The European English Messenger
Volume 24.2 – Winter 2015

Contents

The ESSE President's Column

Liliane Louvel

This issue of *The European English Messenger* is of particular importance, for it celebrates the 25th anniversary of the founding of ESSE. We are happy to see that our federation, which counts over 7000 members, has increased, expanding its capacity to further our academic causes and foster mutual understanding by establishing links across Europe.

This is the 50th issue and the last you will receive in printed format. After long discussions that have been ongoing since 2005, the Board of ESSE decided in Košice last year that, due to its cost, the publishing problems we have encountered, and the general spread of online publication, *The European English Messenger* should go online. The ESSE Executive and the Board wish to give their most heartfelt thanks to the former editors of *The European English Messenger,* and most especially to the current editor, Professor Hortensia Pârlog, who has taken care of this last printed issue. Everyone knows Aba and is mindful of her dedication to the cause of ESSE, whose Secretary she was under the presidencies of Adolphe Haberer and Fernando Galván.

The online version of *The European English Messenger* will appear under the aegis of a new editor, Adrian Radu, the current President of the Romanian Association. We thank him for agreeing to undertake this important task. *The European English Messenger* will undergo some major changes. It first started as a newsletter, but nowadays the most recent news is immediately put on our website (www.essenglish.org) by our webmaster, Jacques Ramel. So the links between our national associations and the individual academics are achieved through the website much more quickly than via our bi-annual *Messenger* issues. Therefore the ESSE Board decided that our former newsletter would be split into a journal and a blog and that it would open its pages to professional papers from young researchers in particular. After a first year of code-protected publication, it will become open-access. Of course, it will not clash in any way with our own thematically oriented academic journal *EJES*.

I am happy to tell you that ESSE has decided to start a new campaign, entitled "ESSE Research and Support Project", destined to help our young researchers and future colleagues. We will increase the amount of money available for the Bursaries (from €12000 to €15000), and grant the same prize money to the two different kinds of Book Awards (€1500), thus increasing our funding from €6000 to €9000. We will hold our PhD sessions every year instead of every two years (currently, the conference years) and a selection of papers by those PhD students will be published in *The European English Messenger*. We will also grant additional fee waivers for conference attendance at ESSE-13 (up to € 6000 has been reserved for this purpose); these waivers will be available to doctoral students or those who have finished their PhD theses after 1 January 2012 and have no funding, are unemployed or receive a low income. In this way, ESSE is making a European statement in favour of promising young researchers in the Humanities.

I am also happy to announce that we will open a "Special Interest Groups" corner on our website, meant to create European Networks. If you want to advertise your own "Special Interest Group" of ESSE members, please contact our webmaster. We think this will improve the visibility of English Studies across Europe, and it may be a very useful way to ensure that the powers-that-be do not mistake us for a Language School.

Before tackling the subject of our next conference, let me inform you that after Galway-13 in 2016, our conference will move to Central Europe again, and will be held in Brno, the Czech Republic, in 2018. Our 2017 and 2019 Board meetings will be held in Thessaloniki, Greece, and Wrocław, Poland, respectively. We thank our colleagues for offering to host these important events in their countries.

The ESSE-13 Conference in Galway promises to be a major event. We all know the Irish tradition of hospitality and generosity, and I am sure the organizers will not disappoint us. ESSE-12 in Košice was a wonderful Conference, with over 700 academics attending. Galway is set to welcome a large number of participants too, from Europe as well as from the USA, Canada and other countries and continents. This issue of *The European English Messenger* brings you the list of seminars, lectures, panels, as well as deadlines for abstract submissions, registration and fee waivers. Everything is also available on the website, in the Galway special corner. Please, make sure to take good note of the deadlines and to register in time, to avoid any problems or last-minute panic. As for accommodation, you will have a whole range of options, on the campus and in the town. Once more, Galway is a lovely but small town, so make sure you book early.

Last but not least, I also have the pleasure of announcing that I was unanimously re-elected President by the Board of ESSE during our August meeting in Braga and so I am looking forward to seeing you all in Galway next summer.

I wish you all happy end-of-year celebrations!

Editorial note

Hortensia Pârlog

My favourite afternoons have always been those when I could lounge in one of my comfortable armchairs, cup of coffee at hand, and leaf through two national cultural magazines that I like, eager for articles that might stir up my interest, or for information about new successful books, and plays, and translations, or about which writer has received what award, about writers' petty squabbles, or plagiarism by top politicians. Alas, these two magazines already have parallel online versions, and, in time, these will probably be the only versions available, as, in the struggle between print and the internet, it is the latter that will, no doubt, be the victor. Everybody assures me that this is ok, as there is no difference between reading online magazines and printed magazines. Isn't there? I like physical, palpable objects, which can be not merely looked at, but also touched, and smelled, and heard or tasted – I like all my senses to be active. Between an online jug of beer and one on the table in front of me, an online beautiful painting and one in an art gallery, the lovely online image of a tea-drinking friend and drinking tea with the friend in flesh and blood, I will always choose the latter. May I also add that sitting and reading for some hours with one's laptop, tablet or e-reader in one's lap is not quite relaxing, as all sorts of accidents may happen – I can think of various tragic scenarios, not just numb arms and legs: the coffee may get spilt on these marvels of technology, or if one dozes off, which sometimes happens when one feels cosy, the electronic devices may fall onto the floor and get trodden on when one is suddenly woken up by doorbell or telephone ringing.

What I am trying to say in this round-about way is that in 2016, *The European English Messenger* is turning into an online-only publication, depriving me of one of my life's little joys, and I shall be stepping down as its editor, a position held for three years (one term), during which the whole editorial team have done their best to fulfill the readership's expectations, by publishing not only news on ESSE matters, but also literary, linguistic and cultural information in the general field of English Studies. We wish Dr. Adrian Radu, the new editor, and his team every success in carrying out their duty during the coming term.

If there still are among us collectors of printed publications (and there must be; after all, there still are stamp collectors, for instance, although stamps are hardly ever used these days!), this last print issue of *The Messenger* will be a valuable collector's item!

The password for all online editions, past and present, of *The Messenger* is **Hermes**.

ESSE BOOK AWARDS 2016

For books first published in 2014 and 2015

ESSE Book Award (Category A): A book prize of €1,500 will be awarded by ESSE in 2016, coinciding with the 13th Conference to be held in Galway, Ireland, for books first published in 2014 or 2015 in each of the following fields:

    a) English language and linguistics
    b) Literatures in the English language
    c) Cultural and area studies in English

ESSE Book Award for Junior Scholars (Category B): A further book prize of €1,500 will be awarded by ESSE in 2016 to a junior scholar for a first research book published in English in each of the three fields mentioned above, provided that publication was in 2014 or 2015.

The deadline for submission of books is 1 February 2016. The winners will be announced on the occasion of ESSE-13 in Galway, Ireland.

The requirements are as follows:

(1) Books eligible for prizes will be those published in English; they should have an ISBN. PhD dissertations published in book format, with an ISBN, are accepted. Editions of collected essays will NOT qualify for these prizes. The books must be works of scholarly research in the field of English studies. Undergraduate textbooks will not be considered.

(2) Any number of books may be submitted by the same author (provided that they are published within the admitted period of time), except for category B, since junior scholars are expected to submit their *first research book* published in English.

(3) All books will be evaluated strictly on the basis of their academic value, without regard to publisher, country of publication or nationality of the author.

(4) **Authors must be members of national associations affiliated to ESSE.**

(5) **Three copies** must be provided of each book submitted for consideration. No book will be considered for an award unless three copies have been received. The copies **will not be returned.**

(6) Candidates should write an email to the President of ESSE, **Prof. Liliane Louvel** liliane.louvel@wanadoo.fr, with copy to the Treasurer of ESSE, **Prof. Alberto Lázaro** alberto.lazaro@uah.es, informing them of their intention to participate, declaring their affiliation to a national association which is a member of ESSE, giving their university address, mentioning the field and the category (A or B) to which their book belongs, and indicating whether the copies of the book will be sent by the author or by the publisher. Candidates for the Category B award should also include a brief CV which must contain at least their date of birth, university affiliation, main field(s) of research and previous publications.

After receiving the President's approval, the three review copies should be sent to one of the addresses below by **1 FEBRUARY 2016. The deadline must be observed.**

Books in **English language and linguistics** should be sent to the following address:
Prof. Smiljana Komar, Oddelek za anglistiko in amerikanistiko, Filozofska fakulteta
Askerceva 2, 1000 Ljubljana, SLOVENIA

Books in **Literatures in the English language** should be sent to the following address:
Prof. Alberto Lázaro, Departamento de Filología Moderna, Universidad de Alcalá
C/ Trinidad, 3, 28801 Alcalá de Henares, Madrid, SPAIN

Books in **Cultural and area studies in English** should be sent to the following address:
Prof. Liliane Louvel, 2 rue de Bois Frémin, 86190 Quincay, FRANCE

The selection committees (three members each) will be appointed by the Board of ESSE in each of the three fields and for the two categories named above. Their composition will not

be made public. Board members shall not pass on any information concerning this matter to the members of their associations. The Executive of ESSE will replace any members who are unable to carry out their duties. The Chairs of the selection committees will report progress regularly to the President of ESSE. The members of the committees can be Board members or ESSE members invited by the Board to do the selection job. The members of the committees and the ESSE Board are excluded from submitting their own books.

(7) Two months before the opening of the conference a shortlist of a maximum of five books in each field and category will be announced on the ESSE Website. Board members are asked to report to the President any misgivings that they may have about the propriety of awarding a prize to any book on the shortlist, with the President passing on such comments to the committees if he deems it appropriate. The committees will recommend the awards to the Board, or they may recommend that no award be made in a particular field. The committees can also recommend the conferment of "honourable mentions" to any shortlisted books. The President will report to the Board whether the work of the committees has been satisfactorily conducted. The Board may then approve the recommendations of the committees or they may reject a recommendation, in which case no award will be given in that field or category. Winners will be informed immediately in confidence, and the awards will be publicly announced at the General Meeting of ESSE, in Galway, Ireland.

ESSE BURSARIES for 2016

In 2016, ESSE will again offer two types of bursaries:

Type A: a number of bursaries of up to €1,500 each will be available for scholars in need of support to pursue a project or programme of research leading to the writing of their PhD dissertation.

Type B: a number of bursaries of up to €1,500 each will be available for scholars already holding a doctorate or its equivalent.

Applications are invited from all member countries. Awards are made on the basis of academic merit. Priority will be given to scholars employed at Universities in Central and Eastern Europe who are in need of support to pursue a project or programme of research.

Only one application per person is allowed.

Bursaries may not be used to support research trips begun before the Bursary Committee has announced the outcome of the competition.

Applications for Type A and Type B Bursaries will not normally be entertained from candidates who have previously been successful in that competition.

In the case of both competitions, A and B, winners are expected to make a short-term visit to a country where they identify an outstanding holding, collection, or other type of material relevant to their research. Conference participation is *not* supported by these bursaries; award winners may extend their visit at their own expense to attend a conference in the country concerned, but no part of the conference expenses will be covered by the bursary. Bursaries must be utilized and the study trips completed by the application deadline for next year's bursaries, i.e. 1 March 2017.

After completing the research trip, winners will be asked to send a financial report to the Treasurer of ESSE and a report about their results to both the Treasurer and the Chair of the Selection Committee. This latter report may be published in ESSE Messenger.

Applicants for the first type of bursary are required to be members of their national associations affiliated to ESSE, except for those whose associations do not consider PhD students eligible as members; in this case, their supervisors or the department to which they are affiliated must be ESSE members. Applicants for the second type of bursaries must be registered members of their national associations affiliated to ESSE.

The deadline for applications for both types of Bursaries is 1 March 2016.
Notification to the applicants will be sent (electronically) by 15 April 2016. Applicants should send electronically to all three members of the Selection Committee:

- the completed application form (see below) with sections on personal information, a list of the applicant's most important publications, a research plan, and a provisional budget proposal;
- a scanned or electronically generated letter issued by the president or the secretary of the appropriate national organization to certify the membership of the applicant (or his/her supervisor in Germany and the UK);
- for Type A bursaries, a letter of recommendation, sent directly via email to all three members of the Selection Committee by the supervisor of the PhD candidate.

Selection Committee:

Prof. Andreas H. Jucker (Chair): ahjucker@es.uzh.ch
Prof. Attila Kiss: akiss@lit.u-szeged.hu
Prof. Alison Waller: a.waller@roehampton.ac.uk
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APPLICATION FORM
ESSE Bursaries, Type A and B, for 2016

Application deadline: 1 March 2016. Notification about decision: 15 April 2016. Bursaries to be utilized by: **1 March 2017**.

I. PERSONAL SECTION
Name of applicant; title of research project; brief summary of research project (no more than 5
    printed lines); affiliation and position (for type a indicate your Phd program, for type b your
    university and department);
Best email address and telephone number (the latter in case of emergency);
MA degree (year and major/s);
PhD degree (for type b only; year, university and topic);
Other degrees (if applicable):
Most important scholarships:

II. PUBLICATIONS (The list below applies only to Type B applications. For the pre-doctoral Type A application simply list your publications if you have any, or disregard this section. Please provide translations into English of any titles and other details in languages other than English.)

A/ Books authored by applicant
B/ Books edited by applicant
C/ Five most important articles in peer-reviewed journals
D/ Five most important papers in collections or conference proceedings

III. THE RESEARCH PROJECT (no longer than 2 printed pages!)

A/ Research question, general description of the topic
B/ The projected research activities during the bursary period
C/ Expected results

IV. BUDGET PROPOSAL. Please see the guidelines page. Please remember, that, while the €1,500 is the maximum award, smaller requests are welcome! Conference participation expenses are not eligible for coverage by ESSE bursaries.

A/ Travel expenses
B/ Accommodation
C/ Everyday expenses (€25 per day)
D/ Miscellaneous costs, including any *book purchases* (though please check the guidelines before
    applying for money to cover book purchases)
E/ TOTAL OF EXPENSES

CALL FOR APPLICATIONS
FOR THE ESSE POSITIONS OF SECRETARY AND TREASURER

The Nominations Committee of the ESSE Board seeks applications for the positions of **Secretary** and **Treasurer**, which falls vacant in January 2017. The usual term of office is three years. Candidates, who should preferably have been involved in ESSE affairs or have had similar positions in their national associations, should submit, as e–mail attachments:

- a letter of application
- a short (2–3 page) CV
- letters of support from two national associations.

Each national association can also nominate candidates for any of these two positions (only one candidate for each position). In this case, national associations will submit, as e–mail attachments:

- a letter, signed by the association's President, describing the candidate's competence for the specific office
- a short (2–3 page) CV of candidate(s) proposed
- a letter, signed by another association's President, seconding this proposal
- a letter in which the candidate will express his/her agreement with the candidacy.

Applications and nominations must be submitted electronically, **by 1 June 2016 at the latest**, to the members of the Nominations Committee:

- Wolfgang Görtschacher (Chair): Wolfgang.Goertschacher@sbg.ac.at
- Jana Chamonikolasová: chamonik@phil.muni.cz
- Katerina Kitsi–Mitakou: katkit@enl.auth.gr

From the applications and nominations received, the Committee will select the best candidates (maximum of three for each office). The two officers will be chosen by vote at the ESSE Board meeting in Galway, 21–22 August 2016.

ESSE 13, GALWAY, IRELAND

13th ESSE CONFERENCE, GALWAY 2016
The School of Humanities, NUI Galway, looks forward to welcoming you to the 13th ESSE CONFERENCE in Galway, Ireland, **22 August – 26 August 2016**.

DEADLINES
For abstracts of individual papers at seminar sessions and PhD students' sessions and posters: **28 February 2016.**
Confirmation of acceptance of abstracts by seminar convenors and PhD session convenors: **31 March 2016.**

Registration will begin on **1 November 2015.**
Applications for fee waivers (ESSE members only): **from 15 April - 30 April 2016.** Please consult the conference website www.esse2016.org for guidelines on submitting supporting documents.
Early registration: **1 November 2015 - 31 May 2016.**
Late registration: **1 June 2016 – 22 August 2016**.

REGISTRATION

Please note that registration will open on **1 November 2015**, by which time full details of how to register will be available on the conference website. A flat fee will be charged for the entire conference. There will be no daily rate.

ESSE members, early registration by **31 May 2016**	€170
ESSE member, late registration on and after **1 June 2016**	€205
Non-ESSE members, early registration by **31 May 2016**	€200
Non-ESSE members, late registration on and after **1 June 2016**	€230
Accompanying person	€ 55
Postgraduate Students (please send a letter from your supervisor confirming your status)	€75

INSURANCE

Please note that neither NUI Galway, nor ESSE will pay for, or accept liability for, travel, accommodation, living or other expenses incurred by lecturers, convenors, co-convenors, or those invited to participate in round tables, seminars, PhD sessions or posters, unless previously agreed in writing. All conference participants should be aware that neither NUI Galway nor ESSE have or will accept any liability whatsoever for any damage or injury to visitors or their property, or to the university or its property, or to any other party, however such damage or injury may be caused. Delegates are expected to be fully insured by their own institutions or through their personal insurance for personal health, accident/property coverage (also against claims made by third parties) during their participation in the Conference.

TRAVEL

Participants may fly to Dublin Airport, Shannon Airport, Knock (Ireland West) Airport or Cork Airport and then transfer to Galway. Coaches or buses depart from the airports to Galway city centre. Dublin Airport has the most frequent links and a journey on an express coach takes 2 hours and 30 minutes.
General questions about the ESSE 2016 conference in Galway should be sent by email to **info@esse2016.org**

GALWAY CITY

Galway City is a thriving yet intimate city on the western coast of Ireland. Along with being a popular seaside destination with beautiful beaches, it also has a buzzing cosmopolitan city centre. The city is a joy to explore with its labyrinthine cobbled streets, colourful shop facades and busy café/bar culture. Galway is also well known for its many festivals throughout the year. It is the gateway to Connemara and the Aran Islands, locations made famous in film and literature for their astonishing natural beauty.

WELCOME TO NUI GALWAY

NUI Galway is one of Ireland's oldest universities and is located at the heart of Galway city. A visit to Galway will allow you to travel to sites associated with Ireland's major writers, from W.B. Yeats to James Joyce and beyond.

ACADEMIC PROGRAMME

Please note that each conference participant may convene or co-convene one or more round table(s), seminar(s), and doctoral session(s). However, each conference participant may only present ONE PAPER during the conference - one lecture or one round table paper or one seminar paper or one poster, whether in the round table / seminar session that s/he convenes or in a different one. Postgraduate students selected for Doctoral Sessions may in addition present one other paper in a regular seminar.

PLENARY SPEAKERS
Details of plenary speakers will appear on the conference website once confirmed.

SUB-PLENARY SPEAKERS
There will be 17 sub-plenary speakers (in parallel sessions with three or four lectures going on simultaneously). Abstracts of their lectures are posted on the conference website.

1. María Jesús Lorenzo Modia, Universidade da Coruña, mlorenzomodia@udc.es
"National Identities in Nineteenth-century Women's Writings: Mary Brunton and Lady Morgan"

2. Michaela Mudure, Babes-Bolyai University Cluj-Napoca, Romania, mmudure@yahoo.com
"Gendering Blackness-es: The African American and the Roma Women"

3. Frederik Van Dam, KULeuven, FWO, Frederick.vandam@arts.kuleuven.be
"Songs without Sunrise: Irish Literature and the Risorgimento in the Victorian Age"

4. Gaëtanelle Gilquin, FNRS – UCL, Belgium, gaetanelle.gilquin@uclouvain.be
"A corpus-based comparative and integrated approach to non-native Englishes"

5. Michel Van der Yeught, Aix-Marseille University, France, michel.vanderyeught@univ-amu.fr
"Developing English for Specific Purposes (ESP) in Europe: mainstream approaches and complementary advances"

6. Adam Nádasdy, Eötvös Loránd University, Budapest, Hungary, nadasdy.adam@btk.elte.hu
"Phonetic Transcription: Curse or Blessing?"

7. Géza Kállay, Eötvös Lóránd University, Budapest, Hungary, kallay.geza@btk.elte.hu
"Is There a Metaphysical Turn in Shakespeare Studies?"

8. Madeleine Danova, Sofia University, Bulgaria, madlen.danova@uni-sofia.bg
"Genre-Bending: The Postmodern Biofiction and After"

9. Ondřej Pilný, Charles University, Prague, Czech Republic, ondrej.pilny@volny.cz
"The Grotesque: Soliciting Audience Engagement in Contemporary Drama in English"

10. Anna Walczuk, Jagiellonian University, Cracow, Poland, anna.walczuk@uj.edu.pl
"That Amazing Art of Words: the World, Time and Eternity in the Poetry of T.S. Eliot and Elizabeth Jennings"

11. Susan Bruce, Keele University, UK, s.e.bruce@keele.ac.uk
"Articulating Public Goods: TV Drama, Public Institutions and the Value(s) of Humanities critique"

12. Diego Saglia, Università degli Studi di Parma, Italy, diego.saglia@unipr.it
"Continental Voices in Romantic Poetry: Appropriation, Ventriloquism, and Politics"

13. Alessandra Marzola, University of Bergamo, Italy, Alessandra.marzola@unibg.it
"'The pity of war' and its transformations in 20th century British Culture"

14. Roberta Facchinetti, Università di Verona, Italy, Roberta.facchinetti@univr.it
"English in the Media: When news discourse sheds its bark"

15. Päivi Pahta, University of Tampere, Finland, paivi.pahta@uta.fi
"Multilingual Practices in Written Discourse: A Diachronic View of Global and Local Languages in Contact"

16. Hugo Keiper, University of Graz, Austria, hugo.keiper@uni-graz.at
"Of Hooks, Earworms, and Other Fishing Tackle. Observations on the Structure, Impact, and Reading of Pop/Rock Songs"

17. Marie-Louise Coolahan, NUI Galway, Ireland, marielouise.coolahan@nuigalway.ie
"Circles, Triangles and Networks: The Transmission and Impact of Women's Writing, 1550-1700"

ROUND TABLES

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

RT1 "Literary Journalism and Immigration: A Stranger in a Strange Land"
Co-convenors: John S. Bak, Université de Lorraine, France, john.bak@univ-lorraine.fr
David Abrahamson, Northwestern University, IL U.S.A., d-abrahamson@northwestern.edu

RT2 "Re-defining the Contemporary in Anglo-American Fiction"
Convenor: Ana-Karina Schneider, University of Sibiu, Romania, karina.schneider@ulbsibiu.ro

RT3 "Narrative Strategies in the Reconstruction of History in the Work of Contemporary British Women Novelists"
Convenor: Ana Raquel Fernandes, University of Lisbon,Portugal,a_raquel_fernandes@yahoo.com

RT4 "Stories of Their Own: Gender and the Contemporary Short Story in English"
Co-convenors: Jorge Sacido-Romero, U Santiago de Compostela, Spain, jorge.sacido@usc.es
Michelle Ryan-Sautour, Université d'Angers, France, michelle.ryan-sautour@univ-angers.fr

RT5 "Competition out of the ordinary: Roundtable on "top research" in English Studies"
Co-convenors: Janne Korkka, University of Turku, Finland, jkorkka@utu.fi
Elina Valovirta, University of Turku, Finland, elmava@utu.fi

RT6 "The Spatial Turn": What is Literary Geography Now?"
Co-convenors: Eleonora Rao (Università di Salerno) erao@unisa.it
David Cooper (Manchester Metropolitan University) d.cooper@mmu.ac.uk

RT7 "Romantic-Era Labouring-Class Poetry: New Critical Directions"
Convenor: Franca Dellarosa, Università degli Studi di Bari Aldo Moro, franca.dellarosa@uniba.it

RT8 "The Impact of Oscar Wilde on the Cultures of Our Times."
Co-convenors: David Charles Rose, Independent scholar, France, oscholars@gmail.com
Yvonne Ivory, University of South Carolina, USA, yivory@sc.edu
Maho Hidaka, Kyoto Women's University, Japan, mavoile7@gmail.com

RT9 "Uses of literary texts and cultural studies to expand EAP practice: breaking new ground"
Convenor: Ann Gulden, Oslo and Akershus University College of Applied Sciences, Norway, AnnTorday.Gulden@hioa.no

RT10 "Richard Hakluyt's The Principal Navigations…of the English Nation (1598–1600): Historical and Geo-Political Contexts."
Co-convenors: Daniel Carey, Moore Institute for the Humanities, National University of Ireland, Galway, daniel.carey@nuigalway.ie
Claire Jowitt, University of Southampton, United Kingdom, c.jowitt@soton.ac.uk

RT11 "Creating a European Anglicists' Gender Studies Network"
Co-convenors: Renate Haas, University of Kiel, Germany, haas@anglistik.uni-kiel.de
Işil Baş, Boğaziçi University of Istanbul, Turkey, isil@boun.edu.tr
María Socorro Suárez Lafuente, Universidad de Oviedo, Spain, lafuente@uniovi.es

POSTER SESSIONS
Another feature of the 13th ESSE conference will be the poster sessions. A poster is a short, concise, highly accessible description of new, unpublished research mounted on a poster stand for public viewing. Posters typically include not only text (approx. 2,000 words), but also graphs, photographs, and charts. Posters should be no bigger than 120 cm in width x 150 cm in height. Posters may address topics specifically connected to the conference seminars, round tables, and lectures, or any other specialised topic in the field of English Studies. The aim of a poster session is to provide conference participants, and poster presenters in particular, with additional opportunities for discussion and feedback about research in an informal setting. Therefore, presenters are strongly encouraged to be present during the poster session and to have handouts available for distribution. Poster proposals should include the name and affiliation of the presenter

and a clearly titled abstract of no more than 200 words (not including title). Note that posters will not be displayed if the presenter does not attend the conference. Proposals should be sent directly to the Academic Programme Committee at esseabstracts2016@gmail.com by **28 February 2016.**

DOCTORAL SESSIONS
Young scholars who are writing their PhD theses in English Studies and are at least in the second year of their studies at the time of ESSE Conference in Galway are invited to make a brief presentation of their work-in-progress in one of the three doctoral sessions: English Language, Literatures in English, and Cultural and Area Studies. These presentations should deal with the issues addressed or hypotheses tested in the thesis, the results so far obtained, and above all the methodology applied, with the purpose of gaining feedback from peers and established scholars in the field. Each presentation will last 10 minutes, followed by 15 minutes' discussion. Each workshop will be coordinated by two international experts, who will act as co-convenors and will make a selection from the applications received. Note that PhD students attending the doctoral sessions may attend the full ESSE Conference at a reduced fee. Presentation in a doctoral session is not incompatible with participating and presenting a paper in one of the seminars.

Applications should be sent, no later than **28 February 2016**, to the overall organiser of the doctoral sessions, Professor J. Lachlan Mackenzie (VU University Amsterdam, NL and ILTEC, PT) at **lachlan_mackenzie@hotmail.com** Note that each PhD student can submit an application to only one doctoral session. Applications must include a letter from the student's PhD supervisor giving the (working) title of the dissertation and confirming that the student is working under his/her supervision and has completed at least his/her first year of PhD studies. The application should also include a summary of the project (of no more than 300 words), indicating:
1) The main topic and issues, including the thesis proposed/hypothesis defended
2) The methodology (theoretical tools and standpoints)
3) Where relevant, the corpus under consideration
4) The results so far obtained.

SEMINARS
Seminar topics have been agreed, and presenters in the seminars are now sought. Seminar presentations may be of maximum 15 minutes. Those wishing to present are invited to submit 200-word abstracts of their proposed presentations directly to all the convenors of the seminar in question before **28 February 2016**. The convenors will let all those submitting proposals know whether their proposals have been accepted by **31 March 2016**.

S1 "Pragmatic strategies in non-native Englishes"
Co-convenors: Lieven Buysse, KU Leuven University of Leuven, Belgium,
<lieven.buysse@kuleuven.be> ;
Jesús Romero-Trillo, Universidad Autónoma de Madrid, Spain, <jesus.romero@uam.es>

Research on non-native speech has long been dominated by an emphasis on lexical and grammatical patterns. At the same time the various types of non-native varieties of English have often been treated from these perspectives too. To broaden the scope this seminar wishes to explore the variety of discourse pragmatic strategies employed in non-native Englishes, encompassing second language (ESL), learner (EFL) and lingua franca varieties of English (ELF). Papers can focus on any pragmatic feature that helps to shape discourse and/or facilitates interaction (e.g. pragmatic markers, politeness phenomena, prosody). The presented research must be based on corpus-based data.

S2 "Negation and negatives: a cross-linguistic and cross-cultural perspective"
Co-convenors: Irena Zovko Dinković, University of Zagreb, Croatia, <izovko@ffzg.hr>
Gašper Ilc, University of Ljubljana, Slovenia, <gasper.ilc@ff.uni-lj.si>

The interest in negation as a universal feature of human language has always instigated much linguistic and linguistic-related research. The purpose of the present seminar is thus to present various viewpoints on negation and negatives in English from a cross-linguistic and cross-cultural perspective. Special focus will be laid on new theoretical perspectives and latest developments in the domain of negation, including the functional, lexical, and discursive nature of negation, formal

approaches to negation, negation in view of the contrastive linguistic method, diachronic vs. synchronic analysis of negation, and pragmatic as well as sociolinguistic aspects of negation.

S3 "Cross-linguistic and Cross-cultural Approaches to Phraseology"
Co-convenors: Zoia Adamia, Ekvtime Takaishvili Teaching University, Rustavi, Georgia, <a.zoia777@gmail.com>;
Tatiana Fedulenkova, Vladimir State University, Russia, <fedulenkova@list.ru>

The seminar will focus on new theoretical perspectives and the latest developments in phraseology, including stylistic investigations, the issues of tradition vs creativity in the use of phraseological units in discourse, and cross-linguistic and cross-cultural research. The pedagogical implications of teaching the stylistic use of phraseologisms also present great interest, both to native and L2 students. Participants are encouraged to present their observations and theoretical conclusions on the basis of systematic studies of empirical material. Discussions of paradigmatic relations of English phraseologisms (synonymical, antonymical, hypero-hyponymical, etc.) in the system of the language, as well as a cross-linguistic approach, are welcome.

S4 "New advances in the study of the information structure of discourse"
Co-convenors: Libuše Dušková, Charles University, Prague, Czech Republic, <libuse.duskova@ ff.cuni.cz> ; Jana Chamonikolasová, Masaryk University, Brno, Czech Republic, <chamonik@phil.muni.cz> ; Renáta Gregová, P. J. Šafárik University, Košice, Slovakia, <renata.gregova@upjs.sk>

This seminar presents current advances in the different approaches to and applications of the theory of information structure. The focus is on the multifarious aspects of information structure arising from its close relationship to other linguistic disciplines. The papers address the informational aspect of discourse from the viewpoint of context, the theme-rheme / topic-focus structure of the sentence, the structure of larger textual units and the role of intonation, especially in spoken discourse. The analyses are based on the material of written and spoken texts and parallel bi-lingual or multilingual corpora.

S5 "The influence of English on word-formation structures in the languages of Europe and beyond"
Co-convenors: Alexandra Bagasheva, University of Sofia, Bulgaria, <a.bagasheva@uni-sofia.bg>
Jesús Fernández-Domínguez, University of Valencia, Spain, <jesusferdom@gmail.com>
Vincent Renner, University of Lyon, France, <vincent.renner@univ-lyon2.fr>

Virtually all European languages have been affected by the ever-increasing global dominance of English over the last decades. Contact-induced borrowing has been amply described at the lexical level and, even if this has been less often noted, it also often extends to word-formation structures. We invite submissions on any topic related to incipient morphological borrowing and/or changes in productivity of specific processes (e.g. clipping, blending, conversion) or patterns (e.g. semantic right-headedness in compounding) in order to shed new light on both the singularities and commonalities of this wide-ranging phenomenon in the languages of Europe and beyond. Papers on contrastive or methodological issues will be especially welcome.

