within the society, the social events are interpreted considering Habermas' concept that communication exerts inner pressure on political practice. The protest and civil unrest against the ruling socialist government in Bulgaria 2013–14 is viewed as a process of communication in its role of a normative pacemaker for public argumentation and the development of political culture, with the unquestionable role of the civil society.

As its methodological tools, this presentation takes into account popular advertising aspects of promotion and transfers them into the field of succinct protest textuality, in an attempt to define the complex behaviour of peaceful civil unrest, the character of message and features of its content and recipients. The exploration of the longest political protest in the years of democratic changes seeks to analyse the trends within civil disobedience, how the contemporary political debate from the streets has a great potential of transformative communication. The presentation attempts to generalize two main models of communication – 1. producing narratives of social and political phenomena and 2. appealing slogans in a terse account. The article also considers the fact that first, they appeared in a performative structure as street-marching and street events but later, they were mediated at the highest degree through the 'digestion' of social media. They are exposed to an interpretation at the level of textuality and images having impact on political behaviour of the government and public expectations.

Another model in the interpretation of political messages is Grice's paradigm of cooperative communication (1975) and Martin's 1986 concept of collective authorship and dynamics of textual and visual rhetoricity, leading to the meaning constituency, all of which permit us to conceptualize it as a crafted phenomenon. Analogically, the parallel is made with the political demands and messages generated in protests, the factors facilitating the communication and the particular performative act of message delivery, targeted at the recipient, who is not a trivial consumer but the institutional entity of ruling authority.

Then the presentation argues the innate quality of the protest as an act of contradiction, from the grounds of semiotics, regarding the interaction and specific social interpretation of events in the form of narratives. The internal fictionalization of the flow of the protest is conceptualized by shifting into and out of the text, in political discourse. There are also some oppositions involved between the expression and content, some extrinsic and intrinsic values, which is a reasonable premise to build an analysis on so as to describe how the contemporary public sphere develops with intense forms of communication.

**KING Prof Sir David                                                    keynote, Friday 10 (BB)**
**Towards ecocivilisation in the 21$^{st}$ century: re-incorporating humanity into the natural world.**

The industrial revolution and the rise of capitalism has led to the widespread treatment of humanity as being distinct from the natural world. This has transpired despite the remarkable efforts of the Romantic poets and the Arts and Crafts movement in the nineteenth century. Science could have led to a coalition with the Romantics: since Darwin we have known that we co-evolved with the ecosystems of the planet, and that we are co-dependent on the services that they provide. By distinguishing ourselves from the rest of the 'natural ' world, and hence undervaluing it, we are now in the process of destroying those systems that we depend on for our survival. I will discuss the behavioural, economic and intellectual drivers in 21$^{st}$-century society that may lead to a restoration of ecosystem harmony to our globalized consumer-driven world economy.

**KOCIOŁEK Dr Katarzyna                                                    paper, Friday 11 (BB)**
**Cultural Translation and Punk Fashion in the 1980s**

The aim of the paper is to examine the translatability of the language of punk fashion from Britain to Poland. Focusing on the examples of two post punk female singers and punk fashion icons Siouxsie Sioux and Kora (Olga Jackowska, a vocalist of a post punk band Maanam) parallels are drawn between the

meanings of punk aesthetics in Britain and in Poland. Many scholars (Hebdidge, McRobbie, Muggleton, Reddington) have emphasized the rebellious character of punk and its sartorial practices. In Britain the complete rejection of the established codes of dressing represented by punks signified rebellion against middle-class values and Thatcherism. In the Poland of the 1970s and 1980s the socio-political conditions were radically different from those in Britain. According to Polish fashion designer Barbara Hoff, any attempt at imitating Western European fashion was viewed by the communist authorities as an act of political subversion and provocation (2013). Therefore, when transplanted onto Polish ground, punk was 'hijacked' for the purpose of political warfare, while punk fashion became the most visible emblem in the battle against the oppressive communist regime. Through semiotic analysis of fashion, the paper seeks to demonstrate how public performances of Siouxsie Sioux and Kora contributed to the construction of the rebellious body. A detailed analysis of stage personae of the lead singers Kora and Siouxie Sioux in selected video clips from the 1980s tackles the problems of cultural translation in the period when cultural exchange between Poland and Western Europe was officially restricted and extremely difficult.

**LANA Dr Maurizio                                                    paper, Friday 11 (DT)**
**Towards a new approach to cultural literacy**

The massive cultural heritage digitization creates huge text archives that could facilitate the creation of a widespread cultural competence while supporting, at the same time, the evolution of professional text analysis and interpretation practices. We therefore propose a conceptual framework, incorporating methods and practices of digital interaction and cooperation already available and tested in the Digital Humanities community:
- extensive, high-quality archives of texts belonging to different linguistic traditions and cultures in not yet fully exploited, standard formats;
- methods and computational tools for distributed and cooperative annotation of digital resources;
- models and tools able to represent and process semantic levels of digital information, which allow knowledge transfer and sharing within digital environment (ontologies and linked data).

Although these technologies and methodologies are now widely used, there are highly relevant practices to highlight and to bring into the system:
- formal ontology has the capacity both to fix prior knowledge and simultaneously to promote the refinement of knowledge itself;
- multiple ontological models can be connected with the same passage of text, such as knowledge and cultural contents layers that overlap with the textual layer;
- such stratified texts can be re-used in different contexts of fruition, from that of professional scholars to that of culturally curious users who are attracted by potential text mash-ups.
- So: when a text passage is annotated and the ontology is populated, parts of the text are converted into *structured data* because they are organized in an ontology describing the relationships with others yet they maintain the connection with the point in the text to which they belong. As a result, it is possible to use these structured data for processing and activities such as: visual representations of the text content, text and map integration/interaction, re-use through devices (google glasses + GPS), re-use for services production (tourism, for example).

These structured data open up a space which 'non-experts' may also enter while well-known cultural objects such as maps, thematic maps, digital devices for interaction with the physical world, are cognitively enriched allowing the user to access the world they come from, by reading the source text. Thus, the text (partially) transformed into data discloses its wealth of information just as the data being re-used reveal the text's interest. In this approach, the traditional experts' literary, aesthetic, historical-critical reading/interpretation is no longer exclusive or dominant. Starting from an archive of structured XML/TEI texts the Geolat (Geography for Latin literature) project is conducting a first experiment on semantic place- and people-based representation. The annotation of the text passages, compliant with the Open Annotation standard, is conceived in a participatory dimension. Ontologies for the description of places and people portray the conceptual model of reference, but are instantiated by the data collection, thus including the basic domain's semantics. Open data, collaborative annotation, ontologies, relations

with the context, connection to other network resources are all concepts that contribute to defining the new 'cultural literacy'.

**LOPES Dr Alexandra                                                    paper, Saturday 12 (M&T)**
**Something to be hung about – the many faces of Richard Zimler's *Strawberry Fields Forever***

> Let me take you down
> 'cause I'm going to
> Strawberry Fields

This paper focuses on a novel with a convoluted publishing history: Richard Zimler's *Strawberry Fields Forever*. As a narrative about the experience of migration, its publishing trajectory in itself constitutes a migration story. Content and form, as well as the novel's circulation history, seem to showcase Stuart Hall's assertion that migration may well be at the core of the postmodern experience, as 'more and more people now recognize themselves in the narratives of displacement' (1987).

Some time in 2011, Richard Zimler, an American writer living in Portugal, planned to have a new book coming out. The novel was named *Strawberry Fields Forever*. In 2012, the book was paginated and ready to go to press. However, Arcadia Books, the publishing house, went bankrupt and the book has remained unpublished to this day. In English, that is.

In 2011, José Lima translated the novel into European Portuguese. The translation bears the title *Ilha Teresa* [*Teresa Island*]. In a translator's note at the end of the book, Lima discusses his translation as a form of 'consented betrayal', as he puts it. As the plot revolves around Teresa, a teenage girl whose parents emigrate to the US and her experience of a country and a language she is unfamiliar with, the translator has decided to 'explore some of the phenomena of linguistic contamination' between the language-pair Portuguese-English, which the English source could, of course, hardly reflect. In other words, the translator attempts to recreate in Portuguese the particular speech patterns of Portuguese and Brazilian emigrants in the US. Thus, the translated text creates a surplus of meaning(s) dependent on the target language and experience. Although hardly new, this surplus results, in this case, from a phenomenon I have elsewhere called 'overtranslatability' (Lopes, 2006), i.e. the process resulting from the translations of texts that narrate 'the self as seen through the eyes (and language) of the other'.

This publishing history is now further compounded by the fact that the translated text has been exported to Brazil – a rare occurrence in the publishing world, as most books translated into either European or Brazilian Portuguese remain firmly (and legally) within their respective geographic borders – apparently after being 'translated' into the more acceptable variant of Brazilian Portuguese. In its Brazilian attire, the novel returns to the original title.

In this paper, I would like to address the different forms of migration that this one translation brings to the fore: (i) migration as story; (ii) migration as form – in different ways, the Portuguese text may be said to ring linguistically more 'authentic' than its source; (iii) translation as transit, not only from a foreign text but also from a different language variant; (iv) text migration as a challenge to traditional concepts – as the 'original' has never been published, the translations are, in a very meaningful way, the only extant texts.

**MARECKI Dr Piotr                                                    paper, Saturday 12 (DT)**
**Augmented Reality storytelling**

Jay David Bolter defines Augmented Reality (AR) as a 'term for a constellation of digital technologies that enable users to display and interact with digital information integrated into their immediate physical environment'. The development of portable devices is causing a surge in the development of mass-market AR technology; it is used in geolocation applications and is widely used in sports to measure precise distances. Augmented Reality is also often used in preparing modern museum displays. In the field of contemporary literature, AR books have a short tradition, and this approach to modelling books that interact with virtual reality is used only sporadically. Considered among the most important works written in this convention is *Between Page and Screen*, by Amaranth Borsuk and Brad Bouse, a collection of poetry that is a conversation between two characters, P and S, which takes place through a traditional book printed with QR codes. When scanned by a computer camera, they call up a text. With Borsuk and

Bouse's book we have a kind of interface exchange: the reader reads the text with a computer, and not simply with the traditional book. The project was so conceived that the book does not exist alone, without a computer (as the reader cannot read it), nor does it work with only the computer application, without the physical book. Although the content is a conversation stretched through time and space, and it can be seen as a kind of QR-technology digital story, the book remains poetry, firmly rooted in the search for linguistic roots to explain the story of printed media, and the new dictionaries used to describe digital media. *Between Page and Screen* is also a brilliant synopsis of how the publication and preparation of contemporary literary works function from a material angle, and the major role played by both the digital and material aspects of the publishing process. Most of the other AR books on the market are in the vein of illustrated (and digitally remediated) pop-up books, mainly for children. The publishers themselves call them 'virtual interactive pop-up books' or 'virtual 3D pop-up books'.

The body of the paper will be an analysis of how AR poetics are used to create a story that mixes media and is based on media. The aim of this paper is to present the storytelling capabilities of AR books, which are equally based on print and digital media, suspended between the physical book and the electronic library, as visual artist, filmmaker, and writer Wojciech Bruszewski conceived and executed in his Polish-language novel *Big Dick*. The author uses a 'half-print, half-Internet' construct to mix digital and print storytelling in this novel of the 20th century. The work's protagonist, the stateless Richard von Hakenkreutz, is an amalgam of historical facts, sliding through history like an *éminence grise*, a supporting character, through the offices of the most important leaders and businessmen, participating in major historical events.

**MARYL Dr Maciej**                                                          **paper, Saturday 12 (DT)**
**Computer-Generated Typology of Weblog Subgenres? on integrated research in literary and cultural studies**

This paper focuses on the application of digital methods to the genre analysis of CMC (Computer-Mediated-Communication) texts, which are rhetorical hybrids, based on both written and oral communication. This question is approached in the rhetorical perspective through the complex analysis of weblog subgenres, which employs such methods as literary interpretation, Computer Assisted Qualitative Data Analysis, statistical analysis of linguistic features and metadata, as well as interviews. In the conclusion we call for 'integrated research' (Sudweeks and Simoff 1999) in the field on Literary and Cultural Studies, i.e. the application of a combination of different approaches and methodologies in the analysis of any given cultural phenomenon.

Weblog, often called an 'electronic journal', is a simple website containing posts displayed in the reverse chronological order, which can usually be commented by other users (cf. McNeil 2003). Yet, it is not a straightforward recreation of a journal in the digital environment but rather a complex remediation of traditional genres (e.g. journal, diary, letter) under the influence of electronic discourse, which entails such phenomena as secondary orality and interaction with the user (cf. Davis and Brewer 1997).

In this paper blog is understood as a format, i.e. as a technological platform for diverse genres. Blogs will thus be approached as textual or rhetorical hybrids (*cf*. Jamieson and Campbell 1982; Miller and Shepherd 2004). This approach shifts the research perspective from the investigation of genre features of a blog towards the analysis of genres the blog format may contain. Therefore instead of a topical approach, this study offers the analysis of aims and goals of the utterances, as well as the communication strategies of their authors.

The analysis of 300 Polish blogs concentrated on the following aspects:
  i.    blogs as multimedia writing (literary and visual analysis);
  ii.   meta-data (the analysis of various categories applied by bloggers);
  iii.  content analysis (tagging blog content with the use of software);
  iv.   linguistic analysis (language of blogs and its relationship to other written corpora);
  v.    interviews with selected bloggers (analysis of actual writing strategies).

In the course of the study eight general blog subgenres were distinguished: diaries, reflection, criticism, information, filter, advice, modelling, fictionality. The main difference between those genres lies in speakers' attitude towards the subject of utterance and in the projected role of the reader. We may also note different levels of reader participation. Those results will be discussed in the context of other forms of electronic writing, to point out some similarities and possible avenues for further research.

This presentation summarises the methodological findings of the research project 'Blog as a new form of electronic writing' (2012–2014) funded by the National Science Center in Poland and conducted in the Digital Humanities Centre at the Institute of Literary Research of the Polish Academy of Sciences. Some parts of this work were conducted within the CLARIN-PL research infrastructure funded by the Polish Ministry of Science and Higher Education.

**MAVER Prof Igor**                                                    **paper, Saturday 4.30 (CM)**
**Recollections of the Austro-Hungarian past inscribed in the objectified cultural memory of the Australian writer Andrew Riemer**

Andrew Riemer's family inheritance is not an easy one; it is that of a persecuted Jewish family who, fleeing the totalitarian regime, decided to seek new life elsewhere, despite its organic connection with the Central European world, Budapest/Hungary and Vienna/Austria alike. An 'insider-outsider', the naturalized Australian writer Andrew Riemer returns in the early 1990s in his texts to the much-changed Vienna and Budapest after the collapse of the Iron Curtain, renegotiating his Jewish Austrian-Hungarian roots and his new Australian identity. The book *The Habsburg Café* (1993) is essentially a travelogue and partly a personal memoir recounting Riemer's brief visit to the two countries of his family's Austro-Hungarian past in Central Europe, Austria and Hungary. He avoids dealing with the grim aspects of the Central European past.

Riemer published a sequel to *The Habsburg Café*, entitled *A Family History of Smoking*, in 2008. This (auto)biographical family memoir follows two European Jewish families during the last years of the Austro-Hungarian Empire. It represents a sweep of history from the foundation of the Habsburg Empire in the late 18th century, through two catastrophic world wars, and from Fertőszentmiklós, a small train stop between Budapest and Vienna where his family lived, to contemporary Sydney, where Riemer now lives. In contrast to his other travelogues/memoirs in this new life-writing, Riemer captivatingly describes the perception(s) of Jewish identity at different times in Central European history and in various generations of the families until the mid-twentieth century. The leitmotif is that of the family experience(s) of smoking, the habit and its consequences for the author and his family, which is intrinsically linked with history, the smoke-filled cafés of the past in Hungary and Austria already described in *The Habsburg Café*.