S6 "Multimodal Perspectives on English Language Teaching"
Co-convenors: Belinda Crawford, Camiciottoli, Università di Pisa, Italy, <belinda.crawford@ unipi.it> ; Mari Carmen Campoy-Cubillo, Universitat Jaume I, Spain, <campoy@uji.es>

Multimodal literacy involves the ability to construct meanings from texts that integrate different semiotic resources. In language teaching, the multimodal approach is particularly important to help students learn to exploit modes beyond verbal language (e.g., visual, gestural, spatial) to both understand and produce texts in the target language more effectively. This seminar aims to provide a forum to discuss the role of multimodality in English language teaching. Possible topics for development include: communication processes between teachers and learners that are mediated through multimodal methods and materials, frameworks for teaching multimodal competence, assessment of learning based on multimodal input, assessment of student performance in multimodal tasks and attitudes towards teaching/learning non-verbal communication in the English language classroom.

S7 "Multimodal metaphor and metonymy: creative and ideological socio-cultural practices in English discourse"
Co-convenors:
Laura Hidalgo Downing, Universidad Autónoma de Madrid, Spain, <laura.hidalgo@uam.es>
Coral Calvo Maturana, Coventry University, UK, <coralcm@ugr.es>; <ab8578@coventry.ac.uk>

This seminar offers a space for debate on the role of multimodal metaphor and metonymy as creative and ideological socio-cultural practices. The main objective is to explore the processes which enable complex meaning creation in multimodal discourses and the implications this has for the practice of multimodality as a form of creativity and ideological manifestations. By multimodal metaphor and metonymy we understand metaphoric-metonymic constructs and processes in which either the target and/or the source domains are expressed in more than one mode (verbal, visual, acoustic, gestural, movement, perceptual).

S8 "Change from above in the history of English"
Co-convenors: Nikolaos Lavidas, Aristotle University of Thessaloniki, Greece, <nlavidas@enl.auth.gr> ; Jim Walker, Université Lumière Lyon 2, France, <Jim.Walker@univ-lyon2.fr>

The seminar explores cases of "change from above" in the history of English. Change from above refers to the consciousness dimension of linguistic change, to changes that come from above the level of a speaker's conscious awareness. It concerns cases of borrowings from languages which the dominant classes consider prestigious, or conscious selection, such as the retention and the re-introduction of affirmative do in seventeenth century documents. The seminar will discuss, among other issues, the (re)introduction of elements by the dominant social class in various stages of the history of English, their correlation with changes in other features, their (non)integration into the vernacular system and the question of the coexistent systems.

S9 "Social identities in public texts"
Co-convenors: Minna Nevala, University of Helsinki, Finland, <minna.nevala@helsinki.fi>
Matylda Włodarczyk, Adam Mickiewicz University, Poland, <wmatylda@wa.amu.edu.pl>

This seminar aims at discussing ways in which public texts, both historical and modern, encoded the social identities of people in their various interlocutive roles. Social identity is understood as an individual's self-concept derived from perceived membership in a social group. In language use, social identity construction can be traced through linguistic indicators, such as stance, person reference, modality, and others. Public texts, such as newspapers, instructional texts, prose and drama, can show people's social selves on different levels of intergroup behaviour. The main interest lies on how writers of these texts place themselves and the people they are either writing about or for within different social categories.

S10 "Comparative and Typological Studies of English Idioms"
Co-convenors: Anahit Hovhannisyan, Gyumri State Pedagogical Institute, Gyumri, Armenia, <a_hovhannisyan@mail.ru >
Natalia Potselueva, Pavlodar State University, Republic of Kazakhstan, <nata_potz@inbox.ru>

The seminar will discuss common and specific features of idioms in different languages as compared to English idioms: a) common and specific features in the structure of idioms compared: in the lexical and functional character of their components, in the grammatical composition of the idioms (e.g.: Verb + Adj + Noun), in the dependence of components within idioms, b) common and specific features in the meanings of the idioms compared, in mechanisms of semantic transformation of their prototype: metaphor, metonymy, synecdoche, hyperbole, c) common and specific features in the origin of idioms compared, in their functional and pragmatic value. Other adjacent themes are also welcome.

S11 "English Phraseology and Business Terminology: the Points of Crossing"
Co-convenors: Victoria Ivashchenko, The National Academy of Sciences of Ukraine/The Institute of the Ukrainian Language, Kiev, Ukraine, <vicivashchenko@ukr.net>
Tatiana Fedulenkova, Vladimir State University, Russia, <fedulenkova@list.ru>

We often come across such phraseological units (PUs) like "fallen angels", "blanket agreement", "sleeping beauty", "green shoe" which appear to function as units of business terminology. Papers

on business terminology of idiomatic character are welcome. Items for discussion: a) structural, semantic and contextual approaches to business PU-terms; b) types, classifications, and LSP applications of terms of idiomatic character; c) metaphor and metonymy as basic mechanisms of meaning transformation of the PU prototypical word combination; d) characteristics of dictionary entries and definitions of PU-terms and their pragmatic value; e) traditions and innovations in teaching business phraseology at universities.

S12 "Research Publication Practices: Challenges for Scholars in a Globalised World"
Co-convenors: Pilar Mur-Dueñas, Universidad de Zaragoza, Spain, <pmur@unizar.es>
Jolanta Šinkūnienė, Vilnius University, Lithuania, < jolanta.sinkuniene@flf.vu.lt>

Research evaluation systems in many disciplinary and cultural communities increasingly compel scholars to publish in high impact English-medium journals. The aim of the seminar is to gain new insights into research publication practices of scholars who use English as an international lingua franca. We invite contributions on the impact of English as "the universal language of science" (Testa 2012) focusing on textual, discursive and rhetorical features of research publication genres, as well as the role of language professionals, mediators or "literacy brokers" (Lillis & Curry 2010) in research publication processes. Implications of research policies on (inter)national academic publishing practices are also welcome.

S13 "ESP and specialist domains: exclusive, inclusive or complementary approaches?"
Co-convenors: Shaeda Isani, Université Stendhal, Grenoble 3, France, <shaeda.isani@u-grenoble3.fr>; Michel Van der Yeught, Aix-Marseille University, France, <michel.vanderyeught@univ-amu.fr> ; Miguel Angel Campos Pardillos, University of Alicante, Spain, <ma.campos@ua.es> ; Marcin Laczek, University of Warsaw, Poland, <m.laczek@uw.edu.pl>

Relationships between English for Specific Purposes (ESP) and specialist domains seem to be taken for granted and yet remain complex to apprehend and difficult to implement. English for medical, legal or economic purposes naturally stems from the specialized domains of medicine, law and economics. Yet, when it comes to teaching and research, ESP practitioners face the conflicting requirements of language and domain-specific expertise. One line of thinking insists that ESP actors are primarily language teachers and that they should not step on specialist turf. Conversely, other views advocate varying degrees of competence in specialized knowledge for successful ESP teaching. The seminar invites insights into the different facets of this debate. Presentations will examine the issue of the relevance of specialized knowledge in ESP teaching and research by focusing on specific varieties of specialized English or by adopting more general views. All theoretical suggestions likely to clarify the links between English and specialist domains will also be welcome.

S14 "Teaching Practices in ESP Today"
Co-convenors: Cédric Sarré, ESPE Paris, France, <cedric.sarre@espe-paris.fr>; Shona Whyte, University of Nice, France, <whyte@unice.fr> ; Danica Milosevic, College of Applied Technical Sciences, Nis, Serbia, <danicamil@yahoo.com>; Alessandra Molino, University of Turin, Italy, alessandra.molino@unito.it

For over thirty years, English for Specific Purposes (ESP) has been defined by various authors as a learning-centred approach to language teaching where the goal of the learners is to use English in a particular domain. Yet, ESP teaching practices remain extremely varied depending on practitioners, institutions and countries. This seminar focuses on today's diversity of ESP teaching and learning in Europe and further afield. However, beyond the richness of pedagogical varieties, it also raises the question of the theoretical foundations of ESP practices and, as such, welcomes papers on all aspects and issues of ESP didactics.

S15 "English as a Foreign Language for Students with Special Educational Needs – Chances and Challenges"
Co-convenors: Ewa Domagała-Zyśk, John Paul II Catholic University of Lublin, Poland, <ewadom@kul.pl> ; Nusha Moritz, University of Strasbourg, France, <Moritz@unistra.fr>

This seminar is designed as a space for discussions and sharing for linguists interested in teaching English as a foreign language (EFL) to children, adolescents and adults with special educational needs (SEN). For many years in the past D/deaf, blind, intellectually challenged or dyslexic students were excluded from learning foreign languages in special schools. Today they participate in mainstream education on a par with their peers. This situation creates both significant chances and new scientific problems and methodological challenges. The purpose of the seminar is to share research results and ideas about the following issues: 1). Conceptual representations for words in English in individuals with sensory or cognitive challenges; 2. Teaching and learning strategies to enhance both motivation and language performance; 3. The role of oral communication and sign languages in EFL classes for the D/deaf.

S16 "The Discursive Representation of Globalised Organised Crime: Crossing Borders of Languages and Cultures"
Co-convenors: Giuditta Caliendo, University Lille 3, France, <gcaliend@unina.it>;
Giuseppe Balirano, University of Naples L'Orientale, Italy, <gbalirano@unior.it>
Paul Sambre, University of Leuven, Belgium, <Paul.Sambre@kuleuven.be>

Criminal syndicates, by expanding activities across the borders of a globalised world, export their unlawful models abroad. Although raising awareness about world-wide criminal phenomena is a major issue in the fight against crime, little attention has been devoted to how crime syndicates are discursively construed in English. The seminar aims at investigating the discursive representation of organised crime in linguistics, multimodal (critical) discourse studies, and political discourse. The empirical goal is to provide insights on different multimodal productions and/or genres which seem to facilitate the relocation of 'foreign' criminal organisations (such as the mafias) in globalised contexts of English.

S17 "Contact, Identity and Morphosyntactic Variation in Diasporic Communities of Practice"
Co-convenors: Siria Guzzo, University of Salerno, Italy, <sguzzo@unisa.it>
Chryso Hadjidemetriou, University of Stockholm, Sweden, <chrysohadi@mac.com>

This seminar aims to look at issues of language maintenance and shift in heritage communities of practice. Specific attention will be paid to discussing their longstanding migration, cultural heritage and identity construction. Mobility, contact and exchanges are increasing, social and communicative networks are becoming more complex, and the sociolinguistics of diaspora is beginning to address new issues. Diasporic communities are constantly increasing in size and number in the urban centres, making them sites of diversity. What happens to single heritage languages as they are relocated into new settings, creating new dialect contact situations? Papers resulting from ethnographic fieldwork and observation with a focus on language use, morphosyntactic variation and heritage identity are of particular interest.

S18 "Plagiarism in Academia vis-à-vis Ethical Aspects and Common Practices"
Co-convenors: Klaus P. Schneider, University of Bonn, Germany, <k.schneider@uni-bonn.de>
Irena Vassileva, New Bulgarian University, Bulgaria, <vassileva.irena@gmail.com>

This seminar will examine the relatively under-researched but ever more common practice of plagiarism by academics. From a theoretical perspective, it will focus on the evaluation of current definitions of plagiarism in terms of their variation, relevance in the digital age, ethical and legal aspects. Central to the discussion will be the delineation of the types of text plagiarism and the elicitation of plagiarism techniques such as direct plagiarism, mosaic plagiarism, paraphrase plagiarism, plagiarism of ideas, among others. Various methods for identifying text plagiarism will be examined, and ways of measuring semantic and structural similarity will be proposed. Special attention will be paid to the phenomenon of translated plagiarism, whose linguistic analysis can help to develop a methodology for recognition of cross-language plagiarism.

S19 "The Fast and the Furious: The Amazing Textual Adventures of Miniscripts"
Co-convenors: Francesca Saggini Boyle, University of Tuscia/University of Glasgow,
<fsaggini@unitus.it>; Anna Enrichetta Soccio, University of Chieti, Italy, <esoccio@unich.it>

From the standpoint of complementary linguistic, literary and cultural studies, this panel will examine all forms of micro-textuality. The diversity of past and present-day microtextuality includes textual sermons, graffiti, flash fictions, media texts (hashtags, blogs, twitter size fictions), literary ephemera (greeting cards, postcards and trade cards), extreme bowdlerizations, essential compendia to be read in one sitting, one-act plays, aphorism, epigrams, funerary inscriptions, captions. This panel argues for a clearer and more comprehensive understanding of the concepts of 'mini-text', 'mini-narratives' and 'textual snapshots', the metaphorical 'small print' that has traditionally been relegated to peripheral or spectralised narratives.

S20 "A Poetics of Exile in Poetry and Translation"
Co-convenors: Sara Greaves, Aix-Marseille University, France, <sara.greaves@univ-amu.fr >
Stephanos Stephanides, University of Cyprus, Cyprus, <steve@ucy.ac.cy >

We have read poetry in exile (Ovid or Victor Hugo, for instance) and poetry as exile (Janet Frame). Today's mobile world – decolonized and sometimes recolonized, fractured by war or natural disasters – brings about situations of exile that are physical but also linguistic, and which affect literary practices such as poetry and translation. Hybridity, in-betweeness and transculture are among the salient characteristics, and poets' and translators' strategies may register public and/or private exilic historicities. This seminar will seek to explore and define a poetics of exile in contemporary English-language poetry and poetry in translation.

S21 "Shakespearean Romantic Comedies: Translations, Adaptations, Tradaptations"
Co-convenors: Márta Minier, University of South Wales, UK, <marta.minier@southwales.ac.uk>
Maddalena Pennacchia, Roma Tre University, Italy, <maddalena.pennacchia@uniroma3.it>
Iolanda Plescia 'Sapienza' University of Rome, Italy, <iolanda.plescia@gmail.com>

Written in a mature phase of Shakespeare's career, *Much Ado About Nothing*, *As You Like It* and *Twelfth Night* represent the quintessence of "romantic comedy", a successful genre that since Shakespeare's time has unfailingly met the tastes of audiences all around the world. The seminar aims to explore the language of Shakespearean comedy in this specific sub-corpus and the particular challenges it poses not only in translation from language to language (interlingual translations), but also in transfer to modern audiences within the same language (intralingual translations) and from one medium to another (intersemiotic translations) in the English-speaking world and beyond. Specific takes on textual hybrids - tradaptations - are among the topics of the seminar.

S22 "Anachronism and the Medieval"
Co-convenors: Lindsay Reid, NUI Galway, Ireland, <lindsay.reid@nuigalway.ie>; Yuri Cowan, Norwegian University of Science and Technology, Trondheim, Norway, <yuri.cowan@ntnu.no>

This seminar focuses on anachronism, broadly defined, and its relation to the medieval period. Often understood negatively as a computational fault or disruptive error, anachronism is closely related to archaism, presentism, and para-/pro-chronism, as well as to the notion of the preposterous (in its literal Latin sense of "before-behind"). Contributors to this seminar might reflect on broad issues of temporality or on particular instances of anachronism—intentional or unintentional—in relation to medieval literary exemplars, but equally welcomed are contributions that explore anachronicity in conjunction with later (Renaissance to contemporary) engagements with the medieval past and its textual traditions.

S23 "The (in)human self across early modern genres: Textual strategies 1550-1700"
Co-convenors: Jean-Jacques Chardin, Université de Strasbourg, France, <chardin@unistra.fr>
Anna Maria Cimitile, Università degli studi di Napoli "L'Orientale", Italy, <amcimitile@unior.it>
Laurent Curelly, Université de Haute-Alsace, France, <laurent.curelly@uha.fr>

Recent studies on early modern constructions and representations of the self, the body and the human suggest a reappraisal of the notion of selfhood in terms of an unbounded – for example with respect to animals, or the in-human space of technology – and vulnerable form. This seminar will examine how we are to reconsider the early modern envisionings of the human in its imbrications with the inhuman (the elemental, the animal, technology), how we are to read the

textual assertions and dissolutions of the early modern self, and how we shape our critical appraisal and reinventions.

S24 "Renegade Women in Drama, Fiction and Travel Writing: 16th Century- 19th Century"
Co-convenors: Ludmilla Kostova, University of Veliko Turnovo, Bulgaria, <ludmillak3@gmail.com>; Efterpi Mitsi, University of Athens, Greece, <emitsi@enl.uoa.gr>

Taking our cue from Eric R. Dursteler (2011), we define renegade women not only as religious converts but as transgressors of boundaries of any sort. Significant representations of such women are to be found in a variety of dramatic and fictional genres as well as in travel writing. The seminar invites papers exploring this exceptional variety in texts produced over a lengthy period of time, stretching from the Renaissance to the end of the 19th century. Topics include, but are not limited to: border crossing(s), female autonomy, gender and transgression, gendered conversions, "passing", forms of antagonism and complicity, "connectedness" vs religious/political divides, cultural/literary histories of renegade women.

S25 "Picturing on the Page and the Stage in Renaissance England"
Co-convenors: Camilla Caporicci, University of Perugia, Italy/LMU,Germany, <camilla.caporicci@gmail.com>; Armelle Sabatier, University of Paris II, France, <arm.saba@free.fr>

This seminar aims to explore new perspectives on the complex nexus between visual arts and literature in Tudor and Stuart England, with particular reference to the art of portraiture. The act of "creating portraits" in 16th and 17th century literature ranges from representations of a diversity of images, such as miniatures, large-scale portraits, or even statues, to the eloquence of verbal picturing in emphasis. Beyond the religious controversy surrounding icons at that time, and the influence of aesthetic and literary paradigms (for example Petrarchism or Mannerism), pictures could also be interpreted as mental images created by the "mind's eye".

S26 "Icons Dynamised: Motion and Motionlessness in Early Modern English Drama and Culture"
Co-convenors: Géza Kállay, Eötvös Loránd University, Budapest, Hungary,<kallay@ucsc.edu>
Attila Kiss, University of Szeged, Hungary, <kiss_a_m@yahoo.com>
Zenón Luis Martínez, University of Huelva, Spain, <zenon.luis@dfing.uhu.es>

An example of English Renaissance contrariety is the simultaneous presence of motion and motionlessness in cultural representations. The heritage of icons of contemplation and their dynamised theatrical versions, the dramatic adaptations of the tradition of the tableaux vivant, the frozen figures of early modern drama on the stage of the emblematic theatre, the systematically prolonged moments of horrible deaths, the tensions and antagonisms of body and soul, fixation and ascension, passage and stagnation are all examples of an early modern obsession with motion and motionlessness. Contributions are welcome to this seminar from all interpretive angles including early modern cultural studies, Biblical hermeneutics, cultural semiotics, and image-text studies.

S27 "English Printed Books, Manuscripts and Material Studies"
Co-convenors: Carlo Bajetta, Università della Valle d'Aosta, Italy, <carlo.bajetta@univda.it >
Guillaume Coatalen, Université de Cergy-Pontoise, France, <guillaumecoatalen@hotmail.com>

This seminar's focus is on the physicality of English printed books and manuscripts, whether they be strictly literary or not. We are particularly interested in how particular editions and manuscripts shape the text's interpretation and reading practices. Research topics include, and are not restricted to, finding rare editions and manuscripts, archival work, book and manuscript collections, printing practices and scribal work, paleography, manuscripts as books, the coexistence of manuscripts and printed books, editing printed books and manuscripts, electronic versus printed editions, editing and digital humanities. Bibliographical and manuscript studies have been on the cutting edge of literary theory and papers on authorship, the constitution of the text or hermeneutics are welcome.

S28 "Romanticism and the Cultures of Infancy"
Co-convenors: Cian Duffy, St. Mary's University, Twickenham, UK, <cian.duffy@stmarys.ac.uk>
Martina Domines Veliki, University of Zagreb, Croatia, <mdomines@ffzg.hr>

Wordsworth's assertion that "the child is father of the man" is one of the most familiar statements of the Romantic interest in the relationship between childhood experience and adult identity. Indeed it has become something of a commonplace now to assert that the Romantics invented childhood as we understand it. This seminar will investigate the extent to which the wider concept of infancy became a key trope of European thought across a range of different areas of enquiry during the long eighteenth century (1700-1830), from speculation about the age of the cosmos to discussions of the history of civil society.

S29 "The Politics of Sensibility: Private and Public Emotions in 18th Century England"
Co-convenors: Jorge Bastos da Silva, University of Porto, Portugal, < jorgebastosdasilva@ gmail.com> ; Dragoş Ivana, University of Bucharest, Romania, <dragos.ivana@lls.unibuc.ro>

Aiming to explore the importance of emotions in 18th Century England, this seminar addresses a wide array of questions related to the relationship between feelings and politics, the bourgeois novel of sentiment, the new cult of sensibility epitomised by the Man of Feeling, moral philosophy, economics, gender relations and aesthetic experience. Special attention will be paid to the process of negotiating public and private emotions with a view to highlighting forms of feeling that have been deemed responsible for the emergence of a politics of sensibility upheld not only by various groups and class identities but also by rhetorical and stylistic strategies meant to represent sensibility as both forma mentis and modus operandi.

S30 "'And when the tale is told': Loss in Narrative British and Irish Fiction from 1760 to 1960"
Co-convenors: Ludmilla Kostova, University of Veliko Turnovo, Bulgaria, <ludmillak3@ gmail.com >;
Barbara Puschmann-Nalenz, Ruhr-Universitaet Bochum, Germany, <puschbbc@gmail.com>

This seminar deals with representations of various forms of loss in late 18th to mid-20th century narrative fiction. Loss – not only through death – of individuals, loss of beliefs, of memory, places, values, objects and moments in time often turn out to be a shaking or releasing experience for narrators and characters, causing them to re-shape identity, concept of life and community, or the past. From different theoretical positions such as narratology, psychology or philosophy the topic of loss and its fictional portrayals can be approached to reveal how the absent is represented, re-called by memory and imaginatively re-invented. Discussion topics include, but are not limited to: absence/presence, cultural and religious collective memory, transformation by narrativisation, imagination, identity, self-image.

S31 "Regional and World Literatures: National Roots and Transnational Routes in Scottish Literature and Culture from the 18th Century to Our Age"
Co-convenors: Gioia Angeletti, University of Parma, Italy, <gioia.angeletti@unipr.it>
Bashabi Fraser, Edinburgh Napier University, UK, <b.fraser@napier.ac.uk>

The panel intends to explore the multifaceted ways in which Scottish literature and culture from the eighteenth century onwards have become vehicles and interpreters of an increasingly plural, transcultural, diasporic and liquid world. While preserving regional specificities, through the centuries Scottish literature and culture have looked beyond national boundaries, both impacting on and absorbing elements of English, European or world literatures through migration processes and mutual exchanges. We welcome papers on a broad range of topics.

S32 "The Sublime Rhetoric and the Rhetoric of the Sublime in British Literature since the 18th Century"
Co-convenors: Éva Antal, Eszterhazy Karoly University, Eger, Hungary, <antaleva@ektf.hu>
Kamila Vránková, University of South Bohemia, Czech Republic, <vrankova@pf.jcu.cz>

In the words of J.B. Twitchell, the sublime has always been a complicated and ambiguous category. Nevertheless, a tension between the knowable, familiar world and the constant pressure of the unknown, the incomprehensible and uncontrollable, analysed in Edmund Burke´s influential study, remains a significant attribute of the sublime. The view of the sublime as a loss of a meaningful relation between words and the intensity of individual experience of reality (reflected in particular rhetorical devices) permeates aesthetics from Romanticism to postmodern art. The seminar is concerned especially with the eighteenth to nineteenth centuries (the Gothic, Romantic

18

and Victorian traditions) but also with their influence on modern literature. Aesthetical discussions (Burkean and Wordsworthean, Kantian, poststructuralist) are welcome as well.

S33 "Peripatetic Gothic"
Co-convenors: David Punter, University of Bristol, UK, <david.punter@bristol.ac.uk>
Maria Parrino, University of Venice, Italy, <maparrin@tin.it>

This seminar analyses Gothic itinerant trajectories by going beyond the literature of the English-speaking countries and mapping works written in (or translated from) other European languages. Such an approach aims at problematizing the modern conception of "Europe" in order to acknowledge mutual influences across geographical and historical borders and boundaries. Papers may address topics as diverse as early Gothic cross-currents within Europe; Europe-wide genres such as melodrama and the horror film; specifically modern terrors and fears of the Other. We will specifically invite addresses to national Gothic traditions outside the canon as conventionally conceived.

S34 "The Fiction of Victorian Masculinities and Femininities"
Co-convenors: Elisabetta Marino, University of Rome Tor Vergata, Italy, <Marino@lettere.uniroma2.it> ; Adrian Radu, Babes-Bolyai University of Cluj-Napoca, Romania, <adrian.radu@ubbcluj.ro >

This seminar aims at exploring Victorian literature from the perspective of gender, gender roles and representation and to provide an opportunity to discuss the literary output of Victorian male and female writers, the specific depiction of genders, the way writers, works, specific characters include conventional or non-conventional representations of both sexes, but also the way the Victorian public received and accepted them.

S35 "Reading Dickens Differently"
Co-convenors: Leon Litvack, Queen's University Belfast, UK, <L.Litvack@qub.ac.uk>
Nathalie Vanfasse, Aix-Marseille Université, France, <nathalie.vanfasse@univ-amu.fr>

Many challenges have arisen recently to traditional ways of reading texts. Scholars like Todorov, Compagnon, Jouve, Macherey and Picard have posed poignant questions: What is literature for? Why do we study it? What are the gaps to be filled? How is it a form of game-playing? This seminar seeks to explore how Dickens's texts may be radically reconceived. Strategies may include digital projects; innovative editions; an exploration of anomalies, and incoherencies, and absences; and the provision of more 'complete' texts. Such investigations may offer exciting new possibilities for engagement, redefinition, and liberation, to aid in the rescue mission of a seemingly imperilled form.

S36 "Desire and "the expressive eye" in Thomas Hardy"
Co-convenors: Phillip Mallett, University of St Andrews, UK, <pvm@st-andrews.ac.uk> ; Jane Thomas, University of Hull, UK, <J.E.Thomas@hull.ac.uk> ; Isabelle Gadoin, Université de Poitiers, France, <isabeluis2@free.fr> ; Annie Ramel, Université Lumière-Lyon 2, France, <annie.ramel@gmail.com>

Thomas Hardy has inspired critics with an interest in the visual arts: many of his texts can be read as "iconotexts" with a powerful "painting effect", even in the absence of any direct reference to painting (Louvel). Desire is another theme which has found its way into major criticism of Hardy's work - the first item in the series being J. Hillis Miller's Distance and Desire (1970). This seminar will explore the relation between desire and the gaze in Hardy's work. Is the eye an "expressive eye" (Bullen), which makes manifest the "positive, dynamic and productive dimension of desire" (Thomas), or is it "the evil eye", "full of voracity" (Lacan)? We will welcome proposals opening new directions in Hardy criticism, linking the desiring subject / the power of the gaze / the writing process.

S37 "The finer threads: lace-making, knitting and embroidering in literature and the visual arts from the Victorian age to the present day."
Co-convenors: Laurence Roussillon-Constanty, Université Toulouse 3, France, <laurence.constanty@ gmail.com> ; Rachel Dickinson, Manchester Metropolitan University, UK, <R.Dickinson@mmu.ac.uk>

English studies have recently been expanding in order to accommodate increased awareness of the cultural importance of the "lesser arts" in fashioning narrative discourse but still relatively little interest has been paid to the unique role played by the so-called "feminine" crafts in the construction of literature, knowledge and identity. This session invite papers on the production and the representation of lace-making, knitting and embroidering in literature and the visual arts from scholars of literary studies and material culture as well as art history, text and image studies, or aesthetics.

S38 "Work and its Discontents in Victorian Literature and Culture"
Co-convenors: Federico Bellini, Università Cattolica del Sacro Cuore, Milan, Italy,
<federico.bellini@unicatt.it> ; Jan Wilm, Goethe-Universität Frankfurt am Main, Germany,
<wilm@em.uni-frankfurt.de>

Queen Victoria's reign is a fruitful testing ground for the interdisciplinary study of literature and work, a research field which has recently come to prominence. The period is characterized by a growing polarization between apparently contradictory stances: some sanctify work as the central value of modernity, while others question the work ethic in favour of the right to leisure. This polarization regards the discourse of politics as well as those of medicine, economy, law, and aesthetics and is reflected in the literary production of the time. For this seminar, we invite scholars to investigate this polarization from an interdisciplinary perspective in order to dig into the relationship between work, labour, and literature in the Victorian era.

S39 "Impressions 1860-1920"
Co-convenors: Bénédicte Coste, University of Burgundy, France, <bncoste@free.fr>
Elisa Bizzotto, University of Venice, Italy, <bizzotto@iuav.it>
Sophie Aymès-Stokes, University of Burgundy, France, <sophie.aymes@u-bourgogne.fr>

The seminar will discuss intermedial practices, the mutual influence of artistic practice and textual production, as well as the dual meaning of impression as a mode of reception and of expression. Papers will examine impression both as theme and trope in literary texts and art criticism in connection with the material characteristics of media in which writers/artists chose to express themselves. They can also address how the shift from late Victorian aesthetics to modernist experimentation was negotiated in this field. The time period considered here saw the advent of photomechanical process and the revival of printmaking as an "original" mode of expression based on the premium granted to individual impression as autographic response and to the trope of the print as imprint on a medium and/or on the mind.

S40 "The Neo-Victorian antipodes"
Co-convenors: Mariadele Boccardi, University of the West of England, UK,
<Mariadele.Boccardi@ uwe.ac.uk> ; Therese-M. Meyer, Martin-Luther University Halle-
Wittenberg, Germany,<therese.meyer@anglistik.uni-halle.de>

From Patrick White's Voss (1957), arguably the earliest example of Neo-Victorian fiction, to recent Man-Booker winner The Luminaries (2013), the antipodes are a favoured setting for Neo-Victorian novels. This seminar explores how Neo-Victorian fiction constructs Australia, New Zealand and the Southern Pacific as, variously, the site of uncanny domesticity, an Other to Britain, a landscape to be colonised or scientifically appropriated, a frontier for the testing of masculinity, an occasion for re-writing of canonical texts. We aim to investigate the intersection of Neo-Victorian preoccupations with nineteenth-century discourses with post-colonial theorising of settler colonialism.

S41 "Tracing the Victorians: Material Uses of the Past in Neo-Victorianism"
Co-convenors: Rosario Arias, University of Málaga, Spain,< rarias@uma.es>
Patricia Pulham, University of Portsmouth, UK, <Patricia.Pulham@port.ac.uk>
Elodie Rousselot, University of Portsmouth, UK, <Elodie.Rousselot@port.ac.uk>

This seminar addresses the notion of the "trace", delineated by Jacques Derrida and Paul Ricoeur, to engage with the tangibility of the Victorian past in contemporary culture. The "trace" has attracted renewed critical interest in the last few years, particularly in connection with the interplay of past and present in today's cultural production. However, the potential of the material object

(the trace) to reanimate the past has received scant attention in neo-Victorianism. Papers dealing with the presence and (in)visibility of the Victorian past in contemporary literature and culture, materiality and "the sensory turn", as well as museum studies and thing theory in relation to the Victorian "trace", are particularly encouraged.

S42 "Reinterpreting Victorian Serial Murderers in Literature, Film, TV Series and Graphic Novels"
Co-convenors: Mariaconcetta Costantini, G. d'Annunzio University of Chieti-Pescara, Italy, <mc_costantini@hotmail.com> ; Gilles Menegaldo, Université de Poitiers, France, <gilles.menegaldo@univ-poitiers.fr>

Serial murderers came to the fore in the Victorian era both contextually and artistically. The spread of violence and crime in large cities raised the problem of law and order, consequently attracting the attention of journalists and fiction writers. Yet, serial murder constituted a specific phenomenon within this growing attraction for deviance. If crime tended to be associated with the marginalized and with socially problematic areas of the metropolis, the idea of serial killing posed thorny new problems. In the light of today's craze for neo-Victorianism, this seminar intends to explore various ways in which contemporary culture re-imagines Victorian serial killers and their deeds in relation to our postmodern fascination with deviance and perverse behaviour.