In *A Family History of Smoking* Riemer relies much on anecdotes, family myths and legends, in the painful absence of documented fact. Racism and xenophobia have been present in his life even in Australia. He agrees with his father's frequent tongue-in-cheek remark that 'it was nice to be living where people despised you not because they thought you were Jews but because you were undeniably foreign' (211). Challenging the very boundaries of autobiography as well as trauma, his family story is, in the two analysed books, not told in a conventional way. Especially *A Family History of Smoking* shows how self-representation and the representation of trauma grow beyond simple causes and effects, exceed their duration in time, and connect to other forms of cultural memory, historical, familial and personal pain. In this process objects (e.g. a cigarette-box) and embodied memory (smoking) are central to the evocation of his and his family's past. In its movement from an openly testimonial form to one drawing on socio-political as well as literary knowledge, such a text as his latter book can and does produce an alternative means of confronting kinship, violence and self-representation.

**McDONALD Dr Sarah & Dr Nick MONK**                    **project presentation, Friday 1.30**
**Integrating Cultural Literacy in Transdisciplinary Contexts: an educational experiment**

Embedding cultural literacy skills in the university education curriculum is one of the key challenges facing Higher Education institutions in the 21st century. While the skills associated with cultural readability underpin research and teaching in the disciplines of literary and cultural studies (LCS) these have not been readily translated into the curriculum of other discipline areas, nor have they been harnessed within LCS as skills with a broad relevance beyond those disciplines. In this paper we discuss how we have begun to address the question of the role of cultural literacy skills through the establishment of tailor-made teaching modules, specifically *Global Connections: Understanding Cultural Literacy*, which focus on developing an understanding of cultural literacy as the ability to read culture through the application of knowledge and skills associated with literary and cultural studies. Drawing on the findings of the ESF-COST Science Policy Briefing *Cultural Literacy in Europe Today*, we shape the content of the modules to

reflect the broader social relevance of LCS and the application of discipline-based skills in transdisciplinary contexts in order for students to engage with some of the contemporary challenges facing Global Communities. Via this approach we view the acquisition of knowledge skill-sets specific to literary and cultural studies as forming a 'threshold' for students' learning. In this sense we depart from Meyer and Land's notion of 'threshold concepts' which 'can be considered as akin to a portal, opening up a new and previously inaccessible way of thinking about something. [...] As a consequence of comprehending a threshold concept there may thus be a transformational internal view of subject matter, subject landscape, or even world view' ('Threshold concepts and troublesome knowledge: epistemological considerations and a conceptual framework for teaching and learning' *Higher Education* 49.3 (2005 :374). We propose that, in getting students to approach a set of global challenges through the application of LCS skills in contexts that transgress disciplinary borders, this teaching model motivates students to adjust the ways in which they understand and view themselves in relation to the world around them.

**McDONALD Dr Sarah & Dr Nick MONK**                    **practice workshop, Friday 12**
**Integrating Cultural Literacy in Transdisciplinary Contexts: a workshop**

The Practice Workshop is focused on cultural difference, and the ways in which such difference is recognised. The session will consist of a series of practical, embodied, activities that are designed to require of participants that they consider why they are different to others, rather than why others are different to them. This difference may appear subtle, but a self-reflexive approach in this area is of increasing significance in HE now, and will certainly be so in the future. Participants should wear comfortable clothing and be prepared to move around in an open space.

**MEANEY Prof Gerardine**                    **project presentation, Friday 1.30**
**Approaching the baggy monster: cultural literacy concepts, network analysis and nineteenth-century novels**

The Nation, Gender and Genre project seeks to gain a broader understanding of a body of 19th and early 20th-century literature from Britain and Ireland using social network analysis and other digital humanities methodologies. This presentation aims to briefly describe the project's goals, methodological development, and early-stage results, and will discuss how cultural literacy concepts have informed and driven the project's development.
Application of social network analysis to narrative fiction is a rapidly emerging field of research. One of the key methodological issues is combining digital analytics on a large scale with attention to the particularities of genre and the complexities of gender, class, racial and national identities. Different 'slices' through and across this body of work reveal rates of interconnection between characters, identification of overt inter-reference between novel writers and their works, and the discovery of the need for different 'window sizes' in visualising networks.
Over the course of three years, the project's goal is to examine a group of 200 British and Irish novels published between 1800 and 1922. This group is a cultural object; in the words of the European Science Foundation's briefing on Cultural Literacy, it represents a 'weave of meanings'. In considering these novels as a body of work developed over a delimited historical period in a very specific and contested territory, the concept of textuality is highly relevant. These novels are understood as a corpus, not a canon; they have been deliberately assembled for the purpose of this specific project according to a number of criteria, including each work's popularity and influence in its own time, as well as its literary and historical legacy. There is a productive tension in the project design between historicity and transhistoricity. The object is to identify diachronic commonalities and differences between novels and genres, while examining each work in its own cultural and generic context.

**MIRANDA Luis de                                                    paper, Friday 11 (M&T)**

**'Esprit de corps', past and present: studying the genealogy of a concept of togetherness, with 'culturomics', in order to reflect on the cultural identity of Europe**

Today 'esprit de corps' is an expression of the English Lingua Franca, globally used in organisational discourse (corporations, institutions, sports, the military...). It designates the feeling of pride, fellowship, solidarity and common loyalty shared by the members of a group. I will present my findings in the conceptual history of esprit de corps – my archaeological tool is 'culturomics': the philological use of high throughput data collection (from digitized published texts since 1700), for the analysis of cultural discourse and the reconstruction of a conceptual history.

The idiom 'esprit de corps' appears in written (and printed) French in 1732 to designate a disciplined and well-spirited army. From 1752 (in the *Encyclopédie*) to 1789, there is an exponential growth, throughout Europe (in French, English and other languages, but used *talis qualis*), of a wider and political meaning of 'esprit de corps', designating the particular interests of privileged groups with possible prejudice to the *general will* (*viz.* the supra-esprit de corps of a Nation, defended by Rousseau *et al.*).

A century later, Durkheim, Toqueville and others would treat esprit de corps as a major notion to understand how an individualistic society, where belonging to meaningful intermediary groups is lost, generates desperate social atoms. Yet in the 20th century, the esprit de corps of communities often continued to be considered as an obstacle both to liberalism and state-centred regimes. Today, in Europe, communities are sometimes seen as a threat to a wider cultural identity. By using written archives to reconstruct the genealogy of the tension between social creation and esprit de corps, from pre-revolutionary France to the global economic discourse of the 21st century, I intend to defend the existence of communities of interest (and of practice) as progressive or counter-power forces rather than simple obstacles to political Unions. I also propose to speculate on the benefits of a European cultural general esprit de corps, still to be invented today. Esprit de corps might be a weapon against biopolitics and neoliberalism.

**NICHOLLS Dr Christine                                                    paper, Saturday 12 (CM)**

**Australian Aboriginal dreaming narratives, 'hard' knowledge transmission and linguistic and cultural memory desuetude**

Throughout the 1980s and into the 1990s I lived for more than a decade at the remote Australian Aboriginal (Warlpiri) settlement of Lajamanu, in the Tanami Desert of Australia's Northern Territory, working first as a linguist, then as school Principal. During that time I developed an enduring fascination with Warlpiri Jukurrpa ('Dreaming') narratives, and came to appreciate their basis in environmental, scientific and cultural truths.

Dreaming narratives are deemed as being owned, via ancient forms of orally transmitted intellectual copyright, by certain individuals and groups, operating within the strictures of complex Aboriginal kinship systems. On the whole, only certain parts of Dreaming narratives are made available publicly to outsiders or children. There are 'inside' and 'outside' versions of these narratives, which may be in excess of 20,000 words in length. In pre-contact days mastery amounted to a huge feat in memory labour on the part of owners, whose prowess was/is acknowledged as a form of highly prized intellectual and cultural capital, given that prior to colonisation Aboriginal intergenerational knowledge transmission took place by word of mouth.

In the presentation I will map out what I have gleaned over a period of more than three decades, specifically relating to the morphology, general purposes and didactic functions of Warlpiri Jukurrpa ('Dreaming') narratives. This will be followed by the close analysis of one narrative, with an emphasis on the role of cultural memory in their intergenerational transmission. The fact that many of these highly significant narratives have been lost as a result of processes of colonisation, whilst others are globally endangered, represents a challenge to policy-makers. This will also be canvassed in the presentation.