S43 "Victorian and Neo-Victorian Screen Adaptations"
Co-convenors: Shannon Wells-Lassagne, Université de Bretagne Sud, France, <shannon.wellslassagne@gmail.com>; Eckart Voigts, Technische Universität Braunschweig, Germany, <e.voigts@tu-braunschweig.de>

The proximity of the Victorians to us has manifested itself in the popularity of the period and its storylines in contemporary literature, which tends to emphasize previously hidden aspects of their original narratives or of their society, questioning the gaps present in the conventional understanding of the period. This has also translated to Victorian screen narratives, either as adaptations of canonical Victorian literature or neo-Victorian fictions. By exploring issues including globalization, 'sexsation', or visual and material culture in relation to Victorian and neo-Victorian adaptation, we hope to shed light on how adaptation reveals the nature of this fascination with the Victorian period.

S44 "Modernist Non-fictional Narratives of Modernism"
Co-convenors
David Bradshaw, Worcester College, Oxford University, UK, <david.bradshaw@worc.ox.ac.uk>
Christine Reynier, University Montpellier3-EMMA, France, <christine.reynier@univ-montp3.fr>

The aim of the seminar will be to focus on the non-fictional writings – essays, diaries, letters, etc. - of the modernist period by canonical writers or less famous ones and to explore the way in which they construct Modernism. Are the paradigms they shape the same as those now regarded as modernist paradigms - the ordinary, the unspectacular; the event, etc. What version do they give of them? What other paradigms do they put forward? What narratives do these Modernist non-fictional writings provide of Modernism and how do they compare with the narratives of Modernism provided by critical theory?

S45 "Technology and Modernist Fiction"
Co-convenors: Armela Panajoti, University of Vlora, Albania, <armelap@assenglish.org>
Eoghan Smith, Carlow College, Ireland, <esmith@carlowcollege.ie>

Technology (advanced knowledge applied in the creation and use of tools, equipment, facilities and accessories) has historically not only made life easier but has also reconfigured human and social relationships, fed man's imaginations, scientists and artists alike, and created the more recent realities of technoculture. In literature, the early possibilities of technology inspired masterpieces such as Mary Shelley's Frankenstein. Technology in its commodifiable forms was a major preoccupation of literary artists at the beginning of twentieth century. This seminar will focus on modernist fiction with the intention to seek productive perspectives on the intersections of literature and technology, with special emphasis on the contribution of the latter to the modernist quality of the first.

S46 "Reportage and Civil Wars through the Ages"
Co-convenors: John S. Bak, Université de Lorraine, France, <john.bak@univ-lorraine.fr>
Alberto Lázaro, Universidad de Alcalá, Madrid, Spain, <alberto.lazaro@uah.es>

In the case of civil wars, public concern and academic interest have grown considerably in recent decades, owing to social media's ability to disseminate news that the traditional press ignores and the digital humanities' commitment to scan and upload reportages once buried in the archives. Papers are thus invited to explore a wide range of issues in reportage scholarship, including literary genre, narrative strategies, censorship, propaganda, gender roles and perspectives, from medieval warfare to more modern civil conflicts in the Americas, South Africa, Ireland, England, Finland, Austria, Spain, Greece, etc.

S47 "The paradoxical quest of the wounded hero in contemporary narrative fiction"
Co-convenors: Jean-Michel Ganteau, University of Montpellier 3, France, <jean-michel.ganteau@univ-montp3.fr>; Susana Onega, University of Zaragoza, Spain,< sonega@unizar.es>

Our traumatised post-WWII age has witnessed the emergence of a new type of wounded hero immersed in a paradoxical life quest that involves the embracing of suffering, alienation and marginalisation as a form of self-definition. Is this radical shift the result of a move from a (neo-) humanist ethics based on the centrality of the subject to a (post-) Levinasian ethics of alterity that draws the emphasis on attentiveness to the other's suffering, vulnerability and trauma? Or is this evidence of the resurgence of a Romantic conception of the self? The seminar seeks contributions based on the analysis of narrative fictions in English from the 1980s onwards aimed at casting light on the wounded hero and related issues.

S48 "Spaces of erasure, spaces of silence: Re-voicing the silenced stories of Indian Partition"
Co-convenors: Elisabetta Marino, University of Rome, Italy, <marino@lettere.uniroma2.it>
Daniela Rogobete, University of Craiova, Romania, <dani.rogobete@yahoo.com>

The present seminar tries to focus on the voices and narratives generally overlooked by historical mainstream discourses, in the attempt to nuance and deepen the traumatic experience of Indian Partition as depicted in the Indian English novel. Starting from the idea of spatial disruption and its devastating consequences on national and individual identity triggered by Partition, the seminar welcomes proposals on the reconfigurations of domestic spaces, on women's and children's untold stories and their alternative narrative spaces, on spaces of gendered violence, on various strategies of recuperation, re-voicing and re-membering the Partition.

S49 "The Postcolonial Slum: India in the Global Literary Imaginary"
Co-convenors: Om Prakash Dwivedi, Shyama Prasad Mukherjee College, University of Allahabad, India <om_dwivedi2003@yahoo.com>;
Daniela Rogobete, University of Craiova, Romania, <dani.rogobete@yahoo.com>

In the global literary imaginary, the slum life in India is most often stereotypically pictured as a source of fear, abjection, poverty, hunger, overpopulation, dirt and disorder. These fictional representations of marginal spaces maintain, proliferate, and legitimize cultural polarizations, projecting a discrediting light upon the entire Indian space and the South Asian city in general. Starting from diverse depictions of the slum in Indian English novels this seminar seeks to analyze the recent reconfigurations in the biopolitics of slums in the context of capitalist based globalization, and the way they encapsulate Indian reality in the global literary imaginary, questioning its postcoloniality.

S50 "Globalisation and Violence"
Co-convenors: Pilar Cuder-Domínguez, University of Huelva, Spain, <picuder@dfing.uhu.es>
Cinta Ramblado-Minero, University of Limerick, Ireland, <cinta.ramblado@ul.ie>

One of the characteristics of postmodernity is the global flow of people, goods, capital, and information within a single system of production and exchange legitimised by the logic of late capitalism. Global connections have enhanced citizens' feelings of increasing violence in our midst, whether state-enforced or counter-hegemonic. In addition, violence often operates at many levels (political, economic, social) in what has been considered a gendered continuum that

positions men and women differently as perpetrators or victims. This panel invites discussion of public discourses about violence and its social significance, representation, and circulation in literary and other cultural texts within the context of English Studies.

S51 "Perpetrator Trauma in Contemporary Anglophone Literatures and Cultures"
Co-convenors:
Michaela Weiss, Silesian University in Opava, Czech Republic, <michaela.weiss@fpf.slu.cz>
Zuzana Buráková, Pavol Jozef Šafárik University, Košice, Slovakia,<zuzana.burakova@upjs.sk>

Although much has been written about the victim trauma, there are still significant gaps in our treatment of perpetrator trauma. Dirk Moses postulates that "perpetrator´s trauma, the delayed consciousness of the crimes one´s forebears have committed, continues to haunt the perpetrator-collective until it changes sufficiently to narrate it into a new legitimating story as a constitutive part of its self-understanding." Due to this current shift of focus from trauma suffered by victims to that of the perpetrator, we hope to address the issues of contrast between the testimonies of the survivors and the executioners, focusing both on individual and collective memory that significantly affects the history and identity of the perpetrating nation. We encourage proposals that address our topic from the perspective of collective guilt, national identity, gender, ethnicity, memory, trauma and Holocaust and postcolonial studies.

S52 "Leadership politics in the United Kingdom's local government"
Co-convenors: Stéphanie Bory, Université de Lyon III, France, <stephanie.bory@univ-lyon3.fr>
Nicholas Parsons, University of Cardiff, UK, <parsonsn@cardiff.ac.uk> ; Timothy Whitton, Université de Clermont-Ferrand II, France, <timothy.whitton@univ-bpclermont.fr>

This seminar will focus particularly on the importance of leaders and their particular brand of politics in these elections. To what extent have leaders' attitudes changed recently in the realm of local and devolved politics to enable them to keep abreast with the challenges of modern leadership? How has "mediated leadership" trickled down from national to local and devolved politics? Have Facebook and Twitter played an important role? We seek papers that deal specifically with the personalisation of politics within local and devolved government in the UK. Contributions on leadership issues that highlight the complex relationship between local/devolved and national politics will also be welcomed.

S53 "The Politics of Language in Contemporary Scottish and Irish Drama"
Co-convenors: Ian Brown, University of Kingston, UK, <ijmbrown@hotmail.com >
Daniele Berton-Charrière, Université Blaise Pascal, France, <Daniele.Berton@univ-bpclermont.fr

In 1980, Brian Friel's *Translations* had its first production, its themes highlighting the importance of language politics in an imperialist setting. In both Scottish and Irish contemporary drama since then, language forms and usage have been a prime issue, either in forms of theatrical dialogue as in Enda Walsh's *Disco Pigs* (1996) or in the varieties of language used in recent Scottish theatre. Papers are invited which explore aspects of the politics of language in contemporary Irish or Scottish drama.

S54 "The Inner Seas connecting and dividing Scotland and Ireland"
Co-convenors: Jean Berton, Université de Toulouse-Jean Jaurès, France, jean.berton@univ-tlse2.fr
Donna Heddle, University of the Highlands and Islands, UK, <Donna.Heddle@uhi.ac.uk>

From the Minch to the North Channel the marine area has been a most active zone for adventurers, traders, marine scientists, pilgrims and hermits, fishermen, painters, migrants, pirates, missionaries, sailors, bird watchers, spies, etc. whether Irish, Roman, Scottish, Viking, English, American, Russian, German, French and Spanish. This seminar invites papers on fiction in all its aspects from historical to crime fiction dealing with all sorts of activities in this area from fighting to romance and extending to hinterlands on both sides.

S55 "'I hear it in the deep heart's core': political emotions in Irish and Scottish poetry"
Co-convenors:Stephen Regan, Durham University, UK, <stephen.regan@durham.ac.uk >
Carla Sassi, Università di Verona, Italy, <carla.sassi@univr.it>

Nations can be the object of intense emotions, and while some are notoriously blinding and destructive, others van be for the common good. Poetry can play a powerful and positive role in articulating the thoughts and feelings of a nation. It can direct hearts and minds towards principles of equality, justice and democracy, so that the nation becomes the catalyst for global change. We invite contributions that consider poetry as vehicle and shaper of political emotions.

S56 "Twenty-first century Scottish literature"
Co-convenors: Marie-Odile Pittin-Hédon, Aix-Marseille Université, France, <marie-odile.hedon@univ-amu.fr> ; Scott Hames, University of Stirling, UK, <scott.hames@stir.ac.uk> Camille Manfredi, Université de Bretagne Occidentale, France, <camille.manfredi@univ-brest.fr>

This seminar aims to examine cultural diversity in twenty-first century Scotland. We welcome papers that focus on the interrogation of borders and of the national sentiment in twenty-first-century Scottish literature, and on the various ways that writers "reconfigure the possible" in a key period of their political and cultural history. Questions might be raised as to the dynamic of contemporary Scottish cultural politics and the way literary nationalism is being overtaken by the mass-movement politics of independence; both taking it over in the sense of determining the political/social frames in which literary criticism operated, thus rendering key paradigms redundant, and overtaking in the sense of surpassing and leaving behind, thus marking the end of the age of nationalist politics and the beginning of what Tom Nairn terms the age of "nationality-politics".

S57 "Celtic Fictions - Scottish and Irish Speculative Fiction"
Co-convenors: Jessica Aliaga Lavrijsen, Centro Universitario de la Defensa Zaragoza, Spain, <jeskeal@unizar.es> ; Colin Clark, Charles University, Prague, Czech Republic, <scoczech@gmail.com>

The thesis of much modern Speculative Fiction in Ireland and Scotland is the generation of a creative space in which, imaginatively, solutions are sought and simulated for real political, social and metaphysical problems. Often the result of impasses and failed channels for expression in society, speculative writing may be ludic, genre-hopping and heteroglossic offering refreshing and innovative discursive space. This panel seeks to expose and explore deliberately transgressive texts and engage with authors concerned with negotiating topoi neglected by conventional, institutionalized institutions and to bring together practitioners from various literatures and genres to discuss the potentialities of the speculative mode.

S58 "The Symbolic Power of Humour: Gender Issues and Derision"
Co-convenors: Florence Binard, Université Paris Diderot, France, <florence.binard@eila.univ-paris-diderot.fr> ; Renate Haas, University of Kiel, Germany,<haas@anglistik.uni-kiel.de> Michel Prum, Université Paris Diderot, France, <prum.michel@wanadoo.fr>

The aim of this seminar will be to study the complex normative relationships between the authors of humour and the butts of their jokes regarding gender issues. On the one hand it will examine how women and men have used humour to ridicule or laugh at the stereotypical normative and/or anti-normative gender attitudes. On the other hand, it will attempt to analyse the normative purpose of humour, including its role in the construction of new gender norms. The papers may use approaches from various fields of study: history of ideas, literature, philosophy, journalism, cinema, painting, sciences, arts, etc. No historical period will be excluded.

S59 "Religion and Literatures in English"
Co-convenors: Pilar Somacarrera, Autonomous University of Madrid, Spain, <pilar.somacarrera@uam.es>; Alison Jack, University of Edinburgh, UK, <a.jack@ed.ac.uk>

Religion has been an endless source of motifs and inspiration for literatures in the English language. The Bible has always had a central place in English literature, although its influence was heightened after the publication of the King James Bible of 1611. Since then, it has provided subjects for literature to writers like D.H. Lawrence and James Joyce. This seminar welcomes contributions dealing with any aspect of the relationship between religion and the literatures in English: papers about the relation between religion, Bible intertextuality and gender are particularly welcome.

S60 "Memory, Autobiography, History: Exploring the Boundaries"
Co-convenors: Irena Grubica, University of Rijeka, Croatia, <irena.grubica@gmail.com>
Aoife Leahy, Independent Scholar, Ireland, <aoifebleahy@hotmail.com>

This seminar will focus on various modes of memory that shape autobiographical and historical discourse in literature. It will explore the ways these discourses are interrelated and sometimes mutually exclusive. What implications does memory have in "autobiographical poetry", "autobiographical theatre", "historical autobiography", "autobiographical histories", life writing, memoires, etc.? Suggested topics may include: collective, cultural and individual memory, autobiographical memory, historical memory, counter-memory, mimesis of memory, figures of memory, fictions of memory, false memories, amnesia, narrative memory, hypermnesia, memory and genre, memory and "possible worlds", gendered memories, memory and visualization, echoic memory.

S61 "Contemporary Irish female writing at the intersection of history and memory"
Co-convenors: Anne Fogarty, University College Dublin, Ireland, <Anne.fogarty@ucd.ie>
Marisol Morales-Ladrón, University of Alcalá, Spain, <Marisol.morales@uah.es>

History has been taught as a continuous narration of events that evaded gaps and inconsistences for the sake of offering a linear sense of the past. However, memory, both as an individual psychological construct and as a collective recollection, has challenged the process involved not only in what we remember, but in how and why we recall the past in a given way. The purpose of this seminar is to look at how Irish writers in the last decade have engaged in the exploration of a type of historical fiction that attempts to place women back in a history from which they were often written out. Female authors, such as Emma Donoghue, Mary Morrissey, Evelyn Conlon, Anne Enright, Anne Haverty or Lia Mills, among others, would be cases in point.

S62 "Irish Auto/Bio/Fictions"
Co-convenors: Liam Harte, University of Manchester, UK, <liam.harte@manchester.ac.uk>
Roberta Gefter Wondrich, University of Trieste, Italy, <gefter@units.it>

Recent years have witnessed a growing recognition of the importance of autobiography as a discursive strategy in postcolonial literatures, yet much work remains to be done at the national level. This seminar takes the case of Ireland as a testing ground for the evaluation of the strengths and limitations of autobiographical writing, broadly conceived, as a tool for intervening in authorised accounts of history and reconfiguring the relations between citizen, community and nation. We are particularly interested in critical discussions of autobiographical modes and practices – including biofictional ones – that creatively distort established conventions and productively exploit the unstable generic divisions between autobiography, biography and fiction.

S63 "Biography"
Co-convenors: Joanny Moulin, Aix-Marseille University, France, <joanny.moulin@univ-amu.fr>
Hans Renders, University of Groningen, the Netherlands, <j.w.renders@rug.nl>

This seminar invites contributions to the study of biography as a genre, considering that it raises specific issues that distinguish it from autobiography. It would equally be interested in approaches to the practice of biography as a method of academic research, from microhistory to literature and cultural studies. For instance, individual papers may address theoretical questions, case studies of particular biographers' works, the history and the poetics of biography, the impact of the biographical turn, the evolution of biographical dictionaries, or the innovative influences of the biopic and digital humanities.

S64 "Life-Writing and Celebrity: Exploring Intersections"
Co-convenors: Oline Eaton, King's College London, UK, <faith.eaton@kcl.ac.uk>
Sandra Mayer, University of Vienna, Austria, <sandra.mayer@univie.ac.at>
Nanette O'Brien, Wolfson College, University of Oxford, UK, <nanette.obrien@wolfson.ac.uk>

In recent years, life-writing and celebrity studies have separately evolved into vibrant and innovative areas of Humanities research, but the connections between these fields have, so far, been insufficiently addressed. This seminar invites papers that focus on the intersections of life-

writing and celebrity in an historical as well as a contemporary English-language literary and cultural context, exploring, among others, ideas of image, persona, self-fashioning, myth, mediatisation and commodification. We will address the influence of these concepts on the writing and reading of lives. Highlighting possibilities of theoretical and methodological cross-fertilisation, the seminar will promote new interdisciplinary research.

S65 "Contemporary Writers on Writing: Performative Practices and Intermediality"
Co-convenors: Amaya Fernandez Menicucci, Universidad de Castilla-La Mancha, Spain,
<Amaya.Fernandez@uclm.es>; Alessandra Ruggiero, Università di Teramo, Italy,
<aruggiero@unite.it>

In the contemporary "convergence culture", marked by an explosion of "performance discourse", writers are growingly exploring other media to tackle issues concerning their own writing and literature at large. They do so through performative and intermedial practices that make the writer-text-reader relationship more dynamic and interactive, and that sometimes turn authors into celebrities. The seminar will focus on these manifold practices by which writers perform themselves, their idea of literature, or their authorial role, not limiting themselves to the written page but making also use of audiovisual and digital resources, such as documentaries, films, video interviews, booktrailers, blogs, forums, links to social networks.

S66 "Narrated Science / Scientific Storytelling"
Co-convenors: Jürgen Meyer, Paderborn University/Martin-Luther-University Halle-Wittenberg, Germany, <juergen.meyer@anglistik.uni-halle.de>
Manuela Rossini, University of Basel, Switzerland, <manuela.rossini@unibas.ch>

English-speaking media are particularly productive in developing a rich diversity of hybrid, experimental publication formats designed for the transmission of current scientific theories and knowledge to a lay audience. This seminar brings together the fields of scientific popularization and culture/media analysis delineating intersections of science and society. Our aim is to create a greater scholarly awareness for the many didactic and aesthetic strategies in (re-)presenting 'popular' scientific knowledge in texts and media. This under-researched area may trigger innovative disciplinary approaches as well as inter-/transdisciplinary output, because it inverts and transcends the conventional critical approach to "science (in) fiction".

S67 "Word and Image in Children's Literature"
Co-convenors: Laurence Petit, Université Paul Valéry-Montpellier 3, France,
<laurence.petit@univ-montp3.fr> ; Camille Fort, Université de Picardie Jules Vernes, France,
<camillefort@yahoo.fr>; Karen Brown, University of Saint-Andrews, UK, <keb23@st-andrews.ac.uk>

This seminar will consider the interaction between words and pictures which lies at the heart of children's literature. Meant to entertain and instruct, children's literature stages the complicity between two semiotic codes engaged in a relation which is alternately, or simultaneously, didactic, hermeneutic, emblematic, aesthetic or ludic, as words and pictures serve or subvert each other, complete or compete with one another. In our discussion of the ways in which the hybrid combination of text and image is what produces meaning as well as provides verbal and visual pleasure, we will also examine the status of the reader/viewer of such texts, thus broadening the emphasis on formal issues to cultural and historical issues of power and gender.

S68 "Representing Diversity in Black British and British Asian Children's Literature"
Co-convenors:
Petra Tournay-Theodotou, European University Cyprus, Cyprus, <P.Tournay@euc.ac.cy>;
Sofía Muñoz Valdivieso, University of Málaga, Spain, <simunozvaldivieso@gmail.com>

Despite the fact that the study of children's literature is an ever-increasing, vibrant field, within the lively scene of Black British and British Asian writing literature for children still occupies a marginal space. Even though some authors have managed to gain wider visibility such as John Agard, Grace Nichols, Malorie Blackman, and Benjamin Zephaniah, children's literature written by authors from an ethnic and racially diverse background is especially underrepresented when it comes to critical attention in academic circles. This seminar invites papers that will look at how

literature for children and young adults written by Black British and British Asian writers address the complexities of the cultural situation of contemporary British society in the early 21st century and thus make an important contribution to the call for greater diversity in children's books.

S69 "Young Adult Fiction and Theory of Mind"
Co-convenors: Lydia Kokkola, Luleå University of Technology, Sweden, <lydia.kokkola@ltu.se> Alison Waller, University of Roehampton, UK, <a.waller@roehampton.ac.uk>

Many recent young adult novels probe the workings of the mind, yet inviting a sceptical and questioning reading stance. These texts draw attention to complex functions of memory, emotion and consciousness that are central to being and growing, often seeking to engage their adolescent readers through narrative games or formal experiment. We invite papers exploring connections between contemporary YA and theory of mind, through thematic, narratological, or response-based enquiries. Topics might include: modes of empathy; nonhuman protagonists; remembering and forgetting; cognitive development; narrative and neurolinguistics; reading and feeling. Papers examining works from different English-speaking cultures, or offering comparative analysis with children's or adult fiction are welcomed.

S70 "Performing Indigeneity in Contemporary Theatre and Drama"
Co-convenors: Ewa Kębłowska-Ławniczak, University of Wrocław, Poland, <freeway.bohemia@ gmail.com>; Eva C. Karpinski, York University, Canada, <evakarp@yorku.ca>

The aim of this seminar is to explore presentations and representations of indigeneity in the work of contemporary playwrights and performance artists from Europe, the Americas, Australia and Africa. We are interested in new aesthetic and epistemological possibilities created by combining heterogeneous influences, hybridized forms, and multiple heritages. In particular, we want to find out how these writers, artists, and performers draw on and adopt indigenous sources and "ways of knowing" (embodied and spiritual) and how they situate themselves in relation to postcolonial, postmodern, and decolonial thought. The seminar also invites considerations of the question of how these cultural productions address their local, national, and diasporic audiences.

S71 "Thinking about Theatre and Neoliberalism"
Co-convenors: Hélène Lecossois, Université du Maine, Le Mans, France, <helene.lecossois@ univ-lemans.fr>; Lionel Pilkington, NUI Galway, Ireland, <Lionel.pilkington@nuigalway.ie>

For today's dominant economic frame--neoliberal capitalism--the theatre occupies a place of surprising importance. Theatre's dynamic and immediate relationship to a creative economy discourse appears to confirm the idea of the creative individual as flourishing best outside social affiliations and responsibilities, while the figure of the actor/performer herself appears as a paradigmatic figure for work that is flexible, precarious and often poorly paid. This seminar welcomes papers that discuss the relationship between neoliberal capitalism and the practice of European theatre and performance, or any aspect of its theorisation and history.

S72 "Dilemmas of Identity in Postmulticultural American Fiction and Drama"
Co-convenors: Enikő Maior, Partium Christian University, Oradea, Romania, <enikomaior@ yahoo.com>; Lenke Németh, University of Debrecen, Hungary, <nemeth.lenke@arts.unideb.hu>

Questions of race and ethnicity have been a permanent source of conflict in American society. Postmulticultural discourse, however, revises earlier essentialist definitions of these concepts and offers newly-arising configurations of cultural and ethnic hybridity like "race-neutral," "cultural mulatto," and "post-ethnic/racial/soul." Interrogations of racial meanings affect the personhood of minorities and the construction of the cultural and ethnic dimensions of Jewish identity. The seminar invites contributions discussing various aspects of this paradigm shift in the re-conceptualization of American cultural identity. We welcome papers that examine innovative ways of "staging" the formation of new American identities.

S73 "Literary Prizes and Cultural Context"
Co-convenors: Wolfgang Görtschacher, University of Salzburg, Austria, <wolfgang.goertschacher@sbg.ac.at>; David Malcolm, University of Gdańsk, Poland, <angmd@ug.edu.pl>

Literary prizes form a fascinating interface between literature and society. Particularly noteworthy works are awarded prizes, increasing sales and benefitting the authors, their publishers, and their sponsors; further, the members of juries tend, in one way or another - often as writers themselves - to be intimately connected with the world of books and their dissemination. Prizes range from those such as the Man Booker, which bring with them substantial money, prestige and sales, to others which offer little more than encouragement. Whilst it is anticipated that the Man Booker Prize will be a major focus of our seminar, we will also address prize culture in all its manifestations, both in the UK and elsewhere.

S74 "21st-Century Female Crime Fiction"
Co-convenors: Wolfgang Görtschacher, University of Salzburg, Austria,
<wolfgang.goertschacher@sbg.ac.at>; Agnieszka Sienkiewicz-Charlish, University of Gdańsk,
Poland, <agnieszka.sienkiewicz@ug.edu.pl>

Crime fiction has been one of the most prolific literary genres for over a century. One subgenre that has really taken off since the early 1980s is female crime fiction. The proliferation of female writing in this area, complete with female sleuths, ranges across styles such as "cosy", "hard-boiled", "forensic", and "humanist". As early as 1987 Sisters in Crime, an organization that has 3,600 members in 48 chapters worldwide, was founded with the mission "to combat discrimination against women in the mystery field." Today the situation seems to have only slightly changed. This seminar aims to survey the crime scene and question protagonists, victims, and suspects, but also to suggest future developments and lines of investigation.

S75 "Media, culture and food - meaning of new narratives"
Co-convenors: Slávka Tomaščíková, Pavol Jozef Šafárik University in Košice, Slovakia,
<slavka.tomascikova@upjs.sk> ; María José Coperías-Aguilar, Universitat de València, Spain,
<maria.j.coperias@uv.es>

The immense growth of new media in the 21st century has caused substantial changes in the old media, both in their forms and their contents. In the last two decades food as a cultural phenomenon has become one of the most visible narrative categories in discourses of old and new media. The space provided to various elements related to food has been enormous and is still growing. Contributions could focus on the analysis of food elements which constitute new narratives in any kind of media, traditional or digital. They could also examine the relations between culture, food and media consumption addressing questions connected to the role food plays in the creation of meaning in contemporary media narratives.

S76 "Gendered Bodies in Transit: from Alienation to Regeneration?"
Co-convenors: Maria Isabel Romero Ruiz, University of Málaga, Spain, <mirr@uma.es>
Manuela Coppola, University of Naples 'L'Orientale', Italy, <mcoppola@unior.it>

This seminar will investigate the centrality of mechanisms of discipline and both physical and psychological punishment in the treatment and representation of "deviant" bodies in past and contemporary societies. It will address the complexity of the processes of regeneration and healing, opening the debate on issues of subversion and resilience of marginalized gender identities. We encourage papers that, through the analysis of cultural and literary forms, bring to the fore the ways in which the traumatic experiences of bodies subject to various kinds of violence, exploitation and discrimination can lead to the construction of new forms of subjectivity and community.

S77: "Women on the Move: Diasporic Bodies, Diasporic Memories. Constructing Femininity in the Transitional and Transnational Era in Contemporary Narratives in English"
Co-convenors: Julia Tofantšuk, Tallinn University, Estonia, <jul@tlu.ee >
Silvia Pellicer Ortín, University of Zaragoza, Spain, <spellice@unizar.es>

As societies go through the age of migration, boundaries between countries and individuals gradually blur. This seminar invites contributions drawing on the representations of femininity in contemporary narratives in English – from the 1980s to the present – exploring whether current fictional and liminal genres act as transitional sites where multidirectional gendered memories, gendered spaces, travelling bodies, plus innovative feminist perspectives and hybrid and

ecofeminist notions of the female self are (re)defined. The seminar aims at unveiling the oppressive forces relegating women to a diasporic condition and the liberating synergies providing new spaces to voice their silenced experiences.

S78 "Travel and Disease across Literatures and Cultures"
Co-convenors: Ryszard W. Wolny, Opole University, Poland, <rwolny@uni.opole.pl >
Sanja Runtić, University of Osijek, Croatia, <podgajci@gmail.com>

In this seminar we propose to investigate the ways in which literature, film and art have dealt with the various aspects of disease and dying. We will be particularly interested in the representations and images that combine traveling with disease. Henry James's *The Wings of the Dove*, Thomas Mann's *Death in Venice* or Jim Jarmusch's *Dead Man* are just a handful of examples of outstanding works combining traveling with death. We will be interested in a more in-depth investigation of these phenomena in culture. We would like to analyse and juxtapose various works of art that highlight diseased bodies traveling for cure or dignified death. We want to establish how literature and film deal with the problem of old age as well as mental health and balance. We would like investigate how health (including mental health and balance) are imagined and represented symbolically.

S79 "20th and 21st century British Literature and medical discourse"
Co-convenors: Nicolas Pierre Boileau, Université d'Aix-Marseille, France, <nicolas.boileau@ univ-amu.fr>; Clare Hanson, University of Southampton, UK, <C.Hanson@soton.ac.uk>

A number of scholars have recently explored the symbolic value of illness in literature but how far can or should literature go beyond metaphor in representing the experience of illness? How far does Rita Charon's concept of "narrative medicine" capture the distinctiveness of literature as an alternative to medical discourse? We invite papers on the interconnections between literature and medical discourse in 20th and 21st century British literature.

S80 "Writing Old Age in twenty-first-century British Fiction"
Co-convenors: Sarah Falcus, University of Huddersfield, UK, <S.J.Falcus@hud.ac.uk >
Maricel Oró-Piqueras, University of Lleida, Spain, <maricel.oro@dal.udl.cat>

The publication of Barbara F. Waxman's (1990) and Margaret M. Gullette's (1989) seminal works on representations of characters in their late middle and old age marked the beginning of a new interest in literary and cultural studies. With the exponential ageing of the worldwide population, cultural conceptions have become valuable sources of analysis in order to challenge restricted stereotypical images of this last stage of a human life. In this seminar, we are interested in exploring how contemporary British fiction has risen to the challenge of representing old age and ageing for a new century.

S81 "Ekphrasis Today"
Co-convenors: Renate Brosch, Universität Stuttgart, Germany, renate.brosch@ilw.uni-stuttgart.de
Danuta Fjellestad, Uppsala Universitet, Sweden, <danuta.fjellestad@engelska.uu.se >
Gabriele Rippl, University of Berne, Switzerland, <gabriele.rippl@ens.unibe.ch>

Why is ekphrasis still a popular device for literary works in spite of the ubiquity of visual images in our media society? Even though today most images are accessible at a mouse click, ekphrasis – in referencing cultural knowledge – offers the satisfaction of identifying with elite literacy and education. It is Liliane Louvel's helpful proposal to situate instances of ekphrasis along a spectrum of different degrees of importance accorded to the pictorial reference. This seminar aims to discuss the function of ekphrasis today, asking questions about the cultural work performed by this ancient expressive mode in the digital age.