In relation to the above, brief reference will be made to others working in cognate fields, in light of populist claims that such narratives are 'mythology' and therefore untrustworthy as 'hard' information sources. As Reid, Nunn and Sharpe have written, 'Oral traditions, especially contrasted with written history, are typically portrayed as inaccurate' (2014: 82). In that article the authors make a strong case that Indigenous language narratives of coastal Queensland recall coastal inundation that took place in that

area at least 6,000–7,000 years ago, leading to present day high sea levels. All 18 stories that they collected detail coastal flooding that occurred in antiquity, now confirmed via modern scientific methods.

As suggested, integral to the entire presentation will be a focus on the challenge that this represents for contemporary policy-makers. In terms of recognising these narratives as conveyors of 'hard' scientific and environmental knowledge, it is particularly pressing in the Australian context, given continuing Australian language death and the interconnected issues of climate change and the environment. On a global level, Australia therefore needs to be regarded as the 'canary in the cage'.

## PATRAȘ Dr Roxana                                                   paper, Saturday 12 (CM)
### Talking Dissidence in fin-de-siècle Romania: literature's business into political affairs

The present paper reflects on the relationship between political oratory and literature by taking into consideration the wider context of cultural modernisation that occurred in Romania during the second part of the 19th century. The case of Romania is particularly interesting for research because it illustrates one of the political exceptions from South-Eastern Europe. Despite being a small nation state, Romania secured its right of self-government and could afford to discuss on equal terms with the empires that disputed their interests in the region. After Serbia, the Kingdom of Romania becomes the second constitutional monarchy, which therefore reinforces not only a tradition of autonomy in foreign affairs, but also a tradition of free individual choice, free public speaking, and deliberative democracy. Extending theories launched by Jacques Rancière (2006), Fredric Jameson (1981, 2010), Slavoj Žižec (1989), and Leonidas Donskis (2005, 2008), I shall analyse the relationship between politics and literature by comparing a set of illustrative speeches delivered by Take Ionescu and P. P. Carp, who distinguished themselves as brilliant political orators at the turn of the century. They are also perfect examples – along with many others from the same era, of personalities who gave up literature in order to assume a political career. First, the research will follow the *extension* of the statesman's literature into politics and the *projection* of the statesman's politics onto the larger frame of aesthetics/ morals. The analysis will proceed by determining what rhetorical, ideological and imaginary transfers occurred in these two processes. Second, my aim is to determine how much of one's appetite for aesthetic autonomy turns into mere appetite for political autonomy, and thus for *dissent* and *dissidence*. Nevertheless, the political speech of a former writer retains his original mind-habits and rests permeable to the surrounding aesthetic paradigm (in this case, Decadence or what Matthew Potolsky calls 'perennial decay', 1999). I am particularly interested in the relationship established between aestheticism and political oratory, both of them styling themselves throughout the tropes of evanescence. Hence, the man on the tribune does not appear as a preacher any more, but as a multifarious dandy, who courts the attention of the public. Both examples under scrutiny act as autonomous figures, as personalities-as-large-as-institutions, who are no longer able to stick to a political creed for long and eventually turn into real catalysts of *dissidence*. Developed from a tradition of 'charismatic authority' and hero-worship, these orators – writers and politicians at the same time – are definitely the guarantors of liberty values, sometimes brought close to anarchy. Given their mission in the public domain and perhaps their frustrated literary resources, the political speeches belonging to this period unveil themselves as cultural artefacts, reinforcing both the state's authority and the orator's personal reaction to it. This way, the speeches produced now by the Romanian masters of political oratory are not only webs of signifiers (rhetorical, ideological, imaginary, cultural), but also large basins where individual styles of political talk can be related to their pragmatic conditions.

## PAWLIKOWSKA Dr Kamilla                                             paper, Friday 11 (BB)
### Literacy in Crisis: reading faces in 20th-century literature and the visual arts

No surface is expected to transmit more meaning than the human face. And no surface awakens more desire, excitement and expectation than does the face. This yearning for meaning is so powerful that we attempt to read fictional faces – both written and painted – as if they were the faces of real people. How do we read fictional faces? If the first condition of literacy is the knowledge of alphabet, what alphabets are available for writing and reading the face?

Authors of 19th-century fiction deployed physiognomics (the art of reading character from facial features) and phrenology (reading disposition from the shape of the skull), to render facial features articulate. In such cases, 'literate' readers were expected to decode information about characters from

their faces. This kind of 'literacy', founded on the surface-depth principle, not just providing access to human 'depth' but recognised as a key to universal knowledge. Johann Caspar Lavater, the author of the voluminous *Physiognomische Fragmente* (1775-1778), insisted that physiognomics was one of the 'self-evident truths' and if it were 'destroyed, neither truth nor knowledge would remain'. Yet, despite the evident danger, certain artists resisted the principles of physiognomic literacy. Lev Tolstoy and George Eliot bypassed Lavaterian physiognomics by inventing new accounts of faces. Nikolai Gogol and Edgar Allan Poe experimented with physiognomic codes and challenged their foundations. Poe's 'anti-portraits' inspired progressive artists such as Dante Gabriel Rossetti and Charles Baudelaire. They, in turn, had an impact on the 20th-century artists who reacted against physiognomic 'literacy'.

For D. H. Lawrence faces contained no reliable information. He perceived the body as much more eloquent than faces. Likewise, when Proust described the face of Albertine as if seen through a camera lens, enlarged and multiplied, he rejected physiognomics as a method of description. For Polish author Witold Gombrowicz the face could not be viewed as a surface connected to 'depth' but as the effect of an individual's adjustment to social pressures. According to him, all faces are masks, theatrical props, and it is pointless to read them. Painters also sought to escape the physiognomic binary of surface and depth. Vanessa Bell painted Woolf's 'faceless' portraits in order to escape 'physiognomic literacy', while Picasso stressed that the face, like anything else, can be looked at from multiple perspectives. The French painter Jean Dubuffet declared that his portraits of elongated heads were anti-psychological and anti-individualistic, and that those who read them physiognomically 'have understood nothing at all'.

Overall, the 20th-century reconfigurations of the face which dominated much 'modernist' portraiture show how one tenacious type of literacy was gradually (although never fully) replaced by a new type. Eventually, the acts of altering and fracturing of the physiognomic 'grid of intelligibility' resulted in a radical reconceptualisation of the human figure and demanded a 'new literacy' from both artists and audiences.

## PEPE Tommaso                                                        poster session, Saturday 1.30
### Memories from the post-Imperium narratives of post-Communist Europe

'Two events mark the decade we have behind us: the fall of the Berlin wall and the destruction of the Twin Towers of the World Trade Center of New York. They are two opposing and symmetrical collapses': with these words Marco Belpoliti, Italian essayist and literary critic, opens *Crolli*, a 'portable encyclopaedia of contemporaneity'. Among all the events of the 'short century,' the fall of the Berlin wall was undoubtedly the one that had one of the most deep impacts on the media and collective memory of contemporary Europe. From the reunification of the two halves of Berlin up to the 1991 coup in Russia – when Boris Yeltsin was photographed standing on a tank in front of the Duma – the images of those years have profoundly penetrated the culture of post-Cold war Europe. Without them, the European picture of the twentieth century would lose its spectacular conclusion.

Seen from Moscow, however, or from the remote and unstable regions of the Caucasus, the fall of the Soviet empire had a very different significance, in comparison to the enthusiastic analyses that Garton Ash wrote about the knocking down of the Iron Curtain. To explore the fascinating complexity of the narratives of memory that have constructed the 'story' of 1989, this poster will begin with an analysis of two compelling literary testimonies, authored by European writers who witnessed the demise of Communism from the opposite perspective: looking at the west from the East.