S82 "The Secular Icon"
Co-convenors: Susanne Peters, Otto-von-Guericke-Universität Magdeburg, Germany, <susanne. peters@ovgu.de>; Shoba Ghosh, University of Mumbai, India, <englishmumbai@yahoo.com>

Our encounters with sacred and secularized images and objects are multifarious. In popular visual culture such as film, photography, art, as well as literary fiction, visual and textual representations of sacred and secularized issues, images and objects, can be discussed in a number of historical as well as contemporary contexts, such as the rise of nationalism, religious fanaticism, or the hype of

the individual, which may be connected to specific cultural practices of representation. The seminar aims to establish a comparative perspective and invites papers that trace and analyse the secular icon in both post-colonial and western traditions.

S83 "Literary and cinematographic prequels, sequels, and coquels"
Co-convenors: Ivan Callus, University of Malta, Malta, <ivan.callus@um.edu.mt_> ; Armelle Parey, Université de Caen, France, <armelle.parey@unicaen.fr>; Isabelle Roblin, Université du Littoral-Côte d'Opale, France, <roblin@univ-littoral.fr>; Georges Letissier, Université de Nantes, France, <georges.letissier@univ-nantes.fr>

Prequels, sequels and coquels (a coquel takes place simultaneously with another story) have always been part and parcel of the literary and, more recently, filmic landscapes. These three elements can of course also be combined to produce a more complex structure. The aim of this seminar would be to analyse the narrative strategies implemented by their authors and the reasons why, apart from the obvious marketing ploy, they are so popular. For practical reasons, we would ask potential contributors to deal with late twentieth to twenty-first century works.

S84 "Cultural politics in Harry Potter: death, life and transition"
Co-convenors: Rubén Jarazo-Álvarez, University of the Balearic Islands, Spain, <r.jarazo@uib.es>; Pilar Alderete, NUI Galway, Ireland, <pilar.alderete@nuigalway.ie>

Concerning Harry Potter's saga, this panel proposes to investigate death, necropower and its relationship to Capitalism, with special emphasis on cultural representation of rites of passage, from life to death, and sometimes, the other way back. Taking into account Posthumanism and the different postulations on bodies transiting from one realm to another in HP world, we invite participants to analyse any aspect with regard to the novels and/or films.

S85 "Fantasy Literature & Place"
Co-convenors: Jane Suzanne Carroll, University of Roehampton, UK, <jane.carroll@ roehampton.ac.uk>; Anja Müller, University of Siegen, Germany, <anja.mueller@anglistik.uni-siegen.de>

The imagined landscapes of fantasy literature may reflect real locations and engage with the histories, cultures and literary representations of those places. Alternatively, narratives may unfold in entirely unfamiliar worlds and make use of metatextual devices, such as maps, to form and frame the landscape. This seminar reflects the growing critical awareness of the importance of place in fantasy literature and the potential relationships between Europe and the other worlds of fantasy fiction.
We invite papers exploring the role of place in fantasy literature. Possible topics may include: world-building; fantasy and national identity; maps and mapping; wilderness; utopia and dystopia; urban fantasy.

S86 "Calculables and Incalculables in Teaching English Today"
Co-convenors: Roy Sellars, University of St Gallen/University of Southern Denmark, Denmark, <roy.sellars@unisg.ch> ; Graham Allen, University College Cork, Ireland, <g.allen@ucc.ie>

The process of calculation has become ever more prominent in departments of English across Europe. Accreditations, benchmarking, internationalisation, transparency, audits, assessments, learning outcomes, key competences, deliverables: the list goes on. At the same time, teaching practice remains, we propose, fundamentally and necessarily incalculable. In this seminar we want to bring together teachers from different European contexts in order to reflect on recent developments and to ask: how can resistance to pedagogical calculation be conceptualised and organised without falling back into passive critique or another discourse of calculables? If the history of theory and before it philosophy entails, as we would assert, a history of pedagogics (teaching practices which reflect not only on their practice but also on their very possibility), does theory/philosophy have anything to say, today, in defence of the incalculable?

Looking forward to seeing you all in Galway!
Prof Patrick Lonergan, NUI Galway.

IN MEMORIAM

In Memoriam William Nemser (1923 – 2015)

Günther Sigott
University of Klagenfurt

William Nemser, founding Professor of the Department of English and American Studies, passed away on Thursday, 12th March 2015 at the age of 91.

As a pioneer in English Studies at the University of Klagenfurt, he will always hold a prominent position in the department's memory. Over decades, his sharp intellect and his inimitable humour were the hallmark of the Klagenfurt English Department.

William Nemser was a real scholar. In scholarly discourse, academic hierarchies were of little consequence to him. He stood for, and lived, his subject, linguistics, without ever losing sight of the expanse of academia. His professional background and his experience brought an entirely new dimension to English Linguistics in Austria. His career led him from Columbia University in New York and from the Center for Applied Linguistics in Washington DC to Europe, where he exerted a permanent impact by applying the concepts of Contrastive Linguistics to various European languages. His scholarly career took him via stopovers in former Yugoslavia to Romania and Hungary, where his work on approximative systems left permanent traces in the research literature. It was typical of his scholarly curiosity that he resisted repeated attempts made by his home institution to call him back to the US and instead continued his scholarly work in Europe, even in politically difficult times.

On 1st October 1973 William Nemser was appointed Professor of English Linguistics including Language Pedagogy at the newly founded Department of English and American Studies. Here he faced the challenge of setting up a university department. The stories he had to tell about this task were as entertaining as they were instructive in showing the manifold challenges to be mastered in the process of developing an academic institution and implementing innovative ideas. In the Klagenfurt Department, his work laid the foundations of Applied Linguistics, which to this day continues to be a characteristic feature of this institution.

William Nemser's scholarly interest in linguistics in general and in language acquisition in particular remained vibrant also after his retirement. We were all very happy to meet him on the occasion of the department's 40th anniversary, which gave us the chance to retain vivid, thankful and admiring memories of him. We no longer hear him laugh in the corridor, but his ideas are around.

In Memoriam Helmut Bonheim (1930-2012)

Martin A. Kayman
Cardiff University

Losses of memory

As I was researching an article for the *Messenger* last February, I came across the sad news that the first regular editor of the newsletter (1991-94) and two-term President of ESSE (1994-2000), Helmut Bonheim, had passed away three years previously on 13 February 2012.[1] He had been followed a few months later by his wife, Jean. We knew that Helmut had suffered from Alzheimer's for a number of years, so the news of his death was not entirely unexpected among those who had worked closely with him in the past and had been friends

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[1] 'Printing the *Messenger*: The End of an Era', *European English Messenger* 24.1 (Summer 2015), 6-9.

with the Bonheims. What *was* shocking was the realisation that ESSE had been unaware of his passing. It turned out that the *James Joyce Quarterly* had formally noticed his death, as, I'm informed, had the *Deutsche Anglistenverband*, but past and present editors of the *Messenger* were unaware that Helmut had passed away, as were the past and present Secretaries, Treasurers and Presidents of the Society whom I was able to contact. Alzheimer's attacks short-term memory, but how is it possible that ESSE had 'forgotten' the man who had given the *Messenger* shape and purpose and established it at the Society's heart, and who had thereafter successfully presided over a period of major expansion? As Ado Haberer (President 2001-7) put it, with the end of Helmut's presidency, 'a page in ESSE's history had been turned', the 'romantic "great adventure" some thought [the Society] was destined to be' had come to an end in the face of 'the realities of life', and the organisation had come into an age of 'maturity, stability and responsibility'.[2]

While all would agree that the period from 1991-2000 represents the decisive first chapter of ESSE's life, not everyone would see it in terms of a romantic adventure whose illusions were wrecked on the realities of life. It is certain that Bonheim did promote an 'adventurous' vision for ESSE – but whether that adventure was romantic or whether it was in fact profoundly and practically responsible, will depend on one's point of view and sense of history, and, perhaps, of Europe. While exciting and hopeful, the 1990s were not necessarily easy years and one of Helmut's achievements was to manage an often fractious Board while holding firm to the vision as the Society grew and manoeuvred its way through financial crises, the clamour of bloody military conflict, the consolidation of new regimes and the birth of new nations. Certainly, a number of ESSE-ists did not agree with all aspects of that vision and/or Bonheim's way of promoting it, as was their right. But many did share the vision and were pleased to work with Bonheim, such as the Founding Secretary (1990-1996) and source of many initiatives, Robert Clark, Neil Forsyth (Bonheim's successor as editor of the *Messenger,* 1994-97), Graham Caie (Secretary 1999-2002) and others, members of the Board or active and willing contributors to its destiny, such as the former President of the English Association, Gordon Campbell. I include myself among these. I first met Helmut when he approached me after a sub-plenary at ESSE/2 (Bordeaux, 1993). His invitation to contribute to the *Messenger* led to an extensive correspondence, many conversations, and collaboration over seven years, including the three years during which my first term as editor overlapped with his second as President.

The names that feature here are those of ESSE colleagues whom I managed to contact and who were able to contribute (and to those I missed for one reason or another, my apologies).[3] A further sadness in researching and writing this piece has been the recognition that many other senior contributors to the Society's early life have passed away or, having retired, have junked their files, or, in at least one case, succumbed to the same condition that beset Helmut, and with them go chunks of its collective memory.[4] When an organisation loses access to its original vision, it runs every risk of falling into little more than the routines of 'maturity, stability and responsibility' which, of course, are nonetheless also indispensable to its sustainability. Besides the names of past officers of the Society and the dates and locations of its regular conferences, the 'History' page of the ESSE website provides an exhaustive list of every Board and Executive meeting, but no record of the growth of the Society, or any

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[2] Adolphe Haberer, 'ESSE: The Coming of Age', address to the 2nd FINSSE Conference, Tampere, 21-23 August 2003. Copy kindly made available by the author.

[3] Besides those mentioned explicitly, I am grateful to the many colleagues who responded helpfully to my enquiries.

[4] Carmelo Cunchillos (Treasurer 1996-2002) died in 2010 and Norman Blake (Secretary 1996-99) in 2012 – see '*In memoriam*: Carmelo Cunchillos', *European English Messenger,* XIX. 2 (Autumn 2010), 19-20 and Graham Caie, 'In Memoriam: Norman Blake (1934-2012)', *European English Messenger*, XXI. 2 (Winter 2012), 24-25.

other substantive milestones in its development.[5] Hence, I feel, a fitting homage to Bonheim might attempt to recall some of the realities and challenges of ESSE's early days and the sense of purpose that sought to construct a Society among European scholars that would be able to play a part in shaping those realities for the better. Perhaps the partialities, inaccuracies and lacunae that are bound to populate this text will provoke others to write to the *Messenger* and thus further revivify memories of ESSE's early years.

Recalling a commitment to English Studies in/and Europe

The most decisive feature of the period from Bonheim's appointment as editor to the end of his second term as President was, then, the growth of the Society from its original twelve members, corresponding to the then European Economic Community, into a federation of 30 associations.[6] Crucially, of the associations that joined between 1991 and 2000, three quarters were formed in the post-Soviet nations of Central and Eastern Europe, spurred on by the existence of ESSE and the active personal encouragement and assistance of Bonheim, Clark, and the Founding President (1990-1995), Piero Boitani.

Helmut had a very deep commitment to the idea of Europe, not only in terms of an international and cross-disciplinary vision of English Studies, but also as a broader historical project. Fernando Galván (President 2007-13) recalls his encounters with Helmut as a member of the AEDEAN Executive from 1992 and later its representative on the ESSE Board:

> *When reading him, or when we met at the conferences and shared meals and discussions, Helmut always proved to be a fully committed scholar, but not only in academic terms. Of course he had an insatiable curiosity about all matters concerning the University, what and how we taught, what our students did, the mobility programmes we were developing at the time, or how we were facing the Bologna challenges in our respective countries. But I could also appreciate his deep social commitment as a European citizen, who genuinely believed in political and supra-national cohesion, in the ideal of a united Europe, one firmly established on the foundations of education and culture and not only on the interests of the markets.[7]*

Rooted in scholarly values and international ideals, Bonheim's commitment expressed itself in the tireless pursuit of practical measures on both fronts. These were indeed exciting times for Europe; Helmut's activity as an officer of ESSE covered the period that included both the Maastricht Treaty (1993) – which extended ERASMUS and TEMPUS funding to the humanities – and the Bologna Agreement (1999): in short, the period during which the single European area in Education effectively took shape. Helmut first appeared in the 0 issue of the *Messenger* and at the first post-Founders Board meeting as an expert on ERASMUS.[8] He began by seeking to position ESSE as the privileged interlocutor for the European Commission's support of the subject, and ended by working hard on the ground to encourage the development of ERASMUS and TEMPUS projects, which he saw as one of ESSE's major achievements.[9]

More central to Helmut's vision than the Europeanisation of English Studies within the European Union, however, was the development of the discipline in Central and Eastern Europe, both in terms of the sharing of resources and support for the political struggle, where

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[5] Hans-Jürgen Diller's essay, 'The Birth and Growth of ESSE: Some Personal Recollections' remains a helpful source – see Balz Engler and Renate Haas (eds), *European English Studies: Contributions towards the History of a Discipline* (Leicester: The English Association, for ESSE, 2000), 323-334.

[6] Of current members who joined after the founding dozen, only Albania, Armenia, Malta, Slovakia and Turkey post-date the 'Bonheim years'.

[7] Fernando Galván, personal communication, 19 February 2015.

[8] Adolphe Haberer, remarks at the Helsinki Board (2000), made available by the author. See Helmut Bonheim, 'ESSE and ERASMUS', *European English Messenger,* 0 (Autumn 1990), 14-15.

[9] See Helmut Bonheim, 'What has ESSE accomplished', *European English Messenger*, II. 2 (Autumn 1993), 4-6.

necessary, for academic independence. With over sixty years of Anglo-American Studies behind it, Bulgaria was one of the keenest communities to seize on the opportunities and solidarities offered by ESSE. For Alexander Shurbanov, 'From the very start ESSE was created by people with Helmut's cast of mind. It was one of the first truly international organizations called to life right after the fall of the Berlin Wall in 1989 by the common thrust towards the unification of the two long-divided halves of Europe in the spirit of collegiate cooperation.'[10] Krystyna Stamirowska, founding secretary of the Polish Association for the Study of English, provides some further detail:

> *After 1990 when Central and East European countries were released from the Soviet domination and the Soviet troops were gradually being withdrawn, the emergence of what was then called 'new democracies' released new energies at all levels; and the development of English Studies became one of Helmut Bonheim's top priorities..... Much of his energy and strategic talents combined with unusual perseverance were now channelled into practically supporting a complicated process of transformation of English Studies in the countries ... which he rightly saw as unjustly deprived of their chances of development. Although included under one umbrella, their traditions and systems of education differed considerably, of which prof. Bonheim was well aware. Applying what he himself jokingly called his 'Teutonic approach', Bonheim started by co-organising [with Robert Clark] so-called 'fact-finding visits' by well-known academics.*[11]

The visits were funded by the Tempus programme and resulted in two influential reports on the state of English Studies in four post-Soviet countries, for which Helmut himself wrote the chapter on Poland.[12] Between 1991 and 1993, associations were formed not only in Bulgaria and Poland, but likewise the Czech Republic, Hungary, Romania and Yugoslavia, and were welcomed into ESSE.

Shurbanov's reference to 'Helmut's cast of mind' brings us to the crux of the matter. Gordon Campbell, who himself supported ESSE at the time by building contacts at a more junior level across post-Soviet Europe, sums up the cultural forces which defined that 'cast of mind':

> *Helmut was a distinctive type of European. He was born in Danzig, so Eastern Europe was part of him. He was raised in Chicago, so one of his identities was American. His adoptive country was Germany, and he was so determined to assimilate that he and Jean decided as a matter of principle to speak German to each other, even at home (he used to say that he only had 95% of his personality in either language).*[13]

Robert Clark, who worked more closely with Helmut than anyone in ESSE, elaborates on the significance of this biography:

> *Personally, it seemed to me that Helmut was a 'displaced person', having been brought up in America by Jewish parents exiled in the 1930s, and having chosen to return to Germany in 1965... I suppose this personal history was the origin of Helmut's highly philosophical irony: he was and was not German, was and was not Jewish. He was not American, though educated there, and not British, though married here and spending much of each summer in St John's Wood. It seemed to me he lived in what Thomas Mann called 'the pathos of the*

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[10] Alexander Shurbanov, personal communication, 14 March 2015.
[11] Krystyna Stamirowska, 'Remembering Helmut Bonheim', personal communication, 3 August 2015.
[12] Robert Clark, Piero Boitani and Helmut Bonheim, *English Studies in Czechoslovakia, Hungary and Poland* (European Commission Tempus Office, 1991); Robert Clark and Frits Beukema, *English Studies in Croatia, Macedonia, Montenegro, Serbia and Slovenia* (European Commission Tempus Office, 1992).
[13] Gordon Campbell, personal communication, 3 August 2015. Born in 1930, Bonheim emigrated to Chicago with his parents shortly before the Second World War. He was educated in the USA (BA, Cornell 1951; MA, Columbia 1952 and, following a period as a Fulbright scholar in Vienna, PhD University of Washington in Seattle 1959). He taught at Seattle and then at Santa Barbara, California until 1965 when he became a visiting professor in Munich and a short time later Professor of Anglo-American literature in Cologne, a post he held until his retirement in 1995.

> *middle', constitutionally within and without his social situations. Perhaps this is why he was such a genial broker of a unifying Europe: he was thoroughly aware of our need for a Europe that would resist narrow islands of the mind.*[14]

For myself, despite many years of proximity, I was unaware of Helmut's origins, although I may have suspected them, being Jewish myself. It was then not so much his Jewishness as his relationship to it in the context of his (inter)national heritage that is important here. Campbell observes: 'Jewish identity is another distinctive matter. Helmut declared himself entirely uninterested in his Jewish heritage, and felt no discomfort living in a country with a savage anti-Semitic past. He did not, he said, dwell on the Holocaust.' It was perhaps this that made Helmut such a positive, almost deliberately innocent, European, a learned philologist with his eye on the future. One should not mistake this for romanticism in any dismissive sense.

A committed practice

Bonheim's engagement with Central and Eastern Europe did not of course end with the creation of associations of English Studies, but involved a day-to-day effort to give substantive support to scholars and to their dignified integration into the wider academic community. Shurbanov and Stamirowska both told me of their treasured Bonheim archives that bear testimony to those efforts. The former writes:

> *I still keep, together with his interesting papers in the study of stylistics, dozens of Helmut's long detailed letters sent to me over a number of years, all concerned with the actions that we ought to take to ensure that there would be a proper supply of literary texts and up-to-date criticism for East-European academic libraries and a much closer communication between young Anglicists of the East and the West. Helmut was impatient to see these changes happen. He kept writing to the British Council and every organization that could be addressed on these matters, attempting to secure their assistance. And his usual politeness did not prevent him from being insistent to the end.*[15]

One notable event, made possible by grants Helmut obtained from the DAAD, the Fritz Thyssen Foundation and the *Stifterverband der deutschen Wissenschaf*, brought together a number of representatives of the subject in the 'new democracies' for the first time in a symposium on 'Resources for Education in Eastern Europe' in Berlin in 1998, enabling them also to attend what was for some their first Board meeting.[16]

Helmut's lobbying for investment by the European Commission and the British Council were in the end largely unsuccessful – such as his call for a fund for short-term appointments for young Central European scholars to enable them to experience Western institutions themselves directly, rather than be lectured to by touring experts from the UK; or a one-off subsidy to build academic libraries. But he made the *Messenger* into an instrument to promote discussion and information flow and to share awareness and resources, and how to access the latter. In his first editorial he laid out his project for the newsletter as the place where 'the middle-term and grander aims of ESSE' could be discussed. It is worth quoting at length, not least, in my view, for its penultimate sentence:

> *First of all, streamers of professional contacts and personal friendships are to connect English Departments with one another, since information is of mutual benefit, in the realms of educational policy as of scholarship. Knowledge of how things are done elsewhere is part of the defense against outside interference, a bulwark against attacks on university autonomy. Second, mutual information should help us counter the inequalities between the larger and the smaller nations of Europe, the richer and the poorer, a state of things with which we were confronted long before the fall of the iron curtain. Third, from the very first germs of the ESSE venture to the present, a strong sense of sympathy with our colleagues*

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[14] Robert Clark, personal communication, 17 July 2015.

[15] Shurbanov, *ibid*.

[16] Reports from the participating countries were published as a supplement to the *Messenger*, VIII. 2 (Autumn 1999), available at http://www.essenglish.org/berlin.pdf.

from the Baltic to the Black Sea has been evident, as well as a great eagerness to support their efforts at reorientation and renewal. It has been a matter of course to report on their work, to bring them into the network and help them build up contacts, promote the younger generation of scholars there and above all work toward providing them with better libraries. It is in the nature of things that this will take not years but decades. Fourth, there is a complex of values that gave rise to the European Community which ought to be realized in English Studies as well.[17]

The building of this community involved a number of practical initiatives, for example, programmes to make journals and monographs available to departments in the 'new democracies' while at the same time raising the profile of European-based scholarship, through the creation of 'a European bibliographical base'.[18] While Clark led on the large-scale operations, such as his project for an *Annotated Bibliography of English Studies*, in which the publications were selected and filtered by critical comments from a network of Europe-based scholars, Helmut wrote or commissioned reports on 'English Studies in…', 'Checklists' of resources, and 'Briefings' on trends in different areas of the subject, as well as 'tips and tricks' for setting up ERASMUS exchanges. As President, he came up with a scheme, with the help of a Cambridge bookshop, to transfer the personal libraries of retiring professors who were losing their office space to departments in Central and Eastern Europe. Although not always successful, such adventurous projects were certainly worth trying. Fernando Galván again:

When evoking those conversations I cannot help bringing back to my memory his eyes, full of life, enthusiasm and energy when speaking about the project of providing our Eastern European colleagues with journals in English Studies published in the West. I had been editing a scholarly journal myself a few years before, and was naturally approached by Helmut and kindly invited to contribute with the donation of a number of copies which were to be sent regularly to university libraries in Eastern Europe. We did so of course, and years later I saw some of the positive results of those initiatives started by Helmut in my visits as ESSE President to departments and conferences across Eastern Europe.

At the same time, as Campbell reminds us, 'He was without illusions about the task of cultural integration', as was shown by his deft management of very delicate issues relating to the finances of our first conference in Eastern Europe.

While some of the projects designed by Bonheim were not lacking in grandiosity of ambition, his action was also often discreet and personal. As Campbell continues:

Helmut saw ESSE as a tool in which, in his chosen sphere, he could do his bit to create a united Europe. Sometimes he did so secretly, notably in financial support for East European colleagues. At the meeting that I attended in Cologne, for example, Helmut quietly paid the travel and accommodation costs of East European visitors out of his own pocket.

Tom Healy, who was involved with the original creation of ESSE, likewise testifies to Helmut's 'striking disposition to help people', citing, alongside the Cologne case, examples of his personal support for writers and translators and, most tellingly, the occasion on which, during 'the break-up of Yugoslavia, he hastily arranged a six-month fellowship for [a] Shakespeare scholar … when it was no longer safe for him to stay in Serbia.' Tom concludes: 'There are many other examples of Helmut's generosity whose recipients are probably not directly aware of his having been the instigator of the grant, the invitation, the fellowship that came at a point in their careers when they most needed it.'[19]

Healy's reference to Yugoslavia reminds us that these were not only years of hope for a new Europe, but also a time of conflict at its centre. Secretary Caie recalls:

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[17] Helmut Bonheim, Editorial, *European English Messenger*, I. 1 (Autumn 1991), 6-7.
[18] Bonheim, Editorial, *European English Messenger*, I. 3 (Autumn 1992), 8.
[19] Tom Healy, personal communication, 31 August 2015.

> *These were difficult years for ESSE, as some of the negotiations at Board meetings concerning the membership of new countries from Central and Eastern Europe were fraught and at times emotional. This was the period of war in the former Yugoslavia, in Croatia, Bosnia and Herzegovina in particular, and discussions were naturally tense. Helmut was an excellent chairman and managed to help members separate the political from the academic and to give much support to academics from member states which were suffering during this conflict.*

Helmut's practical wisdom and diplomacy were tested by the war and by the occasional overflow of reactions to the creation of new states and the appearance of old ideologies. Challenges were not, of course, the preserve of the 'new democracies'. Bonheim had also to manage tensions between long-established Western nations, not least concern over ESSE's independence from British influence, the sometimes patronising attitudes towards representatives from less well-resourced countries, and the problems arising from attitudes towards the membership fee and its payment displayed at various times by different associations which, until Carmelo Cunchillos (Treasurer 1996-2002) got a grip on things, threatened the Society's sustainability. In sum, as Caie concludes:

> *It may be difficult for the younger generation of scholars to appreciate, but at the time of Helmut's presidency there was a great need to bring east and west Europe together and to collaborate on scholarly activities; ESSE under Helmut's regime did so much to achieve this collaboration in English studies. He helped break down the insularity of English studies in individual countries by creating a pan-European vision of the subject. It would be no exaggeration to say that he changed the world of English studies in Europe.*

In recognition of his work, he was awarded the *Grosses Bundesverdienstkreuz*, the Presidential Medal for services to East-West Relations.

Memories of/in the end

As I observed early on, not everyone agreed with Helmut's vision for ESSE, or for particular projects or, perhaps most of all, for how he went about things – not least in relation to the development of a model for the conference, the nature of, and need for, the newsletter, the institutional and interdisciplinary character of the *European Journal of English Studies*, relations with the journal's publisher, and to two key moments of succession, that of Clark at the Glasgow Board in 1995 (in which, to confess an interest, I was personally involved) and his own in 1999. Shurbanov's conclusion to the short memoir he provided for this article touches on a bundle of key themes:

> *Although we seem to have met and talked more than once in the subsequent years, my memory tells me that I saw Helmut last at an ESSE Board meeting in Timişoara, Romania in August 1999. This was one of the final meetings he chaired as President of the Society and he had insisted that I should attend it as an invited guest, hoping to bring me back to active participation in the organizational life. My nostalgic memories of the early years of ESSE made me expect an idyllic friendly gathering, but instead I found myself in the midst of a tense, nervous and hostile atmosphere, in which Helmut's position reminded me of Shakespeare's Richard II sorely beset by his unruly barons. Like poor Richard, Helmut was gentle and pensive, almost melancholy, but unlike him, he was not given to self-pity and sentimental posturing. On the contrary, he was his usual dignified self, witty and not averse to self-irony, capable of cracking a joke even at the ruthless disease that had started eroding him from within and would not desist until it reached its complete triumph. I shall never forget how at the beginning of the meetings he quipped with a smile: 'Some of us here are not all there.'*

The character traits noted here were commented on by many other contributors, as of course the poignant conclusion. Robert Clark recalls 'Helmut's essential humanity and extraordinarily dry sense of humour, so dry it was possible entirely to miss it'. Graham Caie refers to 'a courteous, kind and benevolent man … a true gentleman … caring and

considerate.' Krystyna Stamirowska draws attention to his fundamental modesty: 'in the years I knew him, he never mentioned anything he accomplished in terms of achievement. He preferred to talk of what was as yet unachieved.… At the same time, he was most tolerant of others; I never heard him find fault with or criticize anyone, even if he had good reasons.' Healy elaborates on that modesty: 'one of the memorable things about Helmut is that he was not one for dramatic self-promotion. He was, in the best possible sense, a gentle man and someone who put individual human concerns above institutional interests or forging his own reputation. Indeed, his apparent lack of self-interest could be infuriating on occasion: it was almost impossible to find out much about his own work, as he insisted on talking about your own, usually making excellent suggestions or recommending a book or article that showed the erudition that rested underneath his modest exterior.'

Healy also states: 'In retrospect, I suspect his somewhat phlegmatic approach that became increasingly pronounced as he was approaching retirement was an early indication of the disease, one which few of us realised at the time.' And thus we come to the last chapter. Stamirowska recalls 'After the summer 2001 when I last saw the Bonheims in Cologne and it dawned on me that all might not be well, our contacts became irregular and rare. In 2004 silence ensued. After a few attempts to phone and mail, I gave up, realizing that they had decided to withdraw.' After a period in which she respected Helmut's 'Alzheimer's silence', one of his former students and colleagues at Cologne, Reingard M. Nischik, discovered his address from his daughter:

> *When I travelled from Konstanz to visit him in the nursing home in Köln-Porz, I first saw the door to his room with the sign: 'Helmut Bonheim' (no titles anymore). He was lying in bed, in a slumber, still good-looking: I was amazed how little, relatively speaking, his appearance had changed even though he was by then in his eighties. After more than two decades, I was looking at the person to whom, because he had set me on the path, to a significant extent I owed my professional happiness.*
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> *When I returned an hour later, I saw him sitting in the common room in a wheelchair: slumped, head down, staring at the floor…. I carefully approached him and slowly and cautiously, yet repeatedly, tried to tell him who I was. I told him how grateful I was to him for making it possible for me to choose a profession I have found so rewarding and fulfilling. By and by, I got the impression that he started to vaguely remember, or that at least some of my urgent words got through to him to some degree. Tears were running down his cheeks, yet he hardly said anything. I saw a copy of Joyce's Ulysses on the bookshelf in the common room, no doubt deposited there by his daughter. I took the book and put it in his hands. It was immediately obvious that this was a person who had spent a great deal of his life with books. He looked at the book as if at a very precious object, handled it very carefully, and slowly thumbed through it, page by page, probably unable to read anymore. This went on for some minutes. Then seemingly purposefully he shut the book, carefully handed it over to me, and ceremoniously placed it into my hands – from the teacher to his former doctoral and postdoctoral student, as if he wanted to tell me that it was now up to others to continue the work, and that his time was over…. That was the last time I saw Helmut Bonheim. He died five weeks later. Memories of his kindness live on, together with profound respect for his extraordinary personality and his life achievement, and with deep gratitude.*[20]

Professor Nischik reminds us of Helmut Bonheim the mentor and colleague. Let us conclude again with the words of a former President of our Society, Fernando Galván, and thus with a positive image of strength and preservation, not loss:

> *Helmut was a good and very nice man, full of humour and innovative ideas. It is a great sadness that he is no longer with us, as it was also very painful when I saw him for the last time in Berlin at a conference and I discovered that his memory was failing, that he had*

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[20] Reingard M. Nischik, 'Helmut Bonheim: Inspiring Teacher, Generous Mentor', personal communication, 9 July 2015.

problems in recognising me… But even if in the end that terrible disease led him to forget some of us, ESSE cannot certainly forget Helmut Bonheim, his work, his huge efforts in making ESSE bigger and more relevant in the European sphere. He will always be remembered with gratitude and admiration by those who understand what he did and what he tried to do. Helmut might have undoubtedly uttered those Horatian words of Non omnis moriar which bear witness to the achievements of a man committed to education, culture and research in a united Europe.

ESSE misses him, and, Heaven knows, Europe misses men and women like him.

WRESTLING WITH THE (POST)-POSTMODERNISM

Post-postmodernism: An Ugly Wor(l)d?