With national borders that had become suddenly fluid in 1989, Ryszard Kapuścińki embarked on an risky and precarious series of travels in what had been, and was on the point of ceasing to be, the Soviet empire. From the Russian-Polish border these wanderings led Kapuścińki progressively out of European Russia, touching remote places from Georgia up to the gulf of Kolyma; he later published the notes taken during these travels in *Imperium*. On the other hand, in 1991 Tiziano Terzani, one of the most significant figures of Italian journalism of the 20th century, was on the banks of the Amur river, at the extreme Eastern border of the Eurasian continent. At the announcement of the dissolution of the USSR, Terzani followed a specular itinerary, from East to West, described in his *Buonanotte Signor Lenin* (*Good bye, Mr. Lenin*).

Finally, Emir Kusturica (*Underground*), Wolfgang Becker (*Good Bye, Lenin!*) and Marco Belpoliti's travel's diary *La prova* (2007) offer further suggestive sketches of these different and interlaced narratives of memory. Belpoliti in particular, having retraced the path followed by Primo Levi in *The Truce*, authored

one of the most compelling travel narratives of the Eastern Europe of the post-Cold war period. Travelling among the landscapes of Auschwitz, Chernobyl, Belarus and abandoned industrial settlements, *La prova* constitutes a formidable test bench to verify what has remained of these diverse *milieu de mémoire*, in the light of the new era opened by the East enlargement of the European Union.

**PUGA Dr Rogerio**                                                       **paper, Friday 11 (CM)**
**Literary and historical myths, cultural memory & nationalism**

The Portuguese national literary and historical myth of the 'Twelve of England' was created in the 15th century and popularised after it was textualised by Luís de Camões in *The Lusiads*. The natioanl self-imagotype of the soldier-hero Milhões was created by the Portuguese media after World War One. Using these two legends as examples, this paper uses concepts and methods from Imagology to analyse the function(s) of national literary myths and the way they are (re)created, reinforced and maintained throughout the centuries as part of national and European cultural memories, and as stereotypical rhetorical and thematic strategies of cultural nationalism.

**QUINTANILHA Prof Alexandre**                                       **keynote, Thursday 6 (BB)**
**Inclusive knowledge… how?**

A great deal of discussion has taken place on how to develop an informed, sustainable and inclusive knowledge society (see for example http://ec.europa.eu/archives/commission_2010-2014/president/advisory-council/documents/stac_policy_paper_no_1_290813.pdf). How we understand and communicate risk seems to play a key role in determining what kind of a society we want to be part of, or wish to build. Fortunately, all fields of knowledge contribute to our understanding of ourselves and the world we live in. Whether through enchantment or revulsion, the challenges that fascinate us are moulded by our individual and collective histories. Cognitive enhancement will be used as an example.

**RADAVICIUTE Dr Jurate**                                       **poster session, Saturday 1.30**
**The manipulation of simulacra to create a public image**

This research aims at exploring the mechanism of the creation of the public image in Salman Rushdie's novel *Shame*. The portrayal of Iskander Harappa and Raza Hyder reveals the process of employing the play of simulacra to create public images, which prove to be fictional rather than refer to the real self of the people presented. The public image which Iskander creates incorporates a multitude of signs referring to different spheres of life such as film and fashion. The public image of Iskander Harappa marginalises the features which represent the real self of the politician by eliminating them from the main discourse he (re)presents. The portrayal of Raza Hyder reveals the theme of violence underlying the concept of a simulacrum. The merger of the public and private domains in the construction of this simulacrum results in the suppression of difference to the advantage of the impact of the newly created image. As a result, the suppression causes the violence which is capable of revealing the void created and supplemented by the simulacrum.

**RIBEIRO de MENEZES Prof Alison**                                       **paper, Friday 11 (CM)**
**On the 'Argentinization' of Spanish Memory Debates, and their implications for the future**

In a recent article for *Hispanic Issues On Line*, Sebastiaan Faber raises the spectre of the 'Argentinization' of Spanish memory debates, meaning the increasing recourse of the 'memory movement' in Spain to external parallels and precedents, in particular to a paradigm of memory that is highly inflected with the discourses and civic activism of human rights that have arisen in Argentina since the 'dirty war' of the 1970s. Faber is quite right to point to the ever more internationalized context of Spanish discussions about the country's difficult 20th-century history – the history of a bloody and traumatic civil war, a brutal and lengthy dictatorship, and then a peaceful and, for a while, much-lauded transition to democracy.

    Scholars, however, have always drawn international parallels with the Spanish case; indeed, in some disciplines this has been the norm. Thus, for political scientists in the field of transitology, the Spanish transition is one of a series of examples of post-dictatorship democratization in the late 20th century. It

has even been classed, alongside Portugal, as the start of a new 'wave' (Huntingdon, 1991) of pro-democratic political shifts in the final years of the last century. And the Spanish Civil War was of course regarded by contemporary activists and intellectuals, such as George Orwell, as part of a wider political threat from sinister forces on the right, turning the conflict into the mythical 'last great crusade' which Ken Loach dramatizes in *Land and Freedom* as late as 1995.

Moving on from Faber's article, but taking it as a starting point, I wish to explore here in particular two questions that relate more broadly to the emergence of an increasingly transnational perspective within memory studies: What assumptions that may lie behind the designation of particular views of the past as 'Argentinizing'? And what implications may this bring if we let it obscure more subtle and valuable lessons from the Argentine case? I focus on two areas for possible answers: the significance of concentrating on victims and victimhood, which I argue has crystalized around the concept of *desaparecidos*; and the intersections between political discourse and human rights discourses that are characteristic of the Argentine experience, and yet are elided by the establishment of superficial transnational parallels between violence and atrocity. Ultimately, I explore the extent to which the recently posited idea of a 'second transition' in Spain is influenced not only by internal political developments, but also these external examples.

## RODRIGUES Dr Ana Duarte                                   poster session, Saturday 1.30
### Art and Science conveyed by agricultural and art of gardens treatises (1500-1800)

The circulation of agricultural and art-of-gardens treatises were a fundamental medium for spreading knowledge and culture in Europe between the 16th and the 18th centuries and remain an important legacy to understand cultural literacy in Europe, the cultural landscape heritage and the circulation of forms and ideas of art and science. In this poster I seek to give an overview of the main trends of the framework of this field of study, based on the case-study of the circulation of books of interest for art-of-gardens in Portugal in that period.

Gardens are between art and science; thus art-of-gardens treatises and chapters included in agricultural treatises on this subject are a unique framework which presents the conceptual lines for landscape gardening and art of gardens visual culture and at the same time provide scientific knowledge on a broad spectrum of disciplines, such as agronomy, botany and hydraulic engineering.

Furthermore, I will set out the role of languages and translations in the networks of knowledge exchange and the role of illustrated editions in the survival of forms that are re-appropriated in subsequent contexts and recast into new forms.

Finally, I will present a movie based on the exhibition held at the National Library of Portugal which will show the circulation of these books in Portugal. The Portuguese case is particularly interesting to study this subject for six reasons: (i) because more than a hundred copies have been found in Portuguese libraries (as a result of the Art Treatises in Portugal research project, 2010-2013, funded by FCT); (ii) because, since these copies were incorporated into Portuguese libraries from former convent libraries we know who owned these copies in 50% of the cases; (iii) because a large variety of authors, treatises, editions and translations circulated in Portugal; (iv) because the accumulated knowledge of medieval compendia alongside Islamic water management knowledge embodied by Spanish authors such as Alonso de Herrera's *Agricultural Treatise* (1513) or Gregorio de los Rios' *Agricultura di Jardines* (1592), or Olivier de Serres' *Thêatre d'Agriculture* (1600), Giovanni Baptista Ferrari's *Hesperides* (1646) and Garcia de Orta's *Colóquio dos Simples* (1563) were all equally easily found in Portugal because our country stood at the crossroads between many different cultures; (v) because it is an important field to study the role of translations as there are no treatises on agriculture or art of gardens by Portuguese authors; (vi) because it stands as an interesting case to reflect on the concepts of 'centre' and 'periphery' *vs* a transnational and European perspective. For example, the importance Hispano-Moorish Ibn Al-Awwam and Ibn Luyum's treatises had in the Iberian universe beyond the medieval period and the fact that Alonso Herrera's treatise from 1513 was only known in England in the 17th century when it was offered to John Evelyn, raises art of gardens' cleavage between the Mediterranean basin and Northern Europe.