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That postmodernism is already dead is a truism accepted by everybody. Its end has been repeatedly stated in recent years. The most famous declaration belongs to Linda Hutcheon, who, in the epilogue to the 2002 edition of *Politics of Postmodernism,* says in a loud voice: "It's over!" (166). But if postmodernism is no longer alive and kicking, what is? Post-postmodernism, obviously. The term makes Nealon (2012: ix) feel frustrated, because it is terribly unattractive, "just plain ugly," "infelicitous, difficult both to read and to say, as well as nonsensically redundant." The truth is that it has been frequently used since the turn of the century and it is more convenient, says the same critic, than "after Postmodernism," "the end(s) of Postmodernism," "Postmodernism 2.0," or "overcoming Postmodernism." Why? Because it indicates an important mutation: 'Post' is not a marker of chronological posteriority or subsequent historical order but a sign of intensification. It might therefore be a good solution for the multiplicity of contradictory tendencies and incoherent sensibilities which characterize the present times. What Nealon (2012: x-xi) also underlines is that, if Fredric Jameson's (1991) claims that postmodernism represents the cultural logic of late capitalism, capitalism itself is the thing that has intensified most radically into "the ʾjust-in-time' (which is to say, all-the-time) capitalism of our neoliberal era". Among the major tasks of post-postmodernism, he also mentions the necessity

> to construct a vocabulary to talk about the „new economies" (post-Fordism, globalization, the centrality of market economies, the new surveillance techniques of the war on terrorism, etc.) and their complex relations to cultural production in the present moment, where capitalism seems nowhere near the point of its exhaustion. (Nealon 2012: 15)

But how can we construct a new vocabulary when, from the very beginning, we are stuck with the first word we should agree upon: the name of the trend? Variants are so numerous that it becomes almost impossible to enumerate them all. Epstein et al. (1999: 467) believe in *transmodernism* and its new non-ironic aesthetics. Lipovetsky (2005) speaks about *hypermodernism,* whose cultural practices and social relations are linked to hyperconsumerism. Samuels (2008) proclaims that we live in an epoch of *automodernism*, in which (technological) automation and (human) autonomy are correlated by an extended exchange of information. Kirby (2009) prefers the term *digimodernism* for a world which favours the new computerized variants of textuality, while Bourriaud (2009) declares that we live in a period of *altermodernism,* a successful synthesis between modernism and post-colonialism expressed in a globalized perception, nomadism, exile, and elsewhereness. Velmeulen and van den Akker (2010) approach the

issue ontologically and see *metamodernism* oscillating between modern enthusiasm and postmodern irony, between hope and melancholy, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity. It ultimately negotiates between the modern and the postmodern in a complex loop:

> One should be careful not to think of this oscillation as a balance however; rather, it is a pendulum swinging between 2, 3, 5, 10 innumerable poles. Each time the metamodern enthusiasm swings toward fanaticism, gravity pulls it back toward irony; the moment its irony sways toward apathy, gravity pulls it back toward enthusiasm.

There are many other variants for what Nealon calls the "ugly" word. Eschman (2000/2001) is convinced that *performatism* brings back all that was good and beautiful in the previous era; under the influence of Stanislav Grof's transpersonal psychology, Dussel (2013) emphasizes the spirituality and esotericism of *transmodernism*; Ken Wilber (2000, 2006), the inventor of the integral theory in psychology and spirituality, believes in the *integralism* of the 21st century, while Childish and Thompson's (2000) *remodernism* finds in the new multimedia practices the possibility of reconsidering traditional modernist values such as authenticity, self-expression, truth, bravery, and spirituality. Many other attempts to name the period – *neo-minimalism, pseudo-realism, super-modernity, maximalism, trans-utopianism, post-humanism* – are similar proofs of a frenzied delight in inventing new terms, framing new paradigms, and speculating about the future.

But if the word post-postmodernism is ugly, what is the world designated by it like? Can we say that it is ugly if it is committed to reason, authenticity, freedom, spirituality, and the ability of improving individual choices? On the other hand, can it be beautiful if younger and older generations of post-postmodernists do nothing else but "phone, click, press, surf, choose, move, and download" (Kirby 2006) on a chair in front of a screen?

It is "both-neither" (Childish, Thompson 2000). When we enter the new labyrinth established by post-postmodernism, we may either enjoy carving new directions and being thrilled by an essentially dynamic territory, or we may get lost. In both cases, we discover first that the numerous contradictory tendencies of postmodernism, illustrated by such great philosophers as Charles Jencks, Jean-François Lyotard, Frederic Jameson, Francis Fukuyama, and Ihab Hassan, are replaced by other competing and ambivalent directions, with all the positive and negative implications generated by a better living standard, technological and medical advances, computer techniques, and, last but not least, a new ecology of the mind, emerging as a new form of enlightenment. Second, we realize that traditions are no longer created as in modernism or deconstructed as in postmodernism, but acknowledged and hailed as open-ended in a new synthesis of pre-modern, modern and postmodern realities. They are revitalized in an effort to understand how the cultural, political, and economic axioms of today are related to the axioms of yesterday. Doctrines are no longer demolished but connected. Old roots diversify in new, unexplored directions, based on such ancient concepts as the Japanese *wabi-sabi* (the aesthetics of imperfection and natural wisdom) and *mono-no-aware* (the awareness of impermanence), the Portuguese *saudade* (nostalgia, melancholy), the Chinese *wu-wei* (action through non-doing), and the Indian *pranasya prana* (life-giving force) or *buddhi* (intuition).

Andrew Juniper (2003) is one of the many Westerners who believe that such ancient approaches to life breathe new meaning in the visual and decorative arts of the 21st century. The aesthetics of asymmetry and imperfection leads to simplicity, austerity, and modesty; rustic freshness adds sophistication; old age and patina generate serenity and wisdom, while the impermanence of all things oppose the Greek ideal of perfection in a beneficial way. The post-postmodernists can openly show their nostalgia for absent

people or objects. Those familiar with the Taoist *wu wei* concept cultivate the virtue of "going with the flow," in accordance with the nature of things and events. Together with *wu nien*, the thought of non-thought, and *wu hsin*, the mind of non-mind, the active non-action places us within a larger web of interconnectedness, in a universe which encourages us to be spontaneously virtuous. In a similar way, the vital energy of life-giving *pranasya prana*, increased through meditation, develops intuition and a boundless feeling of the heart, much more powerful than the limited understanding of the mind.

These new (and simultaneously old) post-postmodern directions continue to develop rhizomatically, as Deleuze & Guattari (1980: 21) have successfully demonstrated for postmodernism, pertaining to "a map that is always detachable, connectable, reversible, modifiable, and has multiple entranceways and exits." Taken from various sources, the landmarks of this new territory form a long list, containing such items as the intuitive, relative, variable, cyclical, harmonious, natural, integrated, curvilinear, raw, unrefined, degradable, ambiguous, seasonal, gloomy, nebulous, and warm. The most important issue, however, which cannot be absent from the list, is the superabundance of information generated by the multimedia practices. It reconfigures the new super-modern subjectivity with blogs, electronic mails, online chats, and file sharing, which, associated with a rapid movement of images and ideas, diverse sources, a rapid delivery of information, and a variety of formats, suspend boundaries, limitations, and inhibitions. Moreover, the Internet Portal, based on millions of interconnected cybernetic networks, raises new problems of access, censorship, democracy, rights, neutrality, and privacy. And, at the same time, this horizontal network of nodes and knots, as Enriquez (2012: 60) discovers, is marked by "presence in absence, privacy in public and connectivity in isolation", an ambivalence which places us on shifting quicksand.

Beautiful or ugly, our world of today is for sure very different from that of the postmodernists. The dominant economic, cultural, and political rules have changed so dramatically that even greater transformations are to be expected. Whether we will enjoy them or not is difficult to say, but undoubtedly new times require new words. Those who can invent them are invited to do so; those who cannot should follow Tom Turner's (1995: 10) suggestion: "Embrace post-postmodernism – and pray for a better name."

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The Posthumanist and Biopolitical Turn in Post-Postmodernism

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1. Introduction

In the last few years, a proliferation of so-called paradigm shifts has been announced, driven by ongoing fundamental technological changes. Amidst the plethora of theoretical approaches to literature and culture in the post-postmodern era, shaped by increasingly sophisticated digital and bioscientific technological resources, a few stand out as arguably the dominant cultural developments, moving the discourse of the Humanities beyond a postmodernist ethos: posthumanism, biopolitics and digimodernism[1] are amongst the most salient.

As Jeffrey Nealon (2012: xii) observes, we need a "new theoretical and methodological toolbox for responding to post-postmodernist culture". One of the most important aspects of the post-postmodernist turn in the Humanities is that new research questions are being asked, entering previously little explored areas which, as the result of judicious interdisciplinary collaboration, will help to expand established fields and even create new ones, such as the recent area of digital humanities[2] and the relatively recent but already firmly established area of literature and science.[3] If we live in post-

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[1]An analysis of digimodernism falls outside the scope of this essay. Alan Kirby's "digimodernism" (2011) constitutes a new cultural paradigm which highlights how new digital technologies are thoroughly reshaping our cultural landscape. An example of a thoroughgoing critique of digimodernism is Gary Shteyngart's novel *Super Sad True Love Story* (2010).

[2]Franco Moretti's "digital humanities" (2007, 2013) analyse large collections of data, with recourse to models and algorithms which bring into relief salient trends and patterns in literary corpora, both geographically and textually, thus generating new perspectives with which to analyse the types of texts with which we work in English Studies. Moretti describes this new critical paradigm as "distant reading" as opposed to traditional "close reading", focusing on the kind of literary analysis that takes into account not only big data, but also a bigger picture of the literary phenomenon, with corpora of books suggesting new paths of enquiry and revitalizing the field with new types of evidence.

[3]For an overview of this field see Willis (2015).

postmodernist times, we also live in a posthuman era, profoundly imbricated in technological advances and in particular in biotechnologies.[4]

The concept of the posthuman conveys many distinct ideas to different people.[5] As an umbrella term, it encompasses the wide network of interrelated technological and bioscientific advances that are inexorably leading to a reconfiguration of the traditional idea of the human, increasingly technologised and decentred in a post-anthropocentric, symbiotic world, in a progressively more marked continuum with non-human animals and machines.

According to many thinkers, however, not only do we live in posthuman times, but indeed have done so for a long time. The rationale behind this notion proposes that, since there is always potentiality for improvement and change on the physical and mental levels, retrospectively the possibility that the human as we know it will evolve and progress into uncharted territories has always already been here. Indeed, the idea of the posthuman has been around at least since Antiquity and been given visual illustration in many mythological traditions which envisage humans like gods, possessing special physical and psychological powers. Greek mythology is profusely populated by hybrids of animal and humans, metamorphic beings**,** albeit ones whose transformations have been effected as forms of punishment, with Tiresias turned into a woman, Circe changing her enemies into animals or Acteon transformed by Diana into a stag for having seen her bathing and then killed by his hounds. Other metamorphic variants include Daphne turning herself into a tree to avoid being raped by Apollo, or a hubristic defiance of the gods when Icarus flies too close to the sun, despite Daedalus's warnings, and falls to his death, his wings melted by the heat, a cautionary tale about pushing science and bodily augmentation too far, without proper safeguards.

These tales evoke not only the contiguity between humans and non-human animals, but also proleptically suggest contemporary and future medical practices, where hybrids of human and animals are used to cure and prevent disease. While it is now commonplace to have certain organs from pigs transplanted into humans, including pigs' cells into human brains, pigs and mice whose brains contain human cells have already been created, a scientific experiment that can be regarded as transcending existing ethical barriers.

Contemporary updated versions of this potential contain a whole gamut of possibilities, with these and many other instances of a posthuman turn found in literature, film and the arts,[6] which thus engage with and critique scientific practices and hubris. Hybridity, indeed, is an increasingly important concept with which to think about identity and biology in a biopolitical, post-postmodernist context.[7] Hybridity between humans and animals has been extensively dramatized, both in a biological sense and as a literary trope, in the shape of metamorphoses which portray transitional, liminal states. In this context, the metamorphosed body can also be described as effectively posthuman. As influential geneticist, science popularizer and novelist J. B. S. Haldane (1932: 96) remarked: "Pictures of the future are myths, but myths have a very real influence in the present […] The time will probably come when men in general accept the future evolution of their species as a probable fact […] we cannot say how this idea will affect them. We can be sure that if it is accepted, it will have vast effects. It is the businesses of mythologists today to present that idea. They cannot do so without combining creative

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[4]Biopolitics and cognitive science appear to be two of the fastest growing areas and potentially offer the greatest range of interdisciplinary avenues to be explored.

[5]See Braidotti (2013), Ferrando (2013), Fukuyama (2003), Hayles (1999), Rosendhal Thomsen (2013) and Wolfe (2009).

[6]Mads Rosendhal Thomsen (2013: 173) notes how the "posthuman theme is not only thriving in the critical perspective of contemporary science fiction studies, but also in new fiction".

[7]The contested notion of hybridity in post-colonial studies is not my focus here.

imagination and biological knowledge".[8] These imaginative visions have been extensively dramatized in fiction and film, often providing the blueprint and inspiration for emerging technologies.

2. The Hybrid Humanities

The proliferation of dystopian fiction since the 1990s and into the present is symptomatic of the anxieties attendant upon ethical, biopolitical concerns about the biosciences. One of the most exciting and productive recent research fields, which has also impacted some disciplines in the Humanities, is biopolitics. Indeed, it is arguably the paradigm that has become the most influential in coming to grips with the contemporary time and the near future, giving rise to such areas of reflection and intervention as biopower, biomedia, bioculture and bioart, to name only a few, areas which expand the field of enquiry of the Humanities in fruitful and dynamic ways. In their introduction to *Biopolitics: A Reader*, Timothy Campbell and Adam Sitze (2013: 5) sum this up as the "compulsion to reinterpret everything today in terms of biopolitics". Not only is interdisciplinarity giving rise to hybrid disciplines such as bioethics, biopolitics, biohistory and others, which are facilitating encounters between literature, the arts and the sciences, but one of the very products of scientific progress is the production of hybrid creatures, foreshadowing a future in which the distinction between the human and the non-human will be blurred, first in the phenotype and maybe soon in the genotype.

In the context of this posthuman, biopolitical turn in the humanities, a representative literary text that addresses many of the current concerns in these posthuman times is Margaret Atwood's *MaddAddam* trilogy: *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013).[9] Atwood's post-apocalyptic society in the *MaddAddam* books dramatizes the impact of bioscientific advances, while addressing the divide between the sciences and the humanities, with the latter occupying an inferior place in the context of the overpowering technological corporations that rule the post-ecocide world, divided into the gated communities of the wealthy and the "pleeblands" (*Oryx and Crake*, 27).[10] Unbridled biocapitalism characterizes this society, dominated by genetic technologies that are steering evolution in unpredictable ways, radically changing flora and fauna, as well as the future of humanity. Atwood describes the trilogy as speculative fiction for, as she explains, such fiction addresses innovations that "really could happen but just hadn't completely happened when the authors wrote the books" (2011). Indeed, the relevance of speculative fiction is that it not only comments on contemporary trends, but also anticipates future ones, by drawing on and extrapolating from technological advances that are in the process of being developed or might be considered feasible in a not too distant future.

2.1. *"Monsters manufactured!"* (The Island of Dr Moreau, 71)

Along with the mythological examples given above, which provided inspiration for future visions of a transformed humanity, Atwood draws on H. G. Wells's scientific romances

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[8]H. G. Wells also moves in similar terrain when, in "The Limits of Individual Plasticity" (1895), he envisages living creatures being moulded "into the most amazing forms […] even reviving the monsters of mythology, realizing the fantasies of the taxidermist, his mermaids and what-not, in flesh and blood" (39).

[9]Salient post-postmodernist books that would also classify as dealing with the posthuman include Jeanette Winterson's *The Stone Gods* (2007), David Mitchell's *Cloud Atlas* (2010) and Richard Powers's *Galatea 2.2* (2010), *Generosity: An Enhancement* (2009) and *Orfeo* (2014).

[10]Atwood's trilogy can also be read as dramatizing Jeffrey Nealon's (2012) diagnosis of an intensification and saturation of postmodern capitalism, which now extends to areas of cultural activity that used to have greater autonomy. For Nealon (2012: 150), post-postmodernism "seems to take 'intensification' […] as its paradigmatic ethos".

The Time Machine (1895) and *The Island of Dr Moreau* (1896)[11] as fundamental intertexts for the *MaddAddam* trilogy. Atwood's "mad scientist", Crake, a geneticist, creates new beings, the Crakers, who, deprived of some human features, are placed on a new evolutionary path, having "devolved", retrogressed in terms of evolution, but also, potentially, "improved" as far as the benefits for humanity and the planet are concerned, according to a eugenicist logic. Both the *MaddAddam* trilogy and *The Island of Dr Moreau*, an early example of posthumanist concerns *avant la lettre*, have given us some of the most imaginatively productive future visions of posthumanity. While the Eloi in Wells's *The Time Machine* can be usefully compared with the Crakers,[12] the Beast People in *The Island of Dr Moreau* can also profitably be placed alongside the Children of Crake, the humanoids that in Atwood's speculative fiction constitute one of the versions of posthumanity.

Entangled in a complex net of intertextual and inter-cultural references, *The Island of Dr Moreau* and the *MaddAddam* trilogy construct two interrelated visions of posthumanity. While in Wells's irreverent and impious tale Moreau works on the animals to humanize them,[13] Crake changes humans into his vision of a new species that might rescue the planet, on the way to being destroyed by human greed leading to ecocide. Like Crake, though in a more primitive fashion, Moreau focuses in particular on the brain. He is described as having "worked hard at her head and brain" (*The Island of Dr Moreau*, 79), to "make a rational creature of my own" (78) referring to a puma he was turning into a woman, who, ironically, kills him. Crake, indeed, was able to achieve one of Dr Moreau's aims, to touch the "seat of emotions" (78), thus moulding and directing "cravings, instincts, desires that harm humanity, a strange hidden reservoir to burst suddenly and inundate the whole being of the creature with anger, hate, or fear" (78). Crake manages to modify the Crakers' brain through genetic engineering techniques, removing the "neural complexes" (*Oryx and Crake*, 305) that generate hierarchical impulses, as well as criminal and violent tendencies, taming them in line with Moreau's ambition.

2.2. *"O Walker in the Sea"* (The Island of Dr Moreau, 118)
"O, Snowman, tell us about when Crake was born" (Oryx and Crake, 104)

Despite Crake's efforts to eliminate from the brains of his subjects the capacity to sing, dream and create alternative scenarios for their existence, these characteristics gradually start to take over, under the tutelage of their leader, Jimmy the Snowman. The latter plays a similar role to Prendick in *The Island of Dr Moreau*, who, having been left alone with the Beast People after Moreau's and Montgomery's death, becomes their ruler and prophet,[14] weaving fantastic tales about Dr Moreau watching them from above to make sure the Rules are adhered to, and thus keeping them in check. In Prendick's creation story, then, Moreau plays the role of Crake, who is also said to be in the sky looking after His creatures. Indeed, like the Crakers, the Beast Folk create their own mythological fables to make sense of their situation, although eventually their paths unfold in different directions: the Crakers towards greater humanity and the Beast Folk devolving to their

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[11]See Atwood's Introduction to *The Island of Dr Moreau* (2005).
[12]See Ferreira (2006).
[13]In words that could be seen as commenting on Dr Moreau's experiments, Julian Savulescu (2003: 24) writes: "Whether transgenesis and the creation of human-animal chimeras threaten humanity depends on what effects these changes have on the essential features of humanity. In some cases creating chimeras or transgenic human beings will reduce these features. But in many other cases these changes will promote our humanity. Bringing animals closer to human beings to share their genes might paradoxically improve our humanity, what is essentially human."
[14]Snowman is also described like Crake's "prophet" (104).

animal inclinations. Both novels thus imply related conclusions: notwithstanding Crake's efforts to eliminate the need for creation stories, the Crakers inevitably go on to want and need them, while Moreau's attempts to condition the Beast People not to revert to their original bestial drives also fail.

The Biblical turns of phrase and rhetoric used in both dystopias underscore the influence *The Island of Dr Moreau* exerted on Atwood. Both the Beast People and the Crakers often chant in ritualistic fashion, having been taught by Moreau, Montgomery and Prendick, and Jimmy, respectively. In many ways the litany of rules the Beast People intone and are instructed to follow is akin (albeit necessarily different in content, since the Crakers have no violent propensities) to "Crake's rules" (7) that Jimmy instils in the Crakers.[15] Both texts can thus be considered revisionary accounts of Biblical creation scenes, with alternative Trinities: in Wells's case Moreau, Montgomery and Prendick, while in Atwood's dystopia Crake, Jimmy and Oryx constitute a more blasphemous counterpart, with the presence of a woman in the symbolic equivalent of the Christian Trinity.

2.3. *"Was he (Prendick) not made?' said the Ape Man"* (The Island of Dr Moreau, 86)
Zeb *"wasn't made by Oryx, not like the rabbits. He was born"* (MaddAddam, 107)

Both texts, albeit via their own and divergent satirical twists, are also Darwinian fables, first for the Victorian age and now for our present world. Humans come to be closely associated with non-human animals in Atwood's biodystopia, while non-human animals become human in Wells's, with the Crakers and the Beast People meeting somewhere in the middle of their trajectories, to then diverge markedly. A meaningful moment that underpins this very interconnectedness of human and animal occurs when Prendick, coming across the Leopard Man, and noticing his animal attitude and "its imperfectly human face distorted with terror" (94), realizes with full force the "fact of its humanity" (94).[16] The bestiary in the *MaddAddam* trilogy, consisting of hybrids of different animals and sometimes human tissue, is strongly reminiscent of Dr Moreau's menagerie of domesticated beings. Many of the hybrid creatures developed in Crake's laboratory eventually end up out of control, like Dr Moreau's Beast People. The pink hybrid on Moreau's island and the pink pigoons with human brain cells, also partly akin to Moreau's Swine Men, are symbolically related creatures. Saliently, in the economy of Atwood's dystopian fable, the humanized pigoons become examples of "interspecies cooperation" (373).

Crake also introduces sundry animal genes into the making of the vegetarian, innocent and trusting Crakers, genes that become translated into enhanced physical capabilities. Oxford bioethicist Julian Savulescu (2003: 22) suggests, considering that very possibility, that "one might introduce animal genes from several different species into a human embryo. The resulting entity might have unique and desirable immunological properties or properties that render it more resistant to disease".[17] As mentioned above, hybridity is arguably one of the most salient features of the post-postmodernist, posthuman turn. The Crakers already possess many non-human animal traits and the likelihood is that the few humans left, already mating with them, may go on producing babies that will eventually substantially differ from humans. Indeed, at the end

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[15]As one of the Crakers narrates, in what can be seen as a parallel structure of rules like that the Beast People learnt: "We do not have battles. We do not eat a fish. We do not eat a smelly bone" (360).

[16]After all, as Savulescu (2003: 22) suggests, human-animal chimeras "might be an expression of our humanity".

[17]Another scenario Savulescu considers is to "transfer the gene responsible for enhanced night vision in animals such as rabbits and owls and other nocturnal creatures into the human genome. This might result in many benefits to the human race (2003: 22).

of the *MaddAddam* trilogy, three of the young women give birth to babies who are Craker hybrids and who are described as the "future of the human race" (380).

What is ultimately suggested in *MaddAddam* is that humans, even those genetically modified in a radical manner, like the Crakers, will nevertheless tend to become more and more human. In this respect, they are the opposite of the Beast People in Wells's *Island of Dr Moreau*, where the latter, having started as animals, revert to their bestial nature despite Dr Moreau's efforts. After all, in the last book of Atwood's trilogy, Toby teaches one of the Crakers, Blackbeard, to read and write, reinforcing yet again the importance of narrative, storytelling, reading and writing as fundamental tools for socialization and holding communities together. On Dr Moreau's island, similarly, one of the missionaries takes it upon himself to teach the former's "first man" (76), made from a gorilla (the Darwinian echoes could not be clearer), who had been moulded and taught to speak by Dr Moreau as well as to read, together with some "rudimentary ideas of morality" (76).

Educating and domesticating the Crakers and the Beast Folk is clearly a priority in both tales. In this context, philosopher Peter Sloterdijk has defended, in his "Rules for the Human Park" (1999), the use of anthropotechniques to evade the diminishing impact of a humanist education, in order to "tame" citizens. His calls for the institution of a new set of normative rules (in sharp contrast to the postmodern rejection of a regimented society) can be interpreted as defending the bioengineering of a gentler, more amiable and better-natured species. If that were possible, then it would amount to an effective change of human nature. That is precisely what Crake has done, although in a much more radical fashion, eradicating the possibility of violence from the brains of the bioengineered humanoids he creates in his lab, ironically named Paradice Dome. What is at stake in Atwood's dystopian trilogy is, accordingly, the crucial question of what a human is, what constitutes human identity itself.

In Wells's tale, in similar fashion, Moreau explains that a "pig may be educated" (72). According to him, there is the "promise of a possibility of replacing old inherited instincts by new suggestions, grafted upon or replacing the inherited fixed ideas. Very much indeed of what we call moral education is such an artificial modification and perversion of instinct" (73).[18] Significantly, both Moreau and Crake have attempted to morally enhance their manufactured creatures. Crake in particular achieved with the Crakers what Ingmar Persson and Julian Savulescu (2012), amongst others, have repeatedly hinted might be a beneficial development for humankind: moral bioenhancement. While the contemporary trend towards human bioenhancement seems unstoppable, dependent only on the availability of new technologies and the individual capacity to afford them, another type of "improvement" is being advocated by some scientists and ethicists as vital in their effort to protect humanity and, by extension, the planet: moral enhancement through pharmacological means or biogenetic technologies. Controversially, Persson and Savulescu believe that, while the science of influencing moral disposition is still mostly speculative, it will be possible, indeed "desirable" (2012: 416), with recourse to biotechnologies, to "strategically influence people's moral dispositions and behaviour" (2012: 400).

Both the *MaddAddam* trilogy and *The Island of Dr Moreau* can be seen as compelling tales cautioning against the potential excesses of the use of unchecked and unauthorized biotechnological breakthroughs. The question is whether Sloterdijk's and Persson and Savulescu's perspectives are not themselves dystopian, with their

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[18]Deeply indebted to T. H. Huxley in his "Evolution and Ethics" lecture of 1893, Wells supports in "The Limits of Individual Plasticity" (1895) the possibility that humans, regarded as raw material, may be shaped and modified by means of grafting, blood transfusion and hypnotism, techniques used by Dr Moreau to alter the animals. Significantly, the whole quote from *The Island of Dr Moreau* is taken verbatim from "The Limits of Individual Plasticity" (39).

consideration of the bio-engineering of posthumans to make them tame and obedient, indeed on a par with Atwood's dystopian vision of the Crakers, or whether they are the inevitable next step when humans take evolution into their own hands.

4. Conclusion

The so-called "post-postmodernist" turn, then, has splintered and branched into many different but often interrelated directions, in an interdisciplinary inflection that will from now on make up the new Humanities, forging new connections and alliances with other research fields that will challenge earlier, more limited and narrower practices in some Humanities disciplines. The Humanities may aptly be renamed as the Posthumanities, since most disciplines now gravitate around an increasingly postanthropocentric turn, questioning and reconfiguring the human in always vexed, complex, symbiotic, but valuable relations with cultural otherness and the nonhuman other, with biopower and bioethics, in the context of a posthumanist turn, occupying centre stage in the contemporary post-postmodernist landscape.

This very brief overview of some of the most representative new trends arising in the Humanities *lato sensu* suggests that the ec(h)osystems of contemporary literature and art are fluid, porous and interconnective, in a rhizomatic interchange of concepts, methods and valences that decisively point the way to a post-postmodern, posthuman, biopolitical, robustly digital future for the Humanities as a whole. These new paradigms need to be wholeheartedly embraced as offering new vistas and explanatory frameworks, as well as novel ways of asking some old questions and even coming up with tentative solutions.

We all have to follow rules, like the Beast Folk and the Children of Crake, since most of us live in a version of a Sloterdijkian human park, with its own sets of rules. We may, however, choose to modify them or create new ones, responding to different circumstances and ethical demands that new technologies give rise to. The novels briefly mentioned here, chosen as illustrative instances of literature's engagement with the main cultural tendencies and advances in technology and the life sciences now reshaping humans and the world, centrally intervene in the critical dialogue concerning these new trends and patterns. If bioengineering of our moral capacities succeeds, however, or our relationship with intelligent machines and digital technologies becomes ever more entangled, what sort of critical post-postmodernist, posthuman readers will we be able to be?

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Cultural Heritage and Food – New Media Narratives – New Meanings and New Identities

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1. Introduction

The immense growth of new media at the beginning of the 21st century has caused substantial changes in the old media, both in their forms and their contents. In the last two decades, food as a cultural phenomenon has become one of the most visible narrative categories in discourses of the old and new media. The space provided to various elements related to food has been enormous and is still growing. Researchers in various academic fields have begun examining the relations between culture, food and media

consumption and addressing questions connected to the role food plays in the creation of meaning in contemporary media narratives.

The study of how the meaning of food is constructed, presented and interpreted reflects the recent developments in cultural studies methodologies, marked by the end of postmodernism and emergence of a postmillennial sensibility. Numerous concepts include the 'post-postmodern' era, with an intensification of postmodern capitalism and an increasing influence of the economic sphere on everyday cultural life - hypermodernity, digimodernism, and automodernity, they all focus on the role of digital technologies and consumerism in the contemporary transformations of human relations and cultural production. According to cultural theorists Vermeulen and van den Akker (2010), categories such as altermodern, performatism, postvictimary discourse could be incorporated in the term *metamodernism*, which may be used as an umbrella term for such diverse cultural practices as digitalization of textuality, creolization of arts and performatism. Vermeulen and van den Akker (2010) believe that metamodernism finds its "clearest expression in an emergent neoromantic sensibility […] in the return of the Romantic, whether as style, philosophy or attitude". They see its reflection in the works that replace postmodernist rationalism (sarcasm, indifference, ironic deconstruction) with the perspective of childlike naivety and a desire for metaphysical truths, and the postmodernist focus on pastiche and parody with the tropes of the irrational (nature, the primitive, sublime, mysterious). According to them, the metamodern sensibility "can be conceived of as a kind of informed naivety, a pragmatic idealism", that is characteristic of cultural responses to recent global events such as climate change, the financial crisis, political instability, and the digital revolution. They also assert that "the postmodern culture of relativism, irony, and pastiche" (ibid.) is over, having been replaced by a post-ideological condition that stresses engagement, affect, and storytelling.

2. Cultural identity and cultural heritage

The concepts that have gradually become dominant in linking the new cultural practices of metamodernism are those of cultural identity and cultural heritage. Cultural theorists at the beginning of the new millennium claim that the concept of cultural identity acquires broader meaning and more prominent status in various spheres of individual and group existence. Notions of self-identification, self-consciousness, self-definition and belonging appear on a scene which is, on the one hand, under the influence of globalisation and, on the other hand, it frames identity not only within national, but more often within regional and local perspectives. The end of the twentieth century geopolitical changes has not only resulted in the creation of a new map of Europe and its fading borders, but it has also redefined many nation states and created more culturally diverse societies within the new Europe. People in these revised states and societies feel the need to determine who they are, where they come from, and where they belong. Consciously or unconsciously, they read texts in order to find out answers about their identity, belonging, social status, etc. What they need is much more than simple symbols like flags, anthems, or coats of arms in order to understand, present and represent their new identity or identities. They need more complex mechanisms that link their present with their past, in both the tangible material sense of artefacts and the intangible mental categories of ideas, traditions, practices and events. And they look for them in various texts, media narratives including.

In their definitions of culture and society, Danesi and Perron (1999: 23) say that culture is "a way of life based on a signifying order that is passed from one generation to the next [...] and which draws on the signifying order of a first community" and that society is "a collectivity of individuals who, although they may not all have the same tribal origins, nevertheless participate, by and large, in the signifying order of the founding or conquering tribe" (1999: 24). Media narratives have played a crucial role in

the signifying practices in postmodern societies and, in contemporary society, the media represent the most important channels of cultural mediation. Moreover, cultural identity is a central category in the process of mediation and it should be understood that cultural identity here encompasses the multiperspective notion of individual or group identity, including personal, social, local, regional, national and transnational or global identities.

On its website, the Amsterdam Centre for Cultural Heritage and Identity states that

Heritage is our 'cultural DNA': material objects such as everyday objects, monuments, and architecture and immaterial forms of heritage such as values, ideas, and ritual practices are the essential building blocks of local, national, or transnational identities. Just as much as today's genetics may work to the benefit of physical health, - understanding the interactions between cultural heritage and identities contributes substantially to the quality of individual life and society. (<http://achi.uva.nl/about>)

In both Western and Eastern Europe cultural heritage becomes the means or a resource for understanding and expressing the present cultural identity of an individual or a group, whether personal, social, local, regional, national or transnational. As other concepts in the present context, heritage is perceived as diverse, heterogeneous, multivocal and fragmented and consequently it is often used in its plural form of 'heritages'. Heritage enables individuals and groups to understand their own culture and to understand other cultures, and, as such, heritage serves as a primary tool for the creation of intercultural communication.

Brian Graham and Peter Howard, editors of the *Ashgate Research Companion to Heritage and Identity*, in the Introduction to their book, focus on the present when they claim that heritage represents the present day meanings of artefacts, landscapes, mythologies, memories and traditions taken from the past. They emphasise the key role of heritage in the shaping of identities in multicultural societies. For them the study of heritage is not the study of the past. It is the study of contents, interpretations and representations of elements of heritage required by the present with the perspective to future. Consequently, for them heritage is less about artefacts and more about their meanings and their representations (2008: 1-15).

3. Media and narrative in the 21st century

Early twenty-first century discourses in general are heavily narrativised and media discourses are not an exception. Various media texts are constructed as narratives. Both old and new media have a potential to play an important role in the construction, presentation, representation and interpretation of the elements of cultural heritage – memories, traditions, mythologies, natural landscapes, and material artefacts. In the second decade of the twenty-first century, when the identification processes of a nation relate to more intangible attributes that recognise aesthetic, historic, social and other values, media enhance the movement of information, images, and values. Media create knowledge, transform it and cross boundaries in both time and space. Thousands of stories are mediated via thousands of television channels, radio stations, and via the Internet.

According to John Fiske (1987:128), the narrative is one of the cultural processes that are shared by all societies. Other theorists and researchers in the past and at present also recognize both the presence of narrative in the media discourse and its role in structuring people's sense of reality. They consider narrative to be a basic mechanism that allows people to make sense of their experience of the real. This is more than natural, because from the beginning of their existence, human beings 'draw' and 'tell' stories about their inner lives and their experience in the form of narrative. Studies of narratives in various media reveal that narratives perform numerous functions: they may be meant to entertain in some genres, or serve as an explanatory device, they may perform

informative or instructive functions as well, and, for some, the narrative also represents an important identity marker.

Thus, Lyotard (1991: 70-74) defines narrative as a mode of knowledge. But at the same time, he views narrative as means of legitimisation of media 'message'. When discussing his narrative games, he states that knowledge and information are distributed in society in the form of narrative. Consequently, the narrative pre-defines the conditions for the distribution of information and influences the performance of society as such. He further develops the idea by saying that narratives are the means through which society, the state, institutions, producers, and individuals both legitimise their statements and create public consensus for their activities. Thus media narratives are capable of supporting conformity and uniformity by offering dominant opinions, preferred ideologies, and agreed-upon models. Another author, Helen Fulton (2005: 1- 4), claims that in the present society, not only is the narrative perceived as a natural inner structure, common to all humankind, but, at the same time, it also plays one of the most important roles in acquiring economic profit, i.e. it sells a product. If the marketing aspect is taken into account, the narrative enables the sale of products by presenting the products of media to their potential customers. It is obvious that for this purpose, various narrative strategies, forms, and processes are applied also to the genres that used to be categorised as non-fiction genres: e.g. news items bring stories of events, commercials are produced in the form of small narratives, and television mode as such is dominantly narrational. Documentary genres, journalism and publicistic genres and advertising, they all provide audiences with either constructed fiction or created or re-created reality of the stories that are embedded in their discourses and that support the enormous media industry by enhancing the sales of its products.

In a more general perspective, contemporary media narrative theory focuses on both the creation of meaning in the process of signification (semiosis) and on issues of ideology. To sum up, one may use Marie-Laure Ryan's statement about narrative in the media and the factors involved in its contemporary approaches. She says that narrative is not an artefact based on language, but a mental, cognitive construct created by signs. It is constituted by pieces of reality, by setting and by agents/characters that perform their roles in actions/events and make changes in the world of the narrative. For Ryan (2004: 47), "narrative is a mental representation of causally connected states and events which captures a segment in the history of a world and of its members".

One may ask how the cognitive construct of media narratives, created by signs and constituted by pieces of reality, by setting and by characters in events, embody cultural heritage in order to construct and represent identity. The answer to the question is relatively complex. The media narrative is the space where cultural heritage is framed into the construct and is used to represent diverse and fragmented identities. The media use the link between the past and the present in order to create stories of identity for individuals and groups. Media narratives use cultural heritage to symbolize solidarity for a group, to point out to the main historical events, names and processes that influenced the cultural development of the group of ancestors and their value systems. Both tangible and intangible components of cultural heritage are constructed into contemporary media narratives. Elements of cultural heritage thus constitute the content of media narratives that serve as tools for the representation of various types of identities.

4. Food in media narratives

One of the elements of cultural heritage that dominates the construction of media narratives in the first two decades of our century is food. Newspaper articles, regular newspaper food supplements, countless magazines on food, not to mention food advertisements and food commercials in both printed and broadcast media or an

avalanche of cookbooks and food memoirs on the shelves of bookshops – all prove the consumers' obsession with aspects of food and cooking. Sections of travel guides dedicated to local food and local gourmet restaurants occupy much larger space nowadays, compared to what they used to twenty years ago. Cooking shows are scheduled as part of morning television programme structures, after prime-time slots, of both public service and commercial television channels. Moreover, audiences have the opportunity to watch food channels broadcasting non-stop not only in the country of origin but, thanks to the cable and satellite networks, also in other countries (*UK Food* in Britain, *Food Network* in the USA, *Cuisine TV* in France, or *TV Paprika* in Hungary) and there is almost no limit to the space provided for food on the Internet.

Various genres of popular television dominate the television programme structure in these two decades. Their attractiveness to the producers lies in the relatively low cost of the production due to the relatively small number of personnel and stable setting, and their success with large audiences, which brings more income from advertisers. The genres of reality television represent the most varied sphere of popular television and since the beginning of the twenty-first century they have attracted more and more audiences. Narratives of reality television genres are constructed on the basis of supposedly authentic reality, dramatizing events that supposedly happened. They claim to represent real people in real life situations and locations, resulting in a character-driven narrative. Reality television narratives provide a platform for everyday social reality. The dominant mode of the narratives is dramatic. The narratives supply dramatized stories that are directly available to the audiences and they have important cultural significance. Even if they appear to be unoriginal, banal and repetitive, they offer valuable material for understanding the world audiences live in. They select, refashion, discuss and comment on issues and problems of the audiences' personal and social life.

Reality genres of popular television use food in cultural heritage narratives in order to attract their audiences and they have the potential to contribute to the construction of identity by individuals or groups at present. They represent typical examples of postmillennial, post-postmodern era genres, with a dominant influence of the economic sphere on everyday cultural life and cultural production driven by consumerism. Metamodernist performatism defined by Eshelman (2000) finds its expression marked by the tropes of the natural, primitive, mysterious in the cultural heritage narratives of lifestyle programming, of reality and magazine television shows dealing with food and cooking on hundreds of television channels that cater for the needs and wishes of audiences of different ages, interests, hobbies, moods.

In popular television narratives, private and public spheres become intertwined. They allow private life stories to become part of the public sphere. On the other hand, television functions in the private space of an individual and its programmes have become a part of everyday life. Television characters become familiar individuals, audiences share their values and ideas with them and by representing cultural identities, there is a direct potential impact on the audiences' cultural identity. Thompson (1995: 43) claims that "we must not lose sight of the fact that, in a world increasingly permeated by the products of media industries, a major new arena has been created for the process of self-fashioning". Hybrid genres of popular television allow dramatized factual forms to use fictional heritage narratives. The blend of private and social public spheres, mixtures of dramatized forms and factual contents result in new entertainment forms of documentary narratives. One may agree with Habermas (1989) that the hybridisation of private and public spheres is a sign of decline and a sign of victory of commercial powers. In his paper *Public Discourse / Private Fascination*, Bondebjerg (1996: 35) concludes that "hybridisation and new reality and access genres is the democratisation of an old public

service discourse, [...] and the creation of a new mixed public sphere, where common knowledge and everyday experience play a much larger role.".

Narratives of popular television genres are also understood as the discourse where the local, regional and national meet the transnational and global. Morley (2000:9) discusses the impact of the media on domesticity. He agrees with numerous authors who state that media cause internalisation of daily life by allowing distant events into one's home private sphere and by allowing visits to faraway locations from the chair in the living room. If in the past individuals could only know about what was happening in their immediate environment, today people explore and experience the world through their television sets. More importantly, he continues, mass media images bring to audiences cultural forms that are 'other' forms, foreign, not their own. He further points out that, in pre-new media era, traditional cultures were viewed as rooted in time and space. Thanks to the new media, the contemporary world is mobile, and physical and imaginative mobility is fundamental for the individual's understanding of culture. Thanks to mobility, people are well-travelled, they consume various cuisines and wear fashion influenced by universal trends. They engage in cultural tourism, migrate to find better jobs and are attached to more than one physical place. Thanks to the growth of the new media, as well as to shopping centres, diverse cultures are accessible to the majority population. In conclusion, Morley (2000:10) claims that the "migration of information, myths, languages, music, imagery, cuisine, décor, costume, furnishing, above all persons" cause socio-cultural interaction to take place in a cosmopolitan global framework. Thus most individuals are Lyotard's (1991) metropolitan consumers, who use various cultural resources in the construction and representation of their own identities.

Possibly this is the reason why in cultures where the local, regional and national is saturated by the transnational and the global – whether it is foreign persons, goods, or media messages with information, images, or stories about the 'other', more and more individuals search intentionally for those aspects of their individual or group identity that are 'their own', that are local, regional, national, and belong to their own historical or present experience, i.e. to their cultural heritage. In Central/Eastern Europe, in former countries of the Soviet Bloc, this tendency can be explained as a counter response to a rather blind, uncritical admiration and acceptance of everything that was Western, foreign, different in the 1990s, when radical geopolitical changes took place in the region. After twenty years, media consumers in this part of Europe have become more critical and selective in their choices and there is visible return to local, regional and national elements. Television audiences that used to be satisfied with the imported American and German crime series, South American telenovelas and dubbed reality shows have begun to appreciate original Slovak television production or licenced Slovak formats. This trend is visible in the growing production of popular television genres by Slovak television channels, especially in the hybrid genres of reality television in the present decade and this tendency can be observed in other Central/Eastern European countries as well.

Slovak and other Central/Eastern European television companies often buy licences for formats from abroad, in which the only local, regional or national element is the persons who take part in them. Licenced dating programmes, makeover programmes, talent contests, candid camera shows, legal/court/law enforcement programmes, docusoaps, reality sitcoms or celebrity variations of programmes are created in such a way that they neither provide space for representation of local, regional or national identity, nor do they construct the discourse with cultural heritage elements. There is no or just a minimum effort in this respect visible in documentary-style programmes that

give a private look into the lives of the characters in Slovak versions of *Big Brother, Real Housewives,* or *The Osbournes.*

On the other hand, there are numerous genres of reality television in Slovakia, the Czech Republic, Hungary, Serbia, etc. that use cultural heritage narratives, and these are original or licenced formats of reality competitions, game shows, cooking shows and cooking contests. They are often part of prime-time programming and belong to the category of hybrid genres, with several series and growing audiences.

In reality competition shows, broadcast in prime-time, the character-centred narratives often concentrate on communication between characters, their quarrels full of vulgarisms and their mutual hatred or affection. Cultural heritage elements provide setting, props, costumes, and they are rather fragmented and without proper context or without more complete portrayal (e.g. *Farma* [Farm] broadcast by the commercial TV *Markíza*)[1]. Hybrid genres of travel documentary shows, with a higher number of original formats compared to other reality television genres, carry more complex cultural heritage narratives. Portrayals of interesting localities in both urban and rural environments, including historic monuments, museums, galleries and unique natural sights are intertwined with visits to local traditional or new and 'chic' restaurants, local breweries, distilleries, cooking of traditional local meals on the spot, or visits into local households. Although full of stereotypical descriptions, they are frequently accompanied by verbal humorous interactions, inbuilt coincidences, and rather personal storytelling. The initial title and opening sequences usually carry selections of symbols of natural landscapes (e.g. mountains, peaks, sheep farming), traditional and new architecture (e.g. castles, churches, blocks of flats) and national symbols – legendary heroes, flags, coats of arms, etc. (e.g. *Vo štvorici po Slovensku* ['In 4 around Slovakia'] broadcast by the commercial TV *Markíza*).[2]

Most of the game shows and cooking shows broadcast on Slovak TV channels represent licenced formats. The Slovak cultural heritage including elements of food, cooking and cuisine is present to various degrees in the content of tasks, questions and activities in various game shows, ranging from a very small proportion in, for instance, *Duel* (broadcast by public service TV *RTVS*1)[3] to being an essential content building element in, for example, *Milujem Slovensko* ['I love Slovakia'][4] (prime-time licenced format, broadcast by public service TV *RTVS*1), in which content of all tasks and activities is based on Slovak history, sights, language – vocabulary of regional varieties, films, music, literature, but also Slovak traditional food, drinks and traditions in Slovak cuisine. The narratives of cultural heritage in this programme are complemented by the presence and interactions of Slovak celebrities – actors, musicians, media personalities, and sports persons. The choice of national and Slovak cultural heritage symbols for the title sequence and studio setting resembles that of *Vo štvorici po Slovensku* ['In 4 around Slovakia'] described above.

Reality cooking programmes are characterised as those that construct consumer fantasies for their viewers (cf. Ashley et al. 2004: 182). Food narratives simultaneously connect people physically, sociologically, psychologically, emotionally, and historically. The messages food narratives convey have a potential to be read and received by a majority of audiences, because food stories intertwine with audiences' daily lives. The

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[1] http://farma.markiza.sk/
[2] http://vo4posk.markiza.sk/
[3] http://www.rtvs.sk/televizia/archiv/7755/75944
[4] http://www.rtvs.sk/televizia/program/37

elemental nature of food and its connection with the body and identity forge a relationship between eating and identity (cf. Kittler at al. 2011: 3). Food fantasies are constructed into cultural heritage narratives that are sold to the viewers with the help of narrators – professional chefs, celebrity chefs or eccentric ordinary chefs. These narrators provide direct and explicit advice for the fantasy consumption or prompt the audiences to buy cook-books or other food-related products. What in fact the narratives sell to the audiences and what the audiences read as a text is a food-related lifestyle.

Slovak and other Central/Eastern European audiences have access to original, imported, (non)-dubbed formats of cooking programmes, e.g. *Ramsay's Kitchen Nightmares, Jamie Oliver* and also licenced formats of *MasterChef* or *Naked Chef*, produced to come closer to the expectations of the Central/Easters European food-related lifestyle of the consumer. In their narratives, these cooking shows and cooking contests contain elements of Slovak cultural heritage. In the Czech and Slovak cooking shows *Ano, šéfe* ['Yes, boss'] (licenced *Ramsay's Kitchen Nightmares*, produced and broadcast for the Czech audiences by the commercial TV *Prima* and for the Slovak audiences by the commercial TV *JOJ*)[5], Czech chefs (in the Slovak format Czech chef living in Slovakia) travel around the Czech Republic and Slovakia, trying to improve local restaurants' cooking. Episodes are situated in locations significant for the presence of Czech or Slovak cultural heritage elements – castles, churches, museums, monuments, natural beauty spots, folk traditions, etc. The Slovak cooking show *Nebíčko v papuľke* ['The small piece of heaven in the cute mouth'] (broadcast by public service TV *RTVS*)[6], subtitled 'television gastronomic Baedeker', offers narratives constructed as small stops on the grand tour of Slovakia, with the main purpose of collecting and presenting most interesting recipes from various regions and localities. The opening sequence serves as a typical example of food as a fantasy element, and each episode brings three new recipes, one always performed by a local cook. The elements of local cultural heritage are introduced by local experts – historians, museum guides, etc.

5. Conclusion

All the above mentioned reality television genres, broadcast on Slovak television channels that contain elements of Slovak cultural heritage, whether in a small proportion or as a basic, extensive or complex narrative element, have the potential to contribute to the formation of the cultural identities of their Slovak audiences. Present-day meanings of the cultural heritage embedded in the media discourse - memories, traditions, mythologies, natural landscapes, material artefacts - may contribute to the construction, transmission and transformation of the post-postmodern consumer's knowledge. The reality genre narratives that are created by signs and frame pieces of cultural heritage construct past meanings for the audiences' present day diverse identities. The past is transformed into present-day meanings in the stories created for individuals and groups. Food and other elements of cultural heritage in media discourses may transfer value systems of the ancestors into contemporary representations of identities.

The meaning of food in this process is well explained by Roland Barthes:

> *When he buys an item of food, consumes it, or serves it, modern man does not manipulate a simple object in a purely transitive fashion; this item of food sums up and transmits a situation; it constitutes information; it signifies* (2013: 24).

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[5] http://*www.anosefe.joj.sk/*
[6] http://www.nebickovpapulke.sk/

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DIDACTIC ISSUES

Poetics of Flexible Personification Gestalts in Anglo-American Literary Tradition

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1. Introduction

The article deals with a specific characteristic of English poetry – a flexible gestalt of a personified object or phenomenon – which arises from distinguishing features of the English language. Such images can be also called wandering or oscillating gestalts which foreground, in the majority of the cases, different, opposite characteristics of one and the same object, phenomenon or notion by formatting the artistic image alternately, in terms of either masculine or feminine connotations.

Personification or animation of objects and abstract notions as a verbalized way of thinking about the world is a generic feature of poetic speech that dates back to the times of mythological mapping of reality. The global personification which took place in the archaic

epoch had a considerable gnosiological value, for it is through the animation of natural forces and sexualisation of inanimate objects that the human consciousness learned to understand the surrounding world. People learned to perceive or interpret dumb things through bringing the inanimate substances and abstract ideas in correlation with themselves, in other words, through identifying themselves with the objects of cognition. The poetic conceptualization of reality through animated objects, phenomena and abstract notions occurs in much the same way.

2. English personification gestalts

In this article, personification (a variety of metaphor) is considered in the light of the gestalt theory. According to the gestaltist law of contiguity, two or more elements brought together by analogy give birth to a new whole that is other than the sum of its parts. Metaphor-as-gestalt has become one of the important postulates in cognitive poetics, although its understanding as well as the issue of figure-ground relationship may undergo different scholarly interpretations (Freeman 2000, 2009; Stockwell 2002; Tsur 2009, 2012). The view of gestalt adopted in this article correlates with cognitive linguistic findings concerning "an emergent whole", which "involves an act of perceptual restructuring" (Glicksohn, Goodblatt 1993: 89). Such gestalt conception of metaphor is also compatible with Freeman's or Tsur's views, because all three basic uses of the notion "figure" in cognitive poetics (figure-as-gestalt, figure-as-trope and figure-as-icon) "are different but not unrelated" (Vandaele, Brône 2009: 12).

The specificity of English personification stems from those factors that ensure the contiguity of a male or female image and the image of certain object, phenomenon or abstract notion within one semantic framework. In the languages which have the grammatical category of gender, personified images are stenciled basically along the lines suggested by the grammatical gender of the nouns that denote those objects and notions that undergo personification. Thus, any noun of masculine gender becomes the bearer of a masculine image, and, accordingly, any noun of feminine gender carries a feminine image. Such means of metaphorisation that exploits the figurative characteristics supplied by the category of grammatical gender leads to establishing a certain group of personified images with stable masculine or feminine connotations that belongs to the fund of ethnopoetic phenomena. In contrast to these languages, English can often be described as gender-insensitive, because in this language, gender is no longer an inflectional category. Therefore in many cases, poetic personification patterns those conceptual templates that have got implanted in Anglo-Saxon cultural tradition. For instance, the images of Love, Death, Time, Heaven or Winter have developed a stable connection with masculine gender, whereas those of Truth, Art, Beauty, Fantasy or Fortune are invariably associated with females.

This specificity of the emergence of English personification gestalts that lies in complete independence of personification processes from language structure is unknown to many European poetic traditions – French, German, Italian or Spanish. It endows an English poet with a unique liberty in connecting images without any restraints on the part of the language material. Having got such carte blanche for materializing their associations, English authors may freely operate the symbolic gender of inanimate objects or abstract notions by either accepting the traditional way of their gender identification or creating a new image through a deviation from the stereotype idea. The second way of ascribing gender to inanimate objects took place even in the epoch of Romanticism, when the ties of established cultural tradition were rather strong and fixed personification gestalts dominated in Anglo-American poetry. In those times the occurrence of flexible personification gestalts was dictated by some imperatives of the poetic context, which consisted in the necessity to take a fresh look at the personified object or notion. For

example, the concept of Life, which had assumed solely masculine attributes since Renaissance, becomes [+ feminine] in poems by Wordsworth and Tennyson, and, in both cases, this is explained by the specificity of the created images that embody features traditionally associated with womankind – fickleness and excessive emotionality:

> *Oh, no! the visions of the past*
> *Sustain the heart in feeling*
> ***Life*** *as **she** is – our changeable **Life**... (Wordsworth) (PW, 189);*

> ***Life****'s temperate Noon; **her** sober Eve,*
> ***Her*** *Night not melancholy... (W.Wordsworth) (PW, 187);*

> *And Time, a maniac scattering dust,*
> *And **Life**, a **Fury** slinging flame (A.Tennyson) (OL, 252).*

The radical changes in artistic comprehension of reality at the end of the 19th century had considerably loosened all generally recognized rules and paved way for the legitimization of flexible or wandering gestalts of personified objects and phenomena. That is why, although traditional masculine images of Death and Love, for the most part, retain their prototypic status, the orientation of new poetry to uncommon, subjective semantics resulted in introducing some feminine images. For instance, a respectable lady Life can be juxtaposed to a street hooligan Death:

> ***Madam Life****'s a piece of bloom,*
> *Death does dogging everywhere;*
> ***She****'s the tenant of the room,*
> *He's the ruffian on the stairs (OL, 117).*

A traditional masculine image of Love that caught the fancy of English poets in the Renaissance and Romanticism eras is reexamined in favour of a female image, due to the down-to-earth, prosaic character of the latter in modernist poetry:

> *Over the dewy grass with a small suitcase*
> ***Love*** *comes trotting and stops to hold on a shoe.*
> *To go away with **her**! (Dunn) (PB, 108).*

An analogous reinterpretation of a preconceived idea is observed in relation to the concept of Death. Death as a female gestalt becomes a convincing representation of weakness and helplessness, in contrast to the vital force of all the happy moments generously granted by Life:

> *Troths*
> *Yellow dust on a bumble*
> *bee's wing,*
> *Gray lights in a woman's*
> *asking eyes,*
> *Red ruins in the changing*
> *sunset embers:*
> *I take you and pile high*
> *the memories.*
> ***Death*** *will break **her** claws*
> *on some I keep. (Sandburg) (S, 55-56)*

Similarly, the image of Poetry, which alongside Fantasy, Music and Art, has been traditionally treated in English literature as a female being, is portrayed in modern poetic texts as having two gender features simultaneously. The new gestalt of Poetry can emerge, in particular, in connection with the female authourship of the poetic text. Compare, for instance:

> *Tomorrow, I suspect to see you on the hill*
> *going toward your **mistress Poesie** –*

> *the flag drops down like Quixote's…*
> *(Mark Mc Morris) (ANP, 147)*
> *I'm married to poetry*
> *and **he** says But don't let **him** go*
> *and I don't for a little while longer*
> *but now everything is changed and not*
> *as bad as I bed down with poetry and myself*
> *whom I each love intwined real love and*
> *would welcome another   (L.A.Brown) (ANP,110)*

At the same time there has always existed a group of personified creatures with an ambivalent gender that resulted from the absence of a well-articulated tradition in poetic gender identification of the corresponding objects or notions. For example, the image of the sea can be interpreted as both a masculine and a feminine creature, subject to those connotations that are relevant for being actualized in the given poetic context. Such flexible gestalt of the sea correlates with its symbolic ambivalence as "the lower ocean", a mediator between the amorphous substances (air and gas) and those given a shape (earth and solid things), associated simultaneously with life and death (the archetype of mother). Accordingly, Wordsworth presents sea as a male when its might is contrasted with its ability to be mild and submissive:

> *Comes that low sound from breeezes rustling over*
> *The grass-crowned headland that conceals the shore?*
> *No; 'tis the earth-voice of the mighty **sea**,*
> *Whispering how meek and gentle **he** can be! (PW, 356).*

However, if the sea manifests itself as a treacherous and unpredictable natural element, having considerable destructive power, it assumes the aspect of a female:

> *Sea waves are green and wet,*
> *But up from where they die,*
> *Rise other vaster yet,*
> *And those are brown and dry.*
> *They are the **sea** made land*
> *To come at the fisher town,*
> *And bury in solid sand*
> *The men **she** could not drown.*
> ***She** may not know cove and cape,*
> *But **she** does not know mankind*
> *If by any change of shape,*
> ***She** hopes to cut off mind…   (CP, 330).*

The flexibility of personification gestalts manifests itself in a most conspicuous way within the framework of an individual poetic mapping of the world offered by a certain author. Thus, Byron is rather consistent in following the masculine pattern of Love images that embody a militant or heroic spirit:

> *Against all noble maladies **he** [i.e. love – E.D.]'s bold,*
> *But vulgar illnesses don't like to meet,*
> *Nor that a sneeze should interrupt his sigh,*
> *Nor inflammations redden **his** blind eye (B, 73)*;
> *…**He***
> *Seems **Love** turn'd a **lieutenant of artillery**! (B, 338).*

However, he can occasionally admit a female presentation of Love to foreground its entirely different characteristics:

> *Devotion and her **daughter Love** (SB, 161);*
>
> *Oh, **Love**! of whom great Caesar was the **suitor**,*

Titus the master, Antony the slave (B, 119).

3. Conclusion

As hopefully demonstrated here, the decline of grammatical gender, a characteristic of the English language exploited in the poetic conceptualization of the world has turned into a source of fascinating image-building opportunity for Anglo-American authors and has resulted in the emergence of flexible personification gestalts that constitute a distinguishing feature of their poetry.

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Abbreviations

NP = Jarnot, Lisa, Leonard Schwartz, Chris Straffolino (eds.) 1998. *An Anthology of New (American) Poets*. Jersey City, New Jersey: Talisman House, Publishers.

B = Byron, George Gordon 1948. *Don Juan.* Moscow: Izdatelstvo literatury na inostrnnyh yazykah.

CP = Frost, Robert 1967. *Complete Poems of Robert Frost*. New York: Holt, Rinehart and Winston.

OL = *The Oxford Library of Words and Phrases*. 1990. Volume I. The Concise Oxford Dictionary of Quotations. Second Edition. Oxford, New York: Oxford University Press.

PB = Blake Morrison, Andrew Morton (eds.) 1982. *The Penguin Book of Contemporary British Poetry*. London: Penguin Books.

PW = Wordsworth, William 1946. *Poems of Wordsworth*. Chosen and edited by Matthew Arnold. New York: Macmillan and Co., Ltd.

S = Sandburg, Carl. 1994. *Chicago Poems.* New York: Dover Publications, Inc.

SP = Wordsworth, William 1996. *Selected Poems*. London: Penguin Books.

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ESP / ASP in the Domains of Science and Law in a French Higher Education Context: Preliminary Reflections

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1. Introduction

In a globalised world, the issue of language is of paramount importance. Teaching and learning foreign languages has become a social, institutional and professional challenge for the French education system.

One consequence of the predominance of English has been to promote its teaching in higher education, so much so that French universities are gradually teaching other subjects through English to students whose language skills do not necessarily match the standards required for such curricula, and by lecturers who are not specialised in English. Against that backdrop, this article addresses what research about "Anglais de spécialité" (ASP) is in the current, institutional context of the ever-developing French "ASP" sector, with a particular focus on English for science and English for law, and hopes to encourage similar studies across Europe. Exploring the epistemological dimension of research in didactics and ASP is essential in order to assess what stage of development it has reached, what directions it is likely to take in France and in Europe, and how a reflection on education and programmes of ASP could be implemented in higher education in different countries. But the present contribution paves the way for a pragmatic approach, since it aims to bring an institutional solution to the debate that has agitated the French academic world for the past decades.

Most discussions on learning and teaching in a university context intersect with the issue of language, and the place of English is of particular concern to the French higher education system, as well as other European contexts. Teaching and learning foreign languages has become a social, institutional and professional challenge in France. Economic globalisation has encouraged companies and institutions to use English as the medium for international exchanges, be they political, judicial, scientific, academic or economic. One of the immediate consequences of this growing predominance of the English language has been to promote its teaching in primary and secondary schools in France as well as in higher education, so much so that universities are introducing modules, degrees or diplomas that are taught in English to a student body whose language skills do not necessarily match the standards required by such curricula, and by lecturers who are not specialists in English. Teachers of English and lecturers in university language departments, on the other hand, are typically well-versed in the humanities (literature, cultural studies, history, linguistics) of the linguistic sphere in which they have specialised. These academics are now recruited to teach English applied to various specific areas that they are not familiar with (Van Der Yeught 2010: para. 11), and this is the case with hard sciences, social sciences and medicine.

One of the paradoxes of this situation is that French universities offer many more positions in applied English, sometimes called "Anglais de spécialité" or LANSAD (LANgues pour Spécialistes d'Autres Disciplines, 'languages for specialists of other subjects') than in the traditional areas of the humanities, and find it difficult to fill vacancies because the prospect of teaching English in a domain for which lecturers feel they have no real competence is daunting. Over 70 per cent of the lecturing or teaching positions in higher education concern, or will concern, LANSAD, as the yearly list of publications for lecturing positions on the French national portal *Galaxie* has indicated in the last decade. Although it has become necessary for everyone and everything, English studied for its own sake seems to be losing some of its intrinsic professionalising value, like most humanities. It lies therefore in an ambiguous and uncomfortable position: it is simultaneously a crucial and subordinate subject, compared to more vocationally deemed curricula (Van der Yeught 2010: para. 12). Besides, there are disagreements within the teaching community regarding the relevance of teaching highly technical languages, when the basic requirements of communication in English are not even met by most French students, let alone the tasks that their future work environment will expect them to perform (speaking in public, answering the phone, writing e-mails, having conversations and small talk, etc.). The difficulty remains, even though useful tools in language skills evaluation have been available for over a decade; the Common European Framework for Languages (Council of Europe 2001) provides a wide array of criteria that enable the

French teaching community, the learners and the professionals to assess the degree of competence that must be reached for the use of English (and other foreign languages) in the workplace, for instance. But it does not address the issue of teacher training regarding the degree of technicity required to teach "langue de spécialité", nor the minimum standard required for any other specialist to use English as a medium of instruction. Moreover, the French government's policy of protecting the national language and its status as an international medium of communication adds to the difficulties encountered in the discussion.

Against that backdrop, the present article is an essayistic-like argumentation that integrates several concepts borrowed from linguistics, language philosophy and sociology. Its authors wish to appeal to both the international as well as French research community in favour of a complex interdisciplinary concept of English as a foreign language in European higher education. The article primarily aims to revisit what research about "Anglais de Spécialité" (ASP) is in the current institutional context of the ever-developing LANSAD sector in France, which is more a teaching sector than a well-structured research domain (Van Der Yeught 2014: para. 32) with a particular focus on English for science and English for law. This research is being currently developed in the LAIRDIL laboratory[1], which has set up a research group focusing on the epistemological study of the LANSAD sector. Additionally, the question will be asked why didactics should develop its own conceptual tool in order to deal with its teaching at university level. Exploring the epistemological dimension of research in the area of didactics and 'anglais de spécialité' is essential for assessing what stage of development it has reached, what directions it is likely to take and how a reflection on education and ASP programmes could be implemented in higher education. It cannot be disconnected from a pragmatic approach, since it aims to bring an institutional solution to the protracted debate that has agitated the academic world for the past few decades in France, and this will be the article's main argument. We believe that the French dimension of this contribution can be used as an entry to a broader debate on the issue of English language teaching to specialists of other professional domains with different cultural and institutional backgrounds.