**RYCHLICKA Aleksandra                                          paper, Saturday 4.30 (CM)**
**In Past We (Dis)Trust – the post-1989 transformation of cultural memory into mass memory**

In Dorota Masłowska's debut novel *White and Red* (2002) the characters struggle with identifying sources for any information they possess – they don't know how they know what they know. The paper argues that in the temporary vacuum created by the change of political systems cultural memory mutates, transforming into mass memory. The term was first used by Masłowska to explain the trance-like internal monologue of the novel's protagonist, Nails.

    I use the metaphor of mass memory, which in computing refers to the mass storage of large amount of data, to illustrate a radical transformation that occurs within the structures of memory with the collapse of sources. The notion of a source here designates a document, artefact or person which supplies information that is used to restore the past. Starting from the early formulations of the concept of collective memory, it was the 'social frameworks' (Halbwachs, 1952) that served as sources for communicative memory, whereas 'fixed points' (J. Assmann, 1995) informed and distinguished cultural memory. However, the literary world created by Masłowska depicts characters that operate without any points of reference to rely on. Any information about the past supplied by mass media, schools, politicians, family or friends is stored without being processed – it is neither accepted nor rejected, neither remembered nor forgotten. None of the 'groups' that provides a certain set of data can function as a 'source', since the protagonist does not identify with any of them, setting himself apart and questioning the accuracy of any information that he receives.

    In the paper I argue that cultural memory is strictly linked to the notion of trust in the medium that supplies information. The breakage of trust undermines the functionality of sources as all the data stored by a collective obtains equal relevance. The paper examines the historical and political relativity of the concept of cultural memory and thus challenges its applicability to a post-communist society.

**SAIU, Dr Octavian                                          project presentation, Friday 1.30**
**Cultural literacy, local community and the global public sphere: the case of Sibiu International Theatre Festival**

Sibiu International Festival is a cultural event centred around literature, theatre and performance. In terms of size, it is surpassed only by the similar and much older festivals of Avignon and Edinburgh, which were established in 1947, in France and the United Kingdom respectively, as means to restore faith in human creativity after the devastation of the Second World War. Sibiu Festival started in Romania, in a small community, soon after the end of the communist regime. Unlike Avignon or Edinburgh, it has a component that involves applied Cultural and Literary Studies: from its debut in 1993, the festival has produced a series of annual play-readings and it has edited numerous volumes of critical and creative writing. Through such an ambitious project, it has established a unique setting for critical thinking and dialogue between artists, writers and the general reader/spectator. Moreover, in its daily sessions, there is a constant exchange of ideas between two social and cultural categories that rarely engage directly with each other in usual circumstances: academics and non-academic audiences.

    There are obvious results of this enterprise: the city of Sibiu has more and more bookstores, its own Book Fair, and there is a dramatic increase in the number of enrolments at the Arts and Letters Faculty of its main university. Yet, beyond all such tangible effects, the most significant achievements of this programme are evident in the festival's daily sessions: all the venues are full of participants of all ages, some of whom do not attend the performances in the programme, but are present solely for the analytical discussion of a play or for a talk given by an invited literature scholar. It is fair to say that the impact of this form of effective applied research has enhanced the cultural literacy of the Sibiu community and, further, of all the 'imaginary communities' (Anderson) and 'interpretative communities' (Fish) that have come into contact with the festival.

    Drawing on Fish's definition of 'interpretative communities' and equally on Habermas' notion of the 'public sphere', my presentation will aim to prove that applied literary studies can change societal and indeed social perceptions of literature. It can create a vital sense of cultural literacy, by inviting the general reader – to borrow Dr Johnson's famous expression once more – to an open and active dialogue. Unlike the public readings organized within the confines of book fairs and radically different from the purely academic literary debates, the series of talks and panel sessions in this festival connect with the

most varied categories of audiences, not all of whom are materially prepared to ponder theoretical ideas.

I will therefore refer to a new meaning of cultural literacy, which shifts from the rigid classification offered by Hirsch in the eighties towards a complex contemporary definition. It is a definition that involves visual literacy (Elkins) and critical literacy, one that transcends the hierarchical set of canonical values imposed by tradition, and incorporates the hypermodern diversification of the present.

**SANTOS MARINAS Dr Enrique                                poster session, Saturday 1.30**
**Searching the Western European Cultural Literacy on Czech and Slovak cultures through an online phrase-usage graphing tool.**

In this study we will employ the online phrase-usage graphing tool Ngram Viewer, originally developed by Google, in order to search Czech and Slovak cultural elements, such as historical and fictional characters, historical events, etc., in books written in four main Western European languages: English, French, German and Spanish. The Google Ngram Viewer charts the yearly count of selected letter combinations, words and phrases, that can be found in over 5.2 million books published between 1500 and 2008, that have been digitized by Google Inc. This way, we will be able to observe the first appearance of an item in a specific language/culture, as well as its peak moments, trying to see if there is a correlation between them and relevant historical events. Besides, we will establish comparisons between different items in order to show their level of popularity inside the same culture or in different Western European cultures. For example, in her undergraduate thesis (2013) presented at the Carroll College in Montana, Sarah Reehl, using Google Ngram Viewer made a comparison between two past popular words, 'jitney' and 'groovy', showing their respective rise and fall, and a contemporary trendy word: 'zombie'. She found out an amazing similarity between the popular culture trends as attested by Google Ngram Viewer and the mathematical models that describe the spread of infectious diseases. In our study, we will analyse the evolution of adjectives eponyms derived from Czech and Slovak historical characters such as 'Cyrillo-Methodian', 'Hussite', 'Comenian', 'Kafkian'/'Kafkaesque' or 'Dvorakian' as well as from fictional characters, such as 'Schweikian'/'Svejkian', and their equivalents in other European languages. These eponyms show the different degree of penetration of such cultural realities in a foreign popular culture. Besides, we will take into account other literary figures belonging to the Gothic horror literature, such as 'vampire' and 'Golem', as well as to the science fiction literature, such as 'robot', and their derived adjectives when available ('vampiric', 'robotic').

**SCHAHADAT Prof Schamma                                project presentation, Friday 1.30**
**TransStar Europa**

'TransStar Europa' is a European project which places its focus on smaller Central Eastern and Southeastern languages, its literatures and cultures. Students and young professionals of Germany, Poland, the Czech Republic, Croatia, Slovenia and Ukraine are given the opportunity to become acquainted with literary translation and the basics of European cultural management in order to contribute to a new mental map of Europe. The dominant Western cultures often know very little about the smaller cultures in East Central and Southeastern Europe; TransStar Europa wants to change this. Translation is a major practice which can bring the dominant and the smaller cultures of Europe into contact with each other.

The starting point for the project was the obeservation that with the eastward enlargement of the European Union many impulses have ensued for European neighbors to merge and coalesce. Despite multiple attempts there nonetheless remains an inequality in the integration of different European cultures. In an increasingly transcultural life world not only specialists with in-depth knowledge are needed, but also knowledge of European cultures will become an everyday requirement for each and every person. In order to enable broad access to cultures, an increased number of cultural mediators is required.

The project pursues a multi-perspectival approach which aims at:
- training future cultural mediators in six European countries
- getting participating universities to add practice modules for literary translation to the curricula of study programs
- establishing a sustainable network between future cultural mediators

- sensitizing a general public audience for smaller languages and cultures
- promoting and increasing cultural exchange between Germany and the Central- and Southeastern European countries.

*Activity 1: Translation Workshops*

Participants work with professional translators on the translation of texts by contemporary European authors into six languages. The translation will take place both in the pairing of languages and in trans-linguistic analysis. In this way participants can profit from each other's varying cultural backgrounds and together create cross-over spaces of European languages. Workshops take place in Tübingen, Freiburg, Krakau, Łódź, Ústí nad Labem, Kiev, Zagreb and Ljubljana.

*Activity 2: Online Network*

Within the framework for the project an online network is being established. This network will make it possible for participants to work together on their translations from different locations and exchange information and to work together after the project ends.

*Activity 3: Cultural Events*

In order to provide access to new authors and interesting developments in European literatures for a broad audience, public cultural events are organized around the workshops and network meetings in different European cities.