It also advocates an on-going research on the emergence of didactics of English as an interdisciplinary field of research that is both epistemological and foundational.

2. Description and state of the art
2.1. Overview : English language teaching in French higher education

The political dimension of the issue in France cannot be underestimated. French has been a language of international exchanges and culture, and is spoken in many countries. The growing hegemony of English has generated many negative responses from policy-makers, institutions, the world of arts, and teachers. The latter deplore that globalisation is gradually destroying whole swathes of culture, lesser-used languages, and even deprives English of its cultural dimension, to wit the generalisation of the word "Globish", which reduces the language to a *lingua franca*, devoid of any traces of culture and idioms (Forlot 2010: 98, Chini 2010: 125).

2.1.1. Growing needs for research in English language for non-specialists

Teachers' organisations like the APLIUT (Association des Professeurs de Langues des IUT/*Organisation of Polytechnics/Vocational college teachers*) conduct research and implement the results of research in didactics in the above-mentioned contexts. National

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[1] Laboratoire Interuniversitaire de Recherche en Didactique de LANSAD (Inter-University Research Laboratory in Foreign Language Teaching & Learning).

academic circles, like the GERAS for English (Groupe d'Étude et de Recherche en Anglais de Spécialité/*Research Group in English for Specific Purposes*), develop reflections and research on the specificity of "anglais de spécialité" (which, interestingly, does not exactly translate the idea of "English for specific purposes", as we shall see), but the concept that has emerged in the last twenty years is not completely detached from other, more traditional paradigms in which the cultural dimension dominates. Humbley (2007: para.2) points out that research in languages for specific purposes (LSP) in countries where German plays a vehicular role is characterised by the emphasis on theoretical models and systematic processing of the data collected. A criticism that is most often heard in France about studies on LSP is their lack of theoretical ambition. While this opinion does not really correspond to reality, it may be useful to examine how other European researchers in LSP integrate theory and scholarship in their intellectual approach (Humbley (2007: para.3). Van der Yeught (2010, para. 13) adds: "Until now, ASP researchers have not set a goal to establish these "languages for specific purposes" (LSP) of English as objects of study in its own right or as independent structure fields of knowledge" (our transl.).[2]

There have been disagreements between French and Anglophone teachers of English as to what constitutes the teaching of English to non-specialists (Van Der Yeught 2012: 9), because they belong to a different academic and pedagogical tradition, and one can say that their respective approaches have, paradoxically, coexisted and developed both separately and conjointly. If both communities have identified an identical need for more English in higher education for non-native speakers, the diagnoses have been somewhat different. The following paragraphs should provide an insight into these two approaches.

2.1.2. LANSAD: the emergence of a new subgroup

Naming and scope: English studies in French higher education classically distinguish English for specialists, which emphasises the study of English culture, literature, civilisation and linguistics, from the teaching of English to non-specialist students, who should only be concerned with acquiring an acceptable degree of fluency in the language so as to use it in their everyday life or in a specific professional environment. The latter covers many different circumstances, many situations, and it is clear that this teaching sector has been defined by default under the very broad and academically less prestigious category of LANSAD. Although often confused more or less implicitly, the words "LANSAD sector", "ASP" and "didactics of English" remain distinct, even though they often play complementary roles in the research on university education in English, probably because the didactics of English for non-specialist students (from the LANSAD sector) constitutes the most visible part (SAES 2012). This teaching area has been rooted in a dedicated academic subject matter and a field of research in its own right. Besides developing quality tools to serve such purposes, the key players within academia have relentlessly affirmed the cultural dimension of languages and speech for non-specialists that a reductionist vision of English as a mere medium for international communication has discarded. This has paved the way for a movement among scholars to promote high quality standards for the teaching of such domains by inciting the universities' Boards of Directors, and the French Department of Higher Education and Research (MESR) to appoint senior lecturers to carry out the task of teaching in the LANSAD sector. This novel area of research has since developed, seminal works have been published, so that a

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[2] "Jusqu'à présent, les chercheurs en ASP ne se sont pas donné pour but de fonder ces « langues de spécialité » (LSP) de l'anglais en tant qu'objets d'étude à part entière ni de les structurer en tant que domaines de connaissance indépendants."

crucial distinction is now made between LANSAD as a sector of language teaching, English for specialists of other fields (in French ASP, or "Anglais de Spécialité") as an object of study, and the didactic approach, the aim of which is to guarantee high standards in the teaching/learning process of English in that context. However, there seems to be a dearth of specific training that would apply the findings of research in that domain in French higher education.

Teacher training: Indeed, teacher training in France acknowledges the growing importance of language learning at all levels of the school and university curriculum, but there are not many specific Master's Degree devoted to the specificity of teaching a foreign language for specific/special purposes in higher education (Masters of ASP / 'anglais de spécialité'). These Masters offer general training and do not specifically prepare students to teach one of the variety of the specialised languages that the LANSAD sector requires. For example, the Master "ASPects" co-founded by ENS[3] Cachan and Université Paris Diderot prepares students to major in the areas of English for Specific Purposes (scientific, legal, economic and medical English), but without specialising in one particular area (Van der Yeught 2010: para.12).

2.2 Definitional issues

In a French academic context, "langue de spécialité"[4] has always included the cultural aspect of the domain it explores and circumscribes (Van der Yeught 2010: para.16). This approach is also characteristic of the FLE teaching sector (*French as a Foreign Language*, FLE in French, the equivalent of ESOL, or *English for Speakers of Other Languages*), which does not disconnect language and culture. However, the need for a more immediate, ready-made response for English in a more specific context has prompted many teachers to fall back on a mass of existing teaching tools and materials published by English-speaking for-profit organisations and powered by very dynamic research, fostered by academic institutions. These tools and materials neglect the connection between language and culture. The problem is not commercial or economic, but one of approach. That is the reason why it is difficult to use English (or American) labels and acronyms like ESP *in lieu of* their French counterparts, precisely because they do not refer to the same theoretical vein, and this is what we are now going to identify and describe in the following paragraph.

2.2.1. ASP/ESP in the French universities where English for non-specialists (LANSAD) is taught

In French universities, ASP is studied more as a cultural object, by resorting to well-known academic categories, than as a tool for language acquisition. It is not unusual, in the current landscape, that publications focusing on a pedagogical tool or approach are not as well-rated as more theoretical ones in France, even though they are central to the development of ESP in the Anglo-Saxon pedagogical tradition. This may be due to the fact that ASP is still trying to struggle for recognition among academics, and the abstract principles are essential for reaching such a status, the more so as the scope of the CNU, the National Council of Universities[5] Section 11 (Langues et Littératures Anglaises et Anglo-saxonnes/*English and Anglo-Saxon language and literature*) does include ASP as one of its axis of research. Conversely ESP clearly focuses on pragmatic approaches to

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[3] Ecole Normale Supérieure.

[4] "Une langue de spécialité est l'expression d'un domaine spécialisé dans une langue", ou "Un domaine spécialisé est un ensemble de connaissances et/ou de pratiques mis au service d'une même finalité".

[5] A supervisory body of elected academics deciding on the eligibility of candidates for positions in higher education and career advancement.

language teaching and on classroom development. Thus, in France, ASP is supported by researchers, while teachers tend to favour the ESP approach.

There was one way out of this dilemma: the development of adequate methods in the pragmatic domain of teaching has in fact been provided for by international institutions such as the Council of Europe or European projects urging for standardisation in teaching practice, its goals and its assessment.

Research in didactics in the LANSAD sector emerged and developed in science faculties, medical and law schools, as well as in economics departments, because a more traditional approach to language teaching did not meet the ever pressing demands for a more professionally-oriented type of teaching. Indeed, LANSAD English should ideally enable graduates and post-graduates to use English in a professional or academic context, which means that those who routinely use it should be able to perform some tasks through its medium. Yet, even at a time when English has established itself as the world's primary means of communication between companies or institutions, many French students do not meet those basic requirements, and, what is more, they have the acute feeling that somehow the school system has failed to bring them up to speed in the global landscape and this may be the result of the divergence between ASP and ESP supporters in France. It is the task of teachers and researchers to question the ability of public policies and traditions to motivate students in language learning: indeed it has often been noticed that such motivation is clearly disconnected from the perception of its utility, and the contents of courses, along with the teaching methods, are often being blamed. This is partly due to the growing heterogeneous nature of the French student body, the diversity of schooling backgrounds, and the perception that there is a huge gap between the required standards of language acquisition in secondary school and universities.

This divergence can also be felt in the way the various domains of ASP are represented at university level: let's take the example of ASP in science and in law, which contributes to the confusion as to what ASP is and aims to do. In "hard" scientific curricula, English teaching is perceived as providing a lexicon and a few syntactic elements. By contrast, English for law seems to be endowed with a specific culture, that of the Common Law legal tradition. Teaching English for law and for science is not based on the same premises, and the language input in first year and at Masters' level is not the same: it varies with the degree of complexity of the knowledge acquired in the dominant subject matter.

In ASP, the word "spécialité" is not determined by the teaching objectives (which would otherwise entail that it has been artificially created for teaching purposes); it is part and parcel of language *and culture*, insofar as the "langue-culture" concept is shaped, first and foremost, by the society that has nurtured it (French academics have adopted the concept of "langue-culture" that does not separate the linguistic and the cultural aspects of language). In other words, "specific purposes", as the Anglo-American academics define it in ESP, exist only because society is (increasingly) based on specialised activities that necessitate specific language uses. These are pre-existing conditions that can pave the way for teaching. But foreign language acquisition, even in a professional context, conveys as many cultural insights into that foreign society as any other area of study (cf. Petit n. d.).

2.2.2. ESP versus "anglais de spécialité"

There are current stakes in the debate around defining what research in "Anglais de spécialité" is in the French context, as opposed to ESP.

English as an academic subject matter has emerged and developed from the classic category of "culture" (literature, history, linguistics), to the extent that it has formed a new area of study under the name of "civilisation", a post-1968 creation, which combines

sociological, historical, political or economic approaches in the overall study of a country or a broader geographical area. In 2002, Michel Petit gives a more thorough definition of "anglais de spécialité": a branch of "anglistique"[6] which deals with the language, discourse and culture of professional communities and anglophone specialised social groups, and the teaching of this object (2002: 2-3). The "anglais de spécialité" is now the fourth branch of "anglistique". Thus ASP is now a subject matter, that is to say, a "branch of knowledge, and [as such it] includes research" (Petit 2004: 8). But the concept of "anglais de spécialité" is still ill-defined, or is defined by default. First, there are still ongoing debates as to the name this area of study should be given: the expressions used in French (ASP) and English (ESP) do not cover the same reality. The English phrase (English for Specific Purposes) seems particularly oriented towards specific professional needs. If the expression ESP is used for research, it is often referred to by the specific fields of study such as discourse analysis, corpus linguistics, pragmatics, sociolinguistics and ethnography. English for Specific Purposes evokes teaching rather than research in a particular field. In contrast, the area of "anglais de spécialité" seems wider, the boundaries of its respective domains of research are sometimes blurred, but this is due to its status as an emerging field: the development of research in ASP in France is closely linked to the development of education (Mémet 2008: 16).

The turn that ASP took is due to the fact that French academia has included a strong cultural dimension in what is perceived by Anglophones as a tool for communication in a distinct environment. This is particularly clear with the introduction of popular literature, more specifically novels of the thriller genre, set in a specific professional context well-known to their authors, in the English language classes under the name of FASP ("Fiction À Substrat Professionnel"[7]), first defined by Michel Petit (1999). The cultural dimension, in its book or film version, has simply been re-conducted in a new guise for students of other subjects. Thus FASP is both a lively way of introducing ASP to a student audience who has already been trained to read and analyse book extracts and an admission that the reflection on the didactics of ASP hasn't been translated into teaching. The problem in France is that of institutional conservatism in which the elite of researchers tends to reproduce its model schools.

2.3. Institutional issues
2.3.1. The French academic dichotomy

There are notable differences between France's educational system and that of other countries', and these help understand how LANSAD can be synonymous with both ASP and ESP. This is explainable by the nature of institutional recruitment in French higher education.

On the one hand, holders of a PhD are eligible for lecturing positions[8]. These lecturers are recruited on their academic merit by universities after being "qualified" by the national institution of the CNU section 11's peers, who do not do not fully recognize ASP as one of their fields of interest.

This can produce two types of situations: either the lecturers pursue their initial research in literature, civilization, or linguistics and disconnect it from their teaching practices, or they try to redirect their research toward didactics in LANSAD, even if they do not necessarily have a background in that domain. Thus ASP will be seen as a convenient area of development for them.

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[6] This new coinage has no direct translation into English but can be approximately rendered by 'English Studies'.
[7] Again, there is no strict English equivalent to this expression.
[8] This includes lecturers ('Maître de Conférences') and professors ('Professeur des universités').

On the other hand, universities also recruit personnel that are experienced in teaching, but not necessarily versed in research (PRAG, PRCE[9] and contract holders). These teachers will tend to adopt a pragmatic ESP approach.

The debate develops around who should teach English in the LANSAD sector and which approach to adopt. One possible answer comes from the influence exerted by the establishment of the Council of Europe's Common European Framework for Languages and the Bologna Process.

2.3.2. The European contribution to the didactics of languages

In 2001, the Council of Europe published the results of a vast project for the harmonisation of assessment methods in language acquisitions under the name of the "Common European Framework of Reference for Languages" (CEFR). The aim of that document was to enable European countries, decision-makers in the field of education, but also of recruitment, to validly assess the level of competence of a foreign language speaker. Several skills were thus identified (oral comprehension, written comprehension, spoken interaction, sustained oral expression and written expression), each of which corresponds to a particular task performed in any given foreign language. One of the most interesting principles it involves is that each language skill may be disconnected from the others in terms of achievement. This provides an interesting tool for teachers, depending on which competence needs to be focused on. Furthermore, progress in each language skill can be measured by applying a universally valid grid, ranking from A0 (absolute beginner) to C2 (proficient user). It must be noted that native speakers do not form part of the ideal level to reach; the framework does not include them, and they do not constitute a model to imitate, contrary to the shared values in the traditional French education system, for which the "native speaker" is a paradigm, albeit an ambiguous one, that perpetuates the exclusion of learners of a second language who would not achieve perfection (Lee 2005). We may add that the traditional image of the "native speaker", presented as a model for the learner, is also biased. Indeed, speaking a language from birth does not guarantee the use of complex, elaborate vocabulary and syntactic patterns, as favoured by academics. In fact, the model of the native speaker is the college-educated native speaker, preferably versed in literature. What the Framework endeavoured to change was precisely that model. Language was no longer an end in itself, but a skill that could be acquired and applied to various circumstances and social contexts. Thus, the approach to language acquisition was transformed, and the proficiency levels determined in terms of what the learner "could do" efficiently, in other words, without thinking much about it. The level of error acceptability is therefore higher than in traditional French foreign language teaching, something that is being resisted in many academic circles. Another crucial aspect of the CEFL is its close connection to the task-based teaching implied by this "can-do" approach, which generated many acronyms generally synonymous with CLIL (Content and Language Integrated Learning). In the French higher education context, this clearly indicates that teacher training should be overhauled.

Since 1988[10], the Bologna Process has pledged to transform and harmonise European universities so as to encourage mobility and student participation in the

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[9] PRAG: 'Professeur Agrégé', PRCE : ' Professeur certifié'. These correspond to the administrative grades granted to secondary school teachers after passing national competitive exams and having first completed their Master's Degree. Traditionally, the 'agrégés' sit a more academic exam where litterature, history/sociology and linguistics dominate, whereas the 'certifiés' who pass the CAPES ('Certificat d'Aptitude à l'Enseignement Secondaire' or 'Professional Teaching Certificate') are more professionally-oriented.

[10] *Magna Charta Universitatum*, Bologna, Italy September 18, 1988.

education process, foster the social conditions required to broaden the access to higher education, and promote employability. This paved the way for a two-tier reflection on the development of CLIL: first, the multiplication of syllabi taught through English and open to a wide range of students, and, second, the inclusion of foreign language teaching in French higher education that would comply with the Bologna requirements and the tightening links between all European higher education institutions. For specialists in the didactics of English, the whole issue concerned the objectives of blending content and language acquisition in dedicated modules, where language is no longer central, but becomes a tool that opens access to knowledge and know-how pertaining to other areas of expertise. In that perspective, Taillefer (2004: para.2) has shown that in modules where language acquisition and expert knowledge are treated on a par, both benefit, but this has not become the norm in French higher education. Marsh et al. (2001, qtd. in Taillefer 2004: para.4) have shown the strong correlation between teaching and learning, which makes it difficult, even for research purposes, to dissociate language skills from the teaching skills involved in the process, because they feed off one another to the highest degree. One positive conclusion (Gajo 2009: 22) is that such a complex method, sustained by a thoroughly well-thought approach to teaching/learning, does not result in more complicated learning and teaching processes. However, the research community is still facing an obstacle: the field was deserted by theoreticians, leaving teachers to design and implement their methods, at least in France. This is not the case in Northern European countries, where the interaction between fundamental research and practice is well-documented and branches out to the devising of efficient public policies that give a central role to CLIL, while reshuffling the respective roles of researchers, lecturers in language acquisition, specialists of other fields, and the student body (Hellekjaer, Westergaard 2003, qtd. In Taillefer 2004: para.2). Academic interest in CLIL in France is relatively recent, and discussions do not really focus on the qualitative aspect of such a teaching/learning process. Some research papers insist on the risk of marginalising languages in higher education, should CLIL be implemented in a haphazard manner. Besides, there has not, to this day, been any global assessment of foreign language teaching policies nationwide, even though this has recently become one major objective in the granting of chairs and positions of assistant professors in higher education. No major study of students and lecturers' representations in that field has been carried out, to identify the needs for a coherent and harmonious public policy on language teaching. ASP, in its LANSAD aspect, is connected to CLIL, and is situated at the junction between language and content. It is thus ideally placed as a transdisciplinary mediator between theory and practice. Consequently, implementing CLIL necessitates a thorough reflection on the major features of teaching and learning processes in a non-specialist context, notably on its objectives, and the role of language teachers involved in LANSAD. More generally, it cannot eschew the thorough analysis of its societal implications, while avoiding the two pitfalls of "didactic-scientific ignorance" and "political-institutional requirements" (Gajo 2009: 18).

Consequently, there is a need to change paradigms and social models toward the profession and representations within France's academia: thus, part two of this paper will deal with the way in which research can help implement an alternative epistemological analysis to establish "anglais de spécialité" as a fully-fledged category of English teaching in higher education.

3. Prolegomena for the didactics of specialised English

Our contribution aims at reflecting on the manners of integrating both dimensions, that is to say the epistemological and the practical dimensions, in order to ameliorate the teaching practices of teachers of English in higher education and more particularly in the

domains of science and law. Law, an essential element of social life, cannot be considered without the language that transmits it and allows its practice, unlike the science, where work largely consists in experimenting. English for law, which is inseparable from Common Law, is now being used as an international language, particularly with the development of International and European Law, in the same way as English has emerged as the globalised language of science. As an emanation and representation of a culture, it deserves special attention, but does it mean that English for science can be reduced to a vehicular language without any references to culture or cultures? This issue should be examined as part of a broader debate: on the one hand, teachers of legal English are expected to acquire at least some knowledge of law; on the other hand, those teaching English for science are told to base their teaching mainly on available scientific publications and focus on vocabulary. No basic scientific background is required of them, and these paradoxical and heterogeneous representations of teaching English for non-specialists need to be revised.

3.1."Langue de spécialité" as an emerging complex concept

One serious objection to the emergence of "anglais de spécialité" as a concept would be to contend that the domain it covers is both vast and ill-defined. The lack of theoretical framework concerns the notion of "anglais de spécialité" which is not really defined for science, whereas it is based on culture for law. Basically, the assumption among linguists is that whatever does not concern literature, culture (itself a mixed concept aggregating various subjects around the idea of "civilisation") or linguistics either belongs to "general English", to "English for communication", or to "specific purposes". The difficulty here is to decide where to place the limit of the fields of study, and to justify this. As Morin (1990: 98) says, a concept is not defined by its limits but its core and it is this core that we will determine in our case. Even a category like "English for science" is hard to define because it changes with the ever growing complexity and fragmentation of the world of science itself. Should we then say that "English for chemistry" differs from "English for mathematics" or "English for medicine", or that they all share common features? It is clear that examining all forms and variations of English applied to scientific sectors would be beyond the scope of the present contribution. The question remains: which domain would be more representative of our approach?

3.2. The paradigm of English for law vs. English for science

Even if this contribution cannot hope to be exhaustive, it must aim to find a suitable paradigm that will justify its objectives. Relying on our personal and professional experience and knowledge, we have concentrated on two segments of ASP: English for science and English for law. Although all scholars accept that language cannot be dissociated from its cultural dimension, to the extent that foreign language acquisition always includes that aspect, there are many disagreements about the cultural dimension of specialised uses of languages. If the language of law is closely tied to the history of legal systems and institutions that have developed their own, idiosyncratic concepts and principles, and are closely connected to a specific culture, the language of science has always privileged the clarity of communication among scholars and researchers. In other words, English for science is seen as a vehicle for a universal truth. Thus, did those scientists really sacrifice their own sociocultural background to a so-called universal language, to the extent that some academics argue that there is practically no language input in math classes taught through the medium of English, whereas jurists only converge in a specific field called "comparative law", for instance? One possible conceptualisation of this hiatus in the development of the languages of law and of science can be found in the notion of "territoriality" devised by Deleuze and Guattari (1980: 382).

According to them a "territory" is first "territorialised": it means that it can only exist as an act that affects its constitutive elements, like "milieu" and rhythms (Deleuze, Guattari 1980: 386). A territory can thus be identified and singularised by its "signature" (Deleuze, Guattari 1980: 387). Accordingly, the signature of law can be found in its construction of a fixed territory that coincides with borders, institutions and the social representations that are attached to it, language being one of its instruments of power. Science, on the other hand, can be interpreted as a nomadic assemblage (Deleuze, Guattari 1980: 446-50), the unity of which results in the cooperation of individual, molecular input of scientists. Contrary to law, its signature does not coincide with geographical boundaries, even if state apparatuses have endeavoured to capture its results to serve their political or economic ends. Its signature lies, rather, in its discourse on truth, organised on an abstract plane of reference (Deleuze, Guattari 1991: 138) represented by the logical proposition, itself praised as a "perfect language" by scientists and philosophers alike[11]. It seems therefore legitimate to analyse the impact of such a factor on the formation of the concept of "ASP", and the way in which it should be taught in the context of a language class by a teacher of English (Piaget 1970: 5).

3.3. Syntagmatic relations

This paradigmatic approach should be completed by a series of closer, more syntagmatic considerations, i.e. it should establish how knowledge has been articulated around our subjects, and this should include fields of knowledge and approaches such as history, philosophy and sociology. Besides the association of literary genres to the notion of "anglais de spécialité" (cf. end of 2.2.2.), analyses have come from other fields, such as sociology, cognition, pedagogy, neuro-sciences, in an effort to elicit what constitutes this nascent object of study. Research has now gathered a diversity of approaches in the definition process, without forming a self-contained and coherent whole: this stage in the research process corresponds to the "pre-paradigmatic" phase in the conceptual elaboration of a new subject (Fourez & Larochelle 2004: 88), which is gradually disengaging from its parent subjects, forming its own autonomous concepts. ASP is not yet widespread or standardised, and it is also influenced by the social and institutional conditions of its emergence, be it public policies, the university as a social institution, or the economy.

From these premises, it is hoped that a stronger epistemological reflection will contribute to the elevation of "anglais de spécialité", by taking into account the different reflections in the domains of specialisations in the teaching context. It will be carried out on the assumption that subjects (subject matters) are no longer based on a limited set of theoretical assumptions, but can be more loosely construed as complex and fluid systems (Morin 1990: 12-13; Deleuze, Guattari 1980: 22) that adapt to the social representations and contexts that have shaped them (Narcy-Combes 2005: 79-80). Once ASP accesses its own autonomous existence in the eye of the scientific community of linguists, through an epistemological break (Bachelard 1938: 23), it will acquire the status of fully-fledged knowledge. When that turning point has been properly analysed and assessed at the junction of context domain and language as culture, it will be possible to envisage a reflection on the teaching of English for science.

Another approach pertains to the social dimension of language teaching as a concept as well as an activity (Maingueneau 1992: 115). This means examining the

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[11] Notably Leibniz and his *Characteristica Universalis*, which was never published in his lifetime. For further reference to the French text, see Couturat, Louis. 1901. *La Logique de Leibniz*. Paris: Felix Alcan, particularly chapter 3, 51-80.

impact of history and sociology on English teaching practices, particularly in two respects: firstly in the formation of ASP as a concept in its own terms, which implies carrying out an epistemological survey and analysis of how what is referred to as ASP, which was primarily a notion based on practical teaching considerations, became an object of academic study at a later stage; secondly, in terms of representations about language in the academic areas where English gradually imposed itself over French as a medium of study in some French higher-education institutes and universities. The latter aspect mainly concerns two groups within the French teaching and research community: those, among the researchers, who have had to adapt to a new world, where English language publications have become the benchmark for the assessment of research papers worldwide, and where interest in language is quasi-nil, and those whose task is to teach highly-specialised students in English, without resorting to the traditional categories of knowledge, like arts, literature, culture and linguistics. Most of the time, it is a shared experience among teachers of English that initiating a dialogue between these two domains remains difficult. Examining these preconceptions, these prejudiced attitudes, is a key factor in the elaboration of ASP. We will now proceed to expand on those aforementioned aspects.

3.4. Focus on social and professional representations

One of the most essential issues that the present contribution aims to address is the plurality of representations involved in the didactics of English for non-specialists, and this state of affairs is also reflected in the absence of a grand unifying theory or method of analysis. The first question to deal with is the definition of the scale that a scientific study should encompass; the second concerns the relevant context (or social reality) of research, and the third is about defining its object in terms of the perspectives adopted (Lahire 2012: 226). One of the pitfalls encountered in social sciences is the tendency to generalise from one segmented, partial observation of broader contexts, to the detriment of the data and results obtained in field work. Another difficulty is to gather those data and incorporate them into a coherent narrative that takes experience, history, pedagogy, public policies and implementation, social context and situations into account (Ricoeur 1985: 391-414). Wittgenstein's (1953, §7: 5; §23: 11) concepts of "language games" and "forms of life" provide an adequate guideline from a theoretical point of view. Language is structured around social activities and is usually shared by members of any given group, in that meaning and practices are social constructs: "reference" and "meaning" may be characterised by a varying number of elements, some being more prominent than others, depending on the speaker's social role, as Putnam (1973: 705) described them: words and meanings are not solely in the speaker's mind, but are also in the collective mind of the social community, and this allows for a variety of uses and degrees and types of comprehension in context. This theory affects the manner in which the various actors dealing with English in an academic or professional context react when faced with its implementation within their teaching practices. People on both sides of the dividing line, i.e. lecturers using English as a mere medium that does not raise any question other than the degree of proficiency to be achieved on the one hand, teachers of English who insist on the language skills involved in the practice of a specialised language in context and use, on the other hand, contribute to the low level of achievement among French students.

3.5. Objectives: a "complex" praxeology

Bringing together research and teaching, theory and practice in an ever-expanding field of knowledge is the main objective and positioning of the present approach. Thus learning (under its scholarly name of *mathetics*) and teaching (i.e. *didactics*) cannot be dissociated, but the nature of their interaction is often perceived "by default". Many methods enable

specialists of that field to highlight one or the other perspective, but keeping a balance between the two or even bringing the nature of that connection to the fore can prove a daunting challenge in epistemological terms. The various components of learning/teaching ASP should be taken into account. Understanding the nature of each component and the way the set of interactions reverberates on the components is best carried out by means of "action research", because it strengthens the links between theory and practice, thus building each of these two essential components of LANSAD.

Such a theoretical/practical approach can only be relevant if the scale of observation is adequately chosen: it must be coherent enough in its characteristics, but it should also be paradigmatic enough to allow for a reasonable degree of generalisation, or, as Lahire (2012: 228) states, a certain capacity for field observation to be "transposed". One such obvious criterion coincides with the creation in 2006 of regional academic hubs known as PRES (Pôle de Recherche de l'Enseignement Supérieur)[12], because it offers a large variety of implementation of ESP/ASP choices, sustained by a homogeneous industrial and economic fabric.

Such a geographical framework should facilitate the analysis of the "social representations" at work among academics, students, and recruiters, and the status of the English language in higher education has long been a bone of contention among the various players. It can be described in terms of "knowledge deficit" on all parts, and defined along the following lines:

- Specialists of science or law, teaching through English, privilege the transmission of content, to the detriment of precision, and deny language its intrinsic cultural dimension. What matters most to them is the international visibility of their teaching and researching tasks;
- Specialists of English, by contrast, emphasise language as culture, and give precedence to language input and fluency in the way they structure their course, with the added difficulty of access to the specialised content; they also resent the ancillary nature of their teaching conveyed by ASP, because culture is offset by the "can do" approach promoted by the industrial or commercial sector;
- Recruiters routinely reproach teachers for being disconnected from their work environment, and for not insisting on teaching scenarios that would put learners in context, in preparation for their future professional activities;
- Learners/students may deplore the limited number of teaching hours devoted to languages, but they also react negatively to the absence of needs assessment that they think should be carried out at the opening of the language modules, or to the lack of communication between language teachers, or between language and specialist teachers.
- Institutions like universities rarely tackle the issue of implementing a coherent language policy for non-specialists, students and teachers alike; more often than not, the role of language teachers is marginalised.

3.6. Theoretical perspectives

The general scientific structure of the approach is both foundational and pragmatic, and its aim is to provide a viable answer to the following questions: in foreign-language teaching, linguistic skills and cultural content are treated equally and as a matter of fact. However, ASP teaching dissociates those two elements, which leads to a set of theoretical and practical issues, and can be listed in the following set of questions: how can content, which is no longer intermingled with language, be construed as a separate object, and

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[12] The acronym was changed to COMUE (Communauté d'universités et établissements) in 2013.

included in teaching? Who holds the position of the expert in such a context? Is it the language teacher, or the specialist of that specific subject matter? Is this dissociation a product of the human activity of knowledge acquisition or an artificial and conceptual creation of didactics? On a more pragmatic level, how would these questions impact the teacher-learner relations in an ASP context?

How can the results be included and implemented in the curricula in higher education with a view to raising consciousness among the teaching and research community about the challenges posed by the multiplication of the degrees and diplomas taught in English by experts in the relevant field of knowledge who have, sometimes, a limited command of English? What place should English language teachers and lecturers be granted in this changing landscape? What change in research paradigm does this entail?

The aim of the reflection is twofold: first, to establish that research and teaching cannot be dissociated, and that they should in fact contribute to the emergence of a broader academic reflection in the field of ASP, as an activity that produces performative concepts (Deleuze, Guattari 1991: 25-26) rather than scientific objects of study; secondly, to assess that there is a clear need to question the traditional dividing lines between the academic fields (literature, civilisation, linguistics), simply because language teaching, as an activity that encompasses all kinds of contents, cannot be taken for granted by the mere reconduction of artificial categories that work to its detriment, a bit like the hyperspecialisation in social sciences (Lahire 2012: 320-323). These preliminary remarks provide an *a priori* justification for the methodology that could be used throughout the completion of a possible implementation.

4. Conclusion

The weight of tradition is all the stronger as the national recruitment exams (CAPES, *Agrégation*) do not specifically target ASP in their relevant curriculum. Moreover, teaching a foreign language to all primary schoolchildren requires that the teacher-training centres (IUFM) encourage young trainees to engage in Master's theses on that particular issue. In spite of the gradual change in the educational landscape nationwide, few students of English devote their Master's degree to the didactics of English or to any deep reflection on the nature or scope of the LANSAD sector (ASP). In fact, the linguist community is gradually out of tune with what is happening within the teaching community, as though research and pedagogy were drifting apart in an even more obvious manner.

In order to solve a part of the above-mentioned problem, we will work on the emergence of a new academic field of study, which is the didactics of ASP, by refusing/avoiding the traditional, analytical descriptions that tend to discuss the various elements of such environments separately. We will relate them one to the other and address the notion of complexity by refusing to avoid areas of uncertainty (Bertin et al. 2010: 2). On that particular aspect, the theory of rhizomatic thought devised by Deleuze and Guattari (1980: 80) may provide some means of unifying apparently distinctive elements in the general didactic field of study, so that, through various phases of transformation, the emergence of a new academic field of study may be facilitated. Therefore, it is hoped that this contribution will generate interest among the research and teaching community in European higher education; this is an invitation for non-specialists to develop, share and compare national experience and epistemological reflection on English by including elements of their cultural, professional, economic and institutional contexts and contrast it with the ESP approach.

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INTERVIEW

"You Have to Face Your Past" - An Interview with Paul Bailey

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Writer and broadcaster Paul Bailey was born in London on 16 February 1937. He won a scholarship to the Central School of Speech and Drama in 1953 and worked as an actor between 1956 and 1964. In 1967 he became a freelance writer. His first novel At The Jerusalem *(1967), set in an old people's home, won a Somerset Maugham Award and an Arts Council Writers' Award.* Peter Smart's Confessions *(1977) and* Gabriel's Lament *(1986) were both shortlisted for the Booker Prize for Fiction.* Kitty and Virgil *(1998) focuses on the love affair between an Englishwoman and an exiled Romanian poet, a refugee from the Romanian regime of Nicolae Ceauşescu. In* Uncle Rudolf *(2002), the narrator remembers how, as a young boy, he was rescued by his uncle, a lyric tenor, from a fascist Romania.* The Prince's Boy *(2014), his latest novel, tells the story of Dinu Grigorescu, a Romanian writer in his sixties, who reminiscences about his youthful adventures in the bohemian Paris.*

Interviewers: After *A Dog's Life* and *Chapman's Odyssey*, your latest novel, *The Prince's Boy*, recently translated into Romanian, marks a return to Romania. You have dedicated a trilogy to our country: *Kitty and Virgil*, *Uncle Rudolf*, and now, *The Prince's Boy*. How did this love affair with Romania develop?

Paul Bailey: It began in 1989, when I came here. I was so intrigued: I'd seen nothing like it! It was a hellish place; I couldn't believe it. I was here at the invitation of the Romanian Writers' Union. They took me to all sorts of places, but they kept canceling all my lectures. I went all the way to Iaşi just to be told that my talk had been canceled. I was asked to give a talk at the University of Bucureşti on the Friday, and I was told they'd been expecting me on the Tuesday. A lady called Mickey Irimia got on the telephone with her boss and, within an hour, about a hundred students turned up. This was breaking the law, because all the necessary forms had been signed for three days previously. Anyway, I remember the students being incredibly interested in life outside Romania. They wanted to know what was happening in the English theater, in the cinema, in art in general, so it was a very rewarding experience. They would have been denied it because the system was playing games with me.

I knew nothing about Romania when I came here. When I went back to England, I thought I'd read about its history, which is pretty bloody, but then, so is most history. I used to belong to The London Library. I took out books that hadn't been read since the 1920s or '30s, by English people who'd gone to Romania. The picture they gave of the country was

hugely romantic: all these happy, smiling peasants in Transylvania and very little about the actual politics of the place. You had a German monarchy: Carol the First, then Ferdinand, and Carol the Second. Though I am told that Carol the First never learned a word of Romanian, it gave the country a kind of stability, it united the two parts. There was great, classic book that I read in English, called *The History of the Romanian People*.

I learned a lot, I even took a Romanian teacher in London, a young girl who was studying at the University, Cleopatra Sava. I asked: "Is Cleopatra a common name in Romania?", and she said "No, it's my bloody mother!" She was a beautiful girl. She married her childhood sweetheart and they emigrated to Canada; I've never heard from her ever since. She taught me the basics of Romanian. I became interested, so I wrote *Kitty and Virgil*. That was another thing that struck me: people had these wonderful Roman names: Virgil, Ovidius, Constantin. I wasn't entirely happy with the book, but I put in almost everything I'd learned about Romania. I learned about religious customs which people in Bucharest had never heard of. One of them is that when somebody dies and the coffin hasn't been closed, you break the looking-glass so that their soul can escape.

I.: You know a lot about our history and our controversial periods: communism, but also about our fascist past, which many would like to ignore.

P.B.: I made friends here, in the literary and publishing world. I was asked by a quite famous magazine in London, *The Times Literary Supplement*, to review a book by Norman Manea, *Plicul negru*, translated into English as *The Black Envelope*. I think mine was almost the only review. Some weeks later, I received a letter from Norman Manea, from Bard College, where he still is, saying "you understood my book and you understood something about Romania, which I didn't expect anybody to know." So we became great friends. It started with correspondence. We wrote to each other for two or three years, then we met. I went to his birthday celebrations in New York a couple of years ago, which is where I met Luiza Vasiliu and Anca Fronescu. We are very dear friends. He taught me all about the absurdities of the Ceaușescu regime. In a whole book, *Despre clovni*, there is no reference to Ceaușescu or his wife by name. They are always referred to as clowns. He does say something very profound in that book: that the Ceaușescus and their regime gave an appearance of sanity which made every Romanian think that he or she was mad and these were the only sane people. This is politics at its most bizarre. We complain in Britain about our politicians, but we can get them out quite easily. The press is also very vigilant, particularly about things like money, sexuality, and financial corruption which, of course, is a feature of politics everywhere.

I.: Have you ever had negative reactions from Romanian readers who may have felt offended by your depiction of interwar Romania?

P.B.: One or two. Not too long ago, earlier this year, I did an event at the Romanian Cultural Institute, in the Romanian Embassy. I and Marius Chivu, my translator, had a chat. I read from the book in English, he read from it in Romanian. There were several people in the audience, one of whom is a painter and sculptress who doesn't live very far from where I live in London. She invited me over one night for dinner; it was typical classic Romanian peasant food, which I am quite happy with. This other woman, a homeopathic doctor, was there and she didn't like what I had written about Romania's fascist past. She was in her sixties, I think, and she was of the opinion that it was best forgotten. I think that you just cannot forget the history of what Romania did. It's all there, in Mihail Sebastian's *Diary*, which I reviewed in the *TLS*. When it came out, there were several critics who said that this was a conspiracy against Romania, which is such nonsense. The book is going to become a Penguin Classic!

You have to face your past, just like the British have to face what they did in Africa or India. In 1945, we were forced to come to terms with what we'd been doing in India. Some of it was good (we'd introduced cricket and Scotch whisky!), but we also did pretty terrible things. Whenever you invade a country, there are often compensations. Good things happen, particularly if a country is in a terrible state of disarray. An outsider country can come and put

things straight. Then, it's always money and power. What happened in Romania in the 1930s, I find terrifying. In the First War, Romania was with the Allies, with us, mainly due to Queen Marie, who was a very good person. The shade of Hitler and what was happening in Germany, the fact that people like Codreanu were going out into the countryside rallying the peasants: it's always in the interest of something which, to me, is terribly vague - the great national spirit. When people go on and on about the greatness of the British and the English, I don't want to hear. I am only interested in individual human beings.

I.: I was impressed that you also have vast knowledge of Romanian literature; you also seem to be familiar with our oral tradition of storytelling, *Mioriţa*, and so many legends. What attracts you to writers such as Mihail Sebastian, Ion Creanga, Caragiale, practically unknown outside our country?

P.B.: I remember reading a very romantic book by a man called Patrick Lee Fermor, who recently died in his nineties. When he was a young man, before the Second World War, in the 1920s and 30s, he traveled all over Europe. He was particularly besotted with Romania. He came to Timişoara, he learned the language, and the first thing he learned was *Mioriţa*. Of course, I was told that it was changed through the centuries, as people added things to it. The best book I read was called *Hotel Athénée Palace* by Baroness Waldeck, an American journalist, who must have married into an aristocratic family. She stayed at the Athénée Palace Hotel in Bucharest in 1941, at the beginning of the Second World War. She was in a very good position to see, as the hotel was gradually taken over by the German military (there were some Russians around at the very beginning). She is a great journalist, has a wonderful ear and eye, and the picture it gives of the country is just unforgettable. Norman Manea had never heard of it; I sent him a copy. It's been out of print for years, but you can get it on the Internet for practically nothing. She has these cynical businessmen who do business with the Germans in the lobby of the hotel. One of them says, "we hate Jews, but we prefer to do business with them!" The old man adds, "I would rather do business with a Jew than with a Romanian".

As for Romanian writers, I liked Eminescu, but the poet I was really taken with, and still am, is Bacovia. I love his poetry because it transcends nationalism. The poems are abstract in a way, they are about concentrated feeling. He coined the great line about Romania, "o ţară tristă, plină de umor"['a sad country, full of humour'] . I have sort of put him in my book in the character of George Văduva, except mine will commit suicide. Bacovia did not commit suicide, he just drank himself to death. He worked as a city clerk and stayed out of politics. I think he is a great poet. A man called Peter Jay translated his poems very well, as near as you can get. I am hoping that some time they are going to be published. I think that the ideal thing would be to publish the English version on one page and the Romanian on the other.

I: Who inspired you to create the mysterious character of Prince R.?

P.B.: One or two people guessed: it is meant to be Emanuel Bibescu. I was protecting myself, because the real one didn't adopt a child. He and his brother, Antoine, were good friends of Marcel Proust. Antoine was an outgoing, seriously heterosexual man (women just queued up for him), whereas Emanuel was very mysterious. The more I read about him, the more I was convinced he was gay. Yet, he did nothing about it or, rather, it was all very discreet. He was incredibly knowledgeable, much more aesthetic than his brother. The Bibescus' mother, who had a *salon* in Paris and an estate in Corcova, was immensely calculated. When they were little boys, everybody went to this salon; they thought nothing of Wagner, Liszt or the impressionist painters coming in for morning coffee!

Romanian was their second language; I think they began speaking French. I went with Marius Chivu to Corcova some years ago; it was a ruin. Now there is a vineyard there, but what we saw was the wreckage of a huge estate. Russians had taken everything remotely valuable, so all that was left was this tiny Orthodox church (the family church) and a school. Of the great house itself, where Antoine and Emanuel used to spend their summer holidays,

there was hardly anything left. It is a different Romania. There we were, in this school, with a nice, bright school-teacher; the kids had computers and a Harry Potter film on them. I said I wanted to go to the lavatory and she said, "Oh, yes, go down there". I followed the smell down a path and it was just a hole in the ground! That's the paradox!

I.: Many of your characters, not only Romanian, are haunted by their past. Thus memory, loss, grief are recurrent themes in your novels. Why?

P.B.: It's life, isn't it? Years and years ago, when I was a tiny boy, my mother liked listening to the radio. She didn't like pop music so much, but rather that tuneful, in between kind of music; nothing serious. There was a terribly famous Austrian singer called Richard Tauber. He was a very ugly man, but had the most wonderful voice. He used to sing "Girls are made to love and kiss,/ and who am I to disagree with this?" Then he says: "Can I be blamed that nature made me gay?" Of course, in those days *gay* didn't mean what it means now. One day, on the radio, I heard him singing the wonderful aria from Mozart's *Don Giovanni*, "Dalla sua pace". My God, that man could sing! Coming to Romania, I thought operetta must have been popular here, as it was all over Europe. They must have loved *The Merry Widow*, *Die Fledermaus* and so on. So, in *Uncle Rudolf*, I decided to write about this handsome man who studies under the greatest voice teacher of the time. The scenes in the villa in Nice, where there is a parrot which shrieks every time the boy sings the wrong note: all that is real. I got that from an American book of memories of Jean DeReszke, a great teacher and a great singer. One of his students, a soprano who sang at the Metropolitan and then gave up singing to have a family, said that he always knew you were making a mistake when the parrot shrieked. Sometimes, the most outrageous things you put into your books are, in fact, the real thing!

I.: Family relationships, particularly those between mother and son, play an essential role in your novels. One doesn't need to be Freud to see that your characters also seem to be haunted by absent parents.

P.B: My own experience is with an absent father. My father died when I was eleven years old. It is particularly poignant this year, because we've had all these "celebrations" of the beginning of the First World War. My father was there. He was enlisted in 1916, which was quite late, because so many young men had died. The first recruits were men in their teens or in their early twenties. By 1916, they were recruiting men in their late thirties and early forties, which was what my father was. I only discovered after my father's death that he'd had two families: he'd married, it took him about eight years to get a divorce, then he'd met my mother. My mother had me when she was forty-two, which was very late in those days. You took your life in your hands when you had a child. Now it's nothing. Women are having careers and then decide to have children when they are thirty eight-thirty nine. It was different then. He was much older than her. He died in 1948, when I'd just started going to school. All I can remember is that he was very, very old, because I was so young. It was very strange; my mother was also older than the other mothers. I used to remember at school, where the mothers and fathers would turn up, my mother looked much, much older. There were all these glamorous women, some only in their early thirties. They'd had their children at seventeen or eighteen, which is barely normal.

In *Gabriel's Lament* I transferred my father to a mother who is not at all remotely like my own mother. In that book, which I am still quite proud of, I imagined the father I'd never had. I got lots of letters from readers saying, "you've put my father on the page! How did you know?" The thing is: I completely made him up. When I was writing I thought, "how much more awful can I make him"?

I.: Your first novel, published when you were only twenty eight, centers around an old woman. Why this affinity for old characters, whom you depict with empathy and humor?

P.B.: Because my parents were older, I was surrounded by people in their fifties and sixties. In those days, you were considered old if you were forty! I never thought of them as being different, I always considered they were lively. After my father died, a couple looked

after me when my mother was out to work. I used to go over to their place, because where we - my mother, my sister and my brother - lived, there was no indoor lavatory, no bathroom, nothing like that. I used to go to these friends of my mother's, enjoying the luxury of having a bath and staying in it for hours or changing the water. So wonderful! They had lodgers, because they had a big house. One of the lodgers, as I put in the book, was a Scotsman who worked for the Royal Family. He played the bagpipes whenever they went to Scotland. This pair lived into their nineties; they were extraordinary. He had a Labrador which he was walking every morning, miles and miles, when he was ninety six! Can you believe that? It was because they had a work ethic in those times. They'd worked hard all their lives; they'd had to work when they were very young: hard, physical work. It sustained my mother, who lived to be ninety. She was kept alive because she was so sarcastic. She was constantly critical of everybody and that gives you wonderful energy.

I.: You are also a literary critic. Does the critic influence the writer or vice-versa? How do they manage to live together under the same roof?

P.B.: With difficulty, sometimes. I've stopped reviewing novels. I'd review one or two in a year, but I used to review a lot. Now I write a regular theater column in London, for a magazine called *The Oldie*, which I've been doing very happily for the last four years. I go to the theater three or four times a month. Because I am trained as an actor, I was an actor for about eight years, I've never lost interest in the theater and what it can do. I love the movies, the cinema, but there is something about the theater. I love writing about it: acting, direction and, of course, the writing. A new play, saying something interesting, or revivals of plays I saw thirty or forty years ago, which seemed terribly daring then: to see how they've survived, why were we all so carried away then, it's an interesting experience. When it comes to literary criticism, I tend to write longish pieces about writers I think are not well-known enough. There's quite a few, not just Romanian.

I.: Do you ever surprise yourself when you write or do you know everything in advance?

P.B.: I have to surprise myself. I wouldn't write if I couldn't surprise myself. I always have one scene in mind when I start writing and I work towards that scene, but usually it doesn't happen. When I wrote *The Prince's Boy*, it was full of surprises to me. But I'd been reading masses of stuff for years about that world in Paris. The brothel-keeper in the book, Albert, had been a real brothel keeper. That is a real brothel, and it did have a Mme Proust's chaise-longue. There was a wonderful liar called Maurice Sachs, a friend of a writer called Violette Leduc; there is a recent film about her. She was brought up as best as she could be and he wrote a book called *La Batarde*, a sensation in the 1950s. It was all about a girl who never found out who her parents were. She became friends with people like Simone de Beauvoir. She was a friend of Maurice Sachs: bisexual and a colossal liar. He was a Jew who converted to Catholicism, and then converted back again. He went through a homosexual period. I think he was Andre Gide's secretary for a while. He decided to go to Albert's brothel, so I thought I'd have fun with him. But the female brothel-keeper in there, I made up. There's a scene in that book when the two brothel keepers are together, laughing.

I.: That's a great scene! In an interview with the late Angela Carter, you asked her whether she felt an English writer, since she was considered to be so un-English. What about you? Do you consider yourself an English writer?

P.B.: I interviewed her two weeks before she died. She was dying, but she was very funny over the microphone. Because of her interest in folk-tales, myths, all that sort of thing, Angela was a really original writer at that time. Most writers, particularly women, were writing about domestic life, marriages that went wrong, coping with children, the stuff of life. But she had different ideas. She also went to Japan and lived with a Japanese man for a long time. We shared the same agent, so I knew her quite well at the end of her life. As for myself, I think I'm European. I am not stuck in England anymore. I don't want to be. There was a period in the 1980s when I traveled all over Eastern and Central Europe. Of course every

country is different, but I came across the same dissatisfactions. I've got a lot of Polish neighbors in London; most of the people who come and do the hard work are Polish. A Romanian from Timişoara is working next door. He is very funny. He speaks about ten words of English, so we talk in basic Romanian. In London, you can get on a bus and not hear English spoken. This terrible man who runs this ridiculous party called UKIP says you can't hear English and I think: *so what?!*

I.: Even though your novels deal with loss and grief, they are suffused with a great sense of humor. In an interview, you say that Dostoyevsky is very funny and that *Crime and Punishment* has many jokes, even though many readers seem unaware of that. How important is humor for you? Do you see yourself as a comic writer as well?

P.B.: If a book doesn't have something that makes you laugh, I'm afraid there's something wrong with the book. I would say, as a generalization, that the writers I am attracted to are the ones who make me laugh. For instance, the Czech writer, Hrabal. He was unpublished for a while in the old Czech Republic, because the censors didn't understand what the books were about. They were suspicious of books that were funny. One of my favorites is *I Served the King of England*. So funny! Hrabal is a wonderful man and he didn't live in literary circles at all. He trained as a lawyer, then he gave it up because of the Germans. Then the Russians came, so he decided that he would write when he wanted to, but spent most of his time in a pub in Prague called *The Golden Lion*. He said he didn't want to meet writers, as he learned everything he could about life from *The Golden Lion*. Real people came: cab drivers and prostitutes. Kundera thinks he is the greatest because his doesn't seem to be literature; it just seems to happen.

I brought with me a new translation of *Crime and Punishment*, because I thought I might have time to do some reading. I had to adapt *Crime and Punishment* for the stage some years ago; I've still got the old translation, with my marks. Porfiry, the police inspector, is one of the greatest comic characters. He knows immediately that Raskolnikoff is the murderer, and he is playing cat and mouse with him. It's a wonderful book, based on the real case of a Frenchman who committed murder. In *Chapman's Odyssey*, I use *The Idiot*, a book I've always loved.

I.: There is an article in *The Guardian* about *The Prince's Boy*, which states that you have suffered a transformation from the Booker nominated *Gabriel's Lament*, "bursting with Dickensian energy", to your latest novel, which is more "distilled". Do you agree?

P.B.: It's deliberate. *Gabriel's Lament* was a very difficult book to write, because it took a long time, something like four years. I had to work and write reviews and I was living with somebody who was dying, so it was a traumatic time. But all the critics who liked it used "Dickensian". It's a sort of easy word to use. I did grow up with Dickens and I suppose, when all is said and done, he is the writer that I love most, particularly *Great Expectations*. But there are parts of all the books which are terribly funny. Now I only want to write short books. Just give the essence, don't waste any words. Let the reader do some of the work, fill in the bits that you couldn't or didn't want to write. You can't teach writing, but when I teach at the university, I say to them, "look, some stories are better for having left things out. You can tell a reader too much; you mustn't".

I.: That's why I feel that there's much poetry in your prose! Have you ever written poetry?

P.B.: Yes, I have, when I was a kid. Most kids, when they write poetry, think that it's going to be wonderful. When I see kids now, at the University, what can I say? "Put it in a drawer and forget about it, just live a bit more?" I was looking after this friend when he died and some years later I wrote a poem which was immediately accepted by the *Times Literary Supplement*. I wrote some six or seven more that year, and they all ended up in the *TLS*. Then they stopped. I've tried since, but I don't have that compulsion.

I.: One last question: you have started a new novel. What will it be about?

P.B.: It is the same as when I started *The Prince's Boy*, about five years ago. I put it aside and started to write something else. I wrote about a hundred pages of this other book. At the risk of sounding melodramatic, two or three years ago I actually did think that I was going to die. I was in hospital for quite a while, so I thought I'd finish this one. I read what I'd written and thought: this is ok. It's the only book I've written at night. I tend to write at daytime, in the morning. But I would sit up in our kitchen at the top of the house, drink a glass or two of red wine, have some dark chocolate and it happened: I finished it. Then, earlier this year, I read what I'd written of the other book. It's much more of a conventional novel than anything I've written for a long time. I thought: "Just cut it. Take it from a different angle". So at the moment I am worming my way into the book. It's an idea I've had for a long time. It's about the theater, about an actor who goes mad. He is based on somebody real, but I've got to make him real on the page. He mustn't be a copy of somebody who's already lived.

In real life, he was the son of a famous academic, who wrote classic books on D.H. Lawrence, W.B. Yates etc., and gave me one of the best reviews I've ever had in my life, so I am rather fond of him. The son was completely un-academic. When the Dada movement started, the idea that theater can be made up on the spot was much more common in Europe, and very common in Romania. You don't need a play, you can get a group of actors together and they can start improvising: there's been a lot of that in the English theater. The man that I want to write about was one of the cast of a group which is disbanded now, the National Theater of Brent. They did the *Charge of the Light Brigade*, then *The New Testament*. This actor played The Virgin Mary, knitting a scarf. At every performance, the scarf was getting longer. He was a man who really did end up tragically. He walked onto the motorway: a very selfish way of killing yourself, like people who throw themselves under trains. Quite often they are not the only people who die. The shock of killing someone that a train or a car driver has stays with them forever. I am not putting that in the book. In fact, I don't think I am going to kill him off at all. I just think I am going to have him go completely mad.

POETRY

Leah Fritz

Leah Fritz, an American ex-pat in London since 1985, has had her writings published on both sides of the Atlantic. Her essays and reportage in the United States were collected in Thinking Like a Woman, *published by WINBooks in New York, and* Dreamers and Dealers: An Intimate Appraisal of the Women's Movement, *by Beacon Press in Boston. Both her prose and poetry have appeared in* The Guardian, Poetry Review, PN Review, Acumen, The Literary Review, *and* London Magazine, *among many others, and in anthologies, as well. She has judged several poetry competitions. Her archives are at Duke University in the United States.*

Leah's first Romanian poetry co-translations, with Alina-Olimpia Miron providing the literal interpretation, are in Deepening the Mystery, *by Cristiana Maria Purdescu, published by Editura Semne in Bucharest. Poems from that volume, and with Ioana Buse from* Born in Romania *by Liviu Ioan Stoiciu, published in both languages on the internet by Contemporary Literature Press in Bucharest, have been reprinted in* Modern Poetry in Translation, Acumen *and* Poem Magazine. *Working with Prof. Lidia Vianu of the University of Bucharest, she has re-interpreted the work of numerous Romanian poets for* Poesis, *an internet anthology of the Writers' Union of Romania.'*

Reflections on Lines fromTwo Poems byT. S.Eliot

['Teach us to care and not to care, teach us to sit still...' - 'Ash Wednesday']
['At the still point of the turning world...' - 'Burnt Norton']

to care is hope not to care
is faith

I who am an unbeliever
learn to accept   this
acceptance which is
neither belief nor dis-
belief not a shrug but
a stare releases me
from some point of
responsibility enough
is left

I who am an unbeliever
have been taught too
studiously to care not
caring is another aspect of morality
madness is caring
too much sanity the
still point

from which all action
is possible from which
one can move in any
direction   the random
buffeting of neutrons
leads one home who relies
on probability

there is more than one
voice in the world
listen   check
what you hear
against the hum
of the universe

it is perhaps
foolish
to invoke his name
who was hateful to
women and jews   (I
am both)
it is perhaps foolish
for a poet to
invoke his name who
was master of this art
to invite absurd compar-
ison

I do not wish to
rewrite history that which
is written and true
I wish to add what
is unwritten and

also true   to be free
of debts one must
pay them
in his words I recon-
cile the foolish and
the wise the rhetoric
and the emotion the group
and the individual
because the centre is not
the middle

but the still point where
I sit still
and let what will
pass over me not passive
but impassive the still
point where my eyes
see centre and
peripheries

the still point where
I take that which
sustains me   take and am
glad to take
with the paradoxical
indifference of nature
which for all its
divine distance makes
heroic and detailed efforts
to perpetuate
itself

it cannot matter
to the dead poet
that I thank yet
do not forgive
it can matter
only to me   of his
bread with all its mould
I eat

to perpetuate myself
I eat of it
to be once and for all
free of debt
I am thankful
for the rest I learn
to care and not to care
to sit still at the
still point to turn
and stare

Shelley Survives his Drowning
(a conceit)

Struggling up through choking algae, slimy
things that slithered past my skin,
through brackish blackness I perceived the climbing
world above and blessed sweet oxygen.
Around a driftwood fire I found my dearest
wife and friends awaiting me. My boat
had capsized in a sudden storm. They feared lest
only a pitiful drowned corpse would float
ashore. Thus, grieving, they had built a pyre
according to my will, whence my blithe spirit
might arise. I heard their mournful choir
and joyfully joined in, wishing the world to hear it!

One by one, my friends, my wife, departed.
Not for their deaths do I remember them
(though reputations thrive on *in memoriam*)
but for our common youth, light-hearted,
brave, and more than slightly mad. We loved
voraciously and freely, as if the thought
and act were one, shared vivid nightmares fraught
with angst and odd remorse: mine of that rough
remembered sea; dear Mary's of a womb
that brought forth monsters she believed deserved,
her mother's death proceeding from her birth.
To sweep such wraiths away, our pens were brooms.

These days my pen is powerless, my dreams
unworthy of recording. Decades on
I wonder how I filled so many reams,
why my life was spared with muses gone...
Friends soon weary nowadays of tales
they only half-believe (that I have half-
invented, half-forgotten.) Hours grow stale
with no irreverent mates to make me laugh
at things that, on my own, I sigh about
though strangely I sleep quietly at night,
impassive, dreamless, unassailed by doubt;
awaken unrefreshed, and do not cheer the light.

Alone at my desk, I contemplate old age,
how strange a gift life is, this empty page.

Ozymandius Defends Himself

An awkward upstart like a young centaur
cantering on envy to become
what brain and heart had always meant for me

to be - a stallion of a man - I went for
power and got it. Destiny for some
is what they dare. Here in my hand the key

to wind up armies. I sent them out to kill
as coolly as I killed. The way to lead

is not to see yourself in other men

but as a man apart, above. My will
was justice, theirs mere wilfulness. Succeed
I must for faith to be restored again.

Some popularity's required, unless
an ancient culture of docility
to gods and kings has laid men open to

the mystical authority of class.
I was twice blessed. Men's love did fall to me
when on my pallid horse I staged a coup.

Akin to kings, but not direct in line,
I drew a following inside the court
and out among the peasants where I preyed

on fears of anarchy. Since power's divine,
I claimed the gods' instruction to cut short
that dynasty, its ancient fabric frayed.

Corrupt, incestuous, effete, it would,
in time, have withered ignominiously.
I cleansed the realm to life. The man on horseback

blent with his steed, hinting at brotherhood
to monsters in a myth, surrounded me
with rumours of high origins. My forelock

grew to strengthen the resemblance. You saw
a fallen effigy and read delusion in
the sand. Never mind. I was misquoted.

by a mad engraver. I brought the law,
it's true, but never usurped the name of Him
who gifted me. A sculptor made a bloated

replica. It broke. I don't deny
I was tyrannical. The multitudes
would have me be that way. They loved

the executions in the square, the lie
that gods mandated power absolute
to me. And I, who thought myself above,

apart from other men, became their basest
servant. Mobs my conquests clothed and fed
acclaimed both means and ends of ruthlessness.

Happy they were to burn those scrolls. My racist
slogans echoed in their empty heads.
I followed, did not lead, them to excess.

Left to the gritty tendency of sand
to hide both noble and ignoble deeds
of man in real and metaphoric time,

as arrogant cliffs disintegrate and land
docile as pebbles when breaking waves recede,
my fame would pass, but for that infamous rhyme.

CONFERENCE REPORT

"Material Traces of the Past in Contemporary Literature" (Málaga, 6-8 May 2015)

Martyna Bryla
University of Málaga, Spain

It was for the third time that the notion of *trace* was critically explored by international researchers at the University of Málaga, Spain, on the initiative of Rosario Arias. *Trace* as a potent trope and epistemological category in contemporary literary studies was first debated in October 2011 during the "New Critical Perspectives on the Trace" conference. Much attention was devoted to the various interplays and tensions that the idea of the trace entails: that between presence and absence, memory and forgetting, and, perhaps most evidently, past and present. In turn, the last relationship became the focus of the 2013 event, entitled "Transactions and Connections: Memories of the Past in the European Context," which was reported on in the 2014 summer issue of *The Messenger* by Celia Cruz Rus and Juan José Martín González.

The most recent academic event in the series and the object of this report took place between 6 and 8 May 2015 and focused on the physicality of the trace. "Material Traces of the Past in Contemporary Literature" brought together scholars interested in the ways material trace "reveals not only the tangible endurance of the past into the present but also the inherent potential of the material object to reanimate memory and history."[1] Along these lines, speakers explored the significance and the role vestiges of the past play in (re)constructing meanings and agendas in contemporary literature.

The very notion of *material trace* is open to different interpretations. Thus, the scholars gathered at the conference recognized the productive potential of the embodied past in biographilia, books and journals, the human body, physical locations, academic discourse, historical/cultural objects, as well as items of clothing.

In her keynote lecture, Ann Heilmann (Cardiff University, UK) addressed contemporary perceptions of transgender identity by analysing textual reworkings of the nineteenth-century figure of Dr James Miranda Barry, who concealed her female identity throughout her career as a physician in Cape Colony. In exposing the ambiguity of literary responses to Barry, Heilmann posed questions about the social construction of selfhood, suggesting a thought-provoking parallel between neo-Victorianism, as the genre characterized by boundary transgression, and the indeterminacy of Barry's gender identity. The question about (unstable) identity lay also at the heart of Laura Monrós-Gaspar's (University of Valencia, Spain) erudite analysis of Essie Fox's *Elijah's Mermaid* (2012). Unpacking the significance of mythological imagery in Victorian and neo-Victorian fiction, Monrós-Gaspar revealed the grotto as a liminal site of female transformation in *Elijah's Mermaid*, or, in the scholar's words, an "intricate crossroads of identities."[2]

Fox's novel was also the subject of Lin Pettersson's paper (University of Málaga, Spain) who, however, approached it from the perspective of corporeality. Pettersson explored corporeal deviance (both as "the imaged body" and the textual, "imaginary body"), casting it as a powerful mirror-like trace reflecting