*Activity 4: Network meetings*

At network meetings future cultural mediators receive coaching on European cultural management. The countries and their regional cultural spaces are presented, including their artists, agencies, institutions and funding landscapes.

*Activity 5: Module for Literary Translation at Institutes of Higher Education*

Modules for literary translation will be integrated into study programs at participating institutes of higher education. Experiences gained from the work conducted in the pairing of languages and analysing cross-linguistic influences will flow into the development of modules.

**SERRA Prof Paulo**                                                      **paper, Saturday 12 (BB)**
**Surveillance medicine and the rhetoric of risks**

> That is to say, what I would like to show is not how an error [...] or how an illusion could be born, but how a particular regime of truth, and therefore not an error, makes something that does not exist able to become something. It is not an illusion since it is precisely a set of practices, real practices, which established it and thus imperiously marks it out in reality.
>
> Foucault, *The birth of biopolitics*, p. 19

The post-Second World War marks the transition from 'hospital medicine', localized in the hospital space and based on the distinction between the healthy and the ill body, to 'surveillance medicine': a medicine that has no special place (it's everywhere), and is based on the concept of risk (something that may happen) and the necessity of preventing it through the appropriate lifestyle (Armstrong, 1995). According to this, 'the general rhetoric of risks requires transforming every individual into a virtual victim, of others and/or of his or her own behaviour' (Vaz & Bruno, 2003, p. 284).

Since screenings, surveys and public health campaigns are the main techniques of the 'surveillance medicine' (Armstrong, 1995, p. 402), the media play a key role in this process, conveying the messages from global and national health authorities and medicine to the citizens. And even when the media are critical about those messages, they are putting the sources of those messages on the public agenda, spreading their discourses, normalizing their practices and rationality.

All this process of persuading the individuals to adopt certain lifestyles and behaviours certainly represents a way of disciplining and controlling their bodies and souls. This is a form of power that is increasingly powerful *because* it is accepted as a 'natural' and 'an irremediable' one – through news media discourse.

In fact, as Foucault argues, power is not a 'substance', or a 'mysterious property'. Instead, 'Power is only a certain type of relation between individuals. [...] The characteristic feature of power is that some men can more or less entirely determine other men's conduct – but never exhaustively or coercively. [...] There is no power without potential refusal or revolt' (Foucault, 1995, p. 253).

So, a first question arises: what are the main characteristics of the rhetoric of risks in the news about health risks that aims to reinforce 'surveillance medicine'? To answer this question we'll analyse a sample of news items published in Portuguese, English and American newspapers. Our analysis will deal only with what Van Dijk (1988, p. 83) calls 'the content aspect of rhetoric', which materializes in explicit or implicit arguments, leaving aside the 'form aspect of news rhetoric' (p. 84). A second and even more important question is how we can resist this rhetoric of risks. About this question, we will discuss the possibility, in contemporary society, of a life based on the Stoic maxim 'Carpe diem', as well as its consequences for the economic and political system, driven by productivity and capital gains.

**SHIN Prof Sangkyu**                                          **paper, Saturday 12 (BB)**
**Human Enhancement and Social Justice – How to frame a problem?**

Human enhancement is the improvement of the basic human capacities of cognition and emotion, along with other bodily capacities, as well as the lengthening of a healthy lifespan, by making use of new scientific-technological means. Currently, various enhancement technologies exist, including plastic surgery, mood-enhancing drugs, and germline genetic intervention. However, the potential of possible future technologies for human enhancement is much greater than that of current technologies.

Several criticisms have been raised against human enhancement. The central dividing-line in the current debates on human enhancement is between pro-enhancement *transhumanists* (libertarian and techno-progressive) and anti-enhancement *bioconservatives*. The main focus of the debates has usually been whether there are any principled reasons to *ban* human enhancement. This question itself constrains what kinds of considerations are regarded as central to the enhancement debates. The spearheads of the anti-enhancements usually consist of human dignity, autonomy, human hubris, the gift/sacredness of life, etc. On the other side, liberal tolerance and the harm principle are the frames through which the pro-enhancements tackle the issues.

The current enhancement debates have been framed in the vocabularies of the libertarian and individualistic language. Personal autonomy, the personal right to choose one's life for oneself, has been regarded as the supreme value. Hence, human enhancement is regarded, more or less, as a matter of personal choice. I argue that libertarian language is not adequate to deal with problems of social justice. If we stress only the principle of personal freedom and its corollaries such as the personal right of choice, it will have adverse effects on the conditions of our moral practices, thus undermining social justice.

I believe that the problem of social justice or inequality is one of the most important practical challenges we face with human enhancements. The concern about social justice or inequality is that, if enhancements are expensive and therefore available only to the rich, the poor will have very limited access to enhancement technologies and existing inequalities will worsen.

To address this concern properly, I claim that we need to change the focus of the current enhancement debates. I propose that the central dividing line of human enhancement needs to be reconfigured between libertarian transhumanists and technoprogressives. After this reconfiguration, the more relevant question we should ask is how to regulate and control the developments and applications of enhancement technologies in a democratic way to promote social equality and human dignity, rather than whether we should pursue or ban enhancement technologies.

I will try to develop a supplementary principle of justice, on a par with the principle of freedom, to control the process of development and diffusion of enhancement technologies. The guiding idea is that enhancement technologies should be used as means to promote the better lives or the betterment of human beings, hence to promote the dignity of human beings and the solidarity of human community.

**SONG Prof Ki Jeong**                                              **paper, Friday 11 (M&T)**
**Forging a postcolonialist feminist identity through rewriting**

In this paper, I am interested in two specific novels by the Algerian writer Assia Djebar – *L'Amour, la fantasia* and *Vaste est la prison*. With these two novels, Djebar delved into the relationship between literature and history, and she rewrote the history of her country from a post-colonial feminist perspective.

Because of the painful history of the last centuries, Algerians tend to only value anti-colonial and anti-imperialist writings. Therefore, it would have seemed only natural for them to accuse Djebar as she did

not seem to have paid any attention to reality. Besides, she wrote in French, the enemy's language. Since then, Assia Djebar seems to have taken pains to satisfy a double demand: one from the Algerian intellectuals, who want her to contribute more to a nationalistic image of Algerian history, the other from her own desire for literary achievement. The issue of language was also one of the problems she had to face. However, with the publication of *L'Amour, la fantasia*, it seems that she freed herself from hostile remarks and from her internal conflicts. With this book, Djebar created a new literary field, while in *Vaste est la prison*, she engaged in a resolute examination of the relationship between literature and history.

First I will consider the formal experiments of her novels. These novels take on the structure of cross-editing: she intersects chapters of the narrator's life-story with chapters dealing with national history. This narrative form is a strategy to satisfy the double demand I mentioned above.

I shall also examine the contents of these novels. In *L'Amour, la fantasia*, Djebar rewrites the history of the colonial period and the history of the War of Independence. For her work, she studied documents written by French officers, male conquerors, to rewrite the national history from her own perspective. In chapter III of the novel, Djebar listens to the testimonies of the women who participated in the War but who did not leave any documents because they were illiterate. Djebar transmits the voice of those women who are forgotten in spite of their sacrifice, and emphasizes the role of women in the War.

In *Vaste est la prison*, Djebar is interested in the history of ancient Algeria, and she follows in the footsteps of archaeologists to trace their lost alphabets. Djebar searched for the traces of her ancestors who had been dominated by many countries for so many centuries, but who nonetheless created new and hybrid cultures time and again. The language of the conqueror, hence, were given to the vanquished as a heritage, and as a kind of unexpected gift. In intentionally adding Arabian words and poetic expressions to her French, Djebar, through her unique practice, indeed enriched the French language.

In pursuing these historical traces, it seemed that Djebar overcame her internal conflict as a post-colonial author who writes in the conqueror's language. She was finally able to forge a postcolonial feminist identity through rewriting history.

## SPADARO Dr Barbara                                                    paper, Friday 11 (CM)
### Travelling memories: Transnational trajectories of Italians from North Africa

This paper addresses the concept of 'Travelling Memory' recently formulated by Astrid Erll to discuss a transcultural turn in Memory Studies (Erll, 2011). My work explores the potential of the concept of Travelling Memory for the development of new approaches to the study of Italian culture, identities and mobilities contributing in latest research in the field of Modern Languages (http://www.transnationalmodernlanguages.ac.uk).

The concept of travelling memory aims at stressing that "memory fundamentally means movement"; that "in the production of cultural memory people, media, mnemonic forms, contents and practices are in constant, unceasing motion", and that such movements keep memory alive across and beyond cultures. Erll calls for investigation of how translocal and mnemonic forms and practices are translated and integrated into new repertoires; on how media technologies of memory become vernacularized; how contents of memory are continually hybridized and recombined (Erll, 2011).

To put it in Erll's definition, my exploration of such movements of individual and collective memory begins by focusing on its carriers. These are Italian-speaking Jews of Tripoli and Benghazi, who left Libya between the Second World War and the early 70s, moving to Italy, Israel, Europe, and North America. Their trajectories intertwine with wider processes – and narratives - of displacement, decolonization, post-colonial migration and resettlement. My analysis in this paper targets forms of mediation and remediation of individual and collective memory performed in the life trajectories of two women. It considers how these subjects have navigated different stages of their lives taking different aspects of their Italian, Jewish, North African and Mediterranean heritage as professional and intellectual projects, personal challenges, feeling of a duty towards descents, or towards new communities of belonging.

The paper will present two examples of forms of cultural memory travelling across the Atlantic within global circuits. These are a documentary film on the Jews of Libya, and the website of a cultural association that promotes the Italian town of Pitigliano as a symbolic site of origin for both Italian and Libyan Jews, via the sharing of Sephardic culture and Jewish history across the Mediterranean, and more recently also across the Atlantic. Exploring the mainstream and vernacular technologies of memory manifested in these two projects, and by extension in the life trajectories of their authors, the paper will

point out multiple ways in which ideas of Italian belonging are mobilized, reactualized and kept alive in these travelling memory processes, shaping individual and collective subjectivities.

**SZERSZUNOWICZ Dr Joanna                                    paper, Saturday 4.30 (M&T)**
**Cultural Memory and lacunary idioms in a cross-linguistic and cross-cultural perspective**

Language used in various contexts of communication is culture-bound in complex ways. For instance, many idioms tend to reflect the correlation between language and culture. Therefore, it can be assumed that in natural languages there are certain culture-specific idioms which function in the collective memory of language users. In a cross-cultural and cross-linguistic perspective, many of them belong to lacunary units, i.e. idioms having zero equivalents in the target language. They are fossilized expressions present in the form of idiomatic phrases only in the collective memory of source-language users.

   Two main kinds of gaps can be distinguished: linguistic lacunae and referential ones. The two notions are useful for analysing idioms in a contrastive perspective: linguistic lacunae are the idiomatic units of the source language expressing notions known to the target-language users, but not verbalized in the form of fixed phrases, while cultural gaps are the ones which express notions unknown to the target language users.

   Due to their linguo-cultural specificity, such units, especially of the latter kind, are important in a cross-linguistic perspective. The analyses of the phrases at issue contribute to the development of theoretical studies on phraseology. Many of them are deep-set in culture and they have significant connotative potential. Therefore, to decode them in some contexts, the language-user needs to be familiar not only with their meaning but also with their place and status in the cultural memory of a given community.

   In a cross-linguistic and cross-cultural perspective, such units are valuable not only in terms of theoretical issues, but also because of practical implementation of the research results, e.g. in lexicography, translation and foreign language teaching. To present both aspects, a few case studies will be discussed, so that the issues addressed could be analysed on the basis of selected examples. The idioms chosen for the analysis are culture-bound expressions anchored in the collective memory of Poles.

   One of the analysed phenomena is blurred meaning and its culturally conditioned decoding in a given context. It will be illustrated with the analysis of the Polish unit *polskie piekiełko*. Another aspect to be discussed is cultural connotations evoked by a given unit, for instance, the phrases *sprawa Polska a słoń* and *Mrożek by tego nie wymyślił*. What should be emphasized is the role of culture-specific experience in collective memory in motivating some units, which can be illustrated by the expression *gest Kozakiewicza*.

   Cultural memory, as part of the collective domain, is very important also in terms of culture-specific evaluation, expressed by such units as *Matka Polka* or *Polak potrafi*. The intertextuality of idiomatic phrases is another issue worth analysing in terms of cultural memory and idiomacity. Certain units, for example the Polish idiom *moherowe berety*, appear in many texts of culture: cabaret performances, cartoons, songs, online games etc. The analyses of the above expressions will allow one to draw conclusions of more general character about lacunary idioms in the cultural memory discourse.

**TURVEY Sarah                                    project presentation, Friday 1.30**
**Prison Reading Groups**

Founded in 1999, Prison Reading Groups (PRG) arose out of research by Jenny Hartley and Sarah Turvey. Today PRG supports more than 40 reading groups in prisons across England and Northern Ireland, supported by a diverse network of volunteer facilitators and prison librarians. PRG's watchword is choice: group members to decide what form the group will take and how often it will meet, and what they will read. There are groups for emergent readers, older prisoners and young offenders, and groups in prison mental health units. Evaluations testify to a range of benefits, including opportunities for informal education, the development of imaginative capital and a sense of connectedness to a wider culture outside. In the words of one group member, 'For one hour a month I feel that my opinion is valid, that I am listened to, and that others care what I say'. PRG also supports Family Days, providing opportunities for prisoners to read with their children and strengthening the family bonds that have been shown to improve rehabilitation and reduce reoffending.  In addition to providing support for reading groups PRG works with a range of partners to advocate for improved formal and informal educational opportunities for prisoners.

**TYGSTRUP Prof Frederik                                        paper, Saturday 4.30 (DT)**
**Transformations of Fiction**

'Fiction' being a key term in the present discussion on cultural literacy, my presentation will probe into the notion of fiction beyond the traditional divide between 'fictional claims' and 'factual reference.' My starting point will be the increasing unease with which we situate ideas and concepts of fiction today. If on the one hand we stick to the habit of defining fiction as a discourse without a referent (or whose referent is non-existent), we nonetheless seem to pay more attention to the very real functions and repercussions of these discourses, for socialisation, for the formatting of our senses, for the construction of social imaginaries; we should not, as Bruno Latour recently put it, underestimate 'that the beings of fiction, like those of law, indeed possess full and complete reality in their genre, with their own type of veridiction, transcendence, and being' (*An Inquiry into Modes of Existence*, p. 239). And on the other hand, we tend to acknowledge that more utterances with allegedly real references eventually appear as fictitious; probably Colin Powell's address to the UN Security Council in 2003 on Iraqi weapons of mass destruction – 'these are facts...' – marks a turning point in the contemporary understanding of this relation. Since then, we haven't been less tempted to think of collateralized debt obligations, social contracts proposed by politicians, and media agendas in guise of information as other instances of fiction. But again, the consensus that these appear to us as fictions doesn't mean that they don't entail very significant consequences for our lives.

In both instances, whether we consider fictions as something that produces real events in our lives, or we think of the powerful modes of agency that determine the fate of our world as based on fictions in the guise of trading options, political promises or affectively engineered information, we are dealing with an unrelenting disintegration of the inherited idea that fictions can be distinguished from facts by some neat ontological divide between what exists and what doesn't. The recent upsurge of all kinds of meta- and para-fictional forms in literature and the veritable boom of the documentary genre attest to this situation no less conspicuously than the deployment of innovative financial products and communication strategies of the early 21$^{st}$ century.

In my presentation, I will explore this paradox that seems to have increasing importance everywhere today. In addition to developing a set of contemporary examples of this, I will evoke the genealogical parallels between the advent of the different economies of speculation pertaining to literary fiction, paper money and biopolitical probability in the 18$^{th}$ century in order to delineate an epistemological modality that seems to enter into a new formation today. Hypothesizing that the social institutionalization and differentiation of these economies of speculation throughout the last centuries is presently undergoing rapid transformation, I will outline the changes that this brings about in our understanding of fiction and eventually, on this basis, discuss how this new room for manœuvre is exploited by contemporary artists and, not least, how we – as scholars of cultural literacy – can face this new social distribution of fiction making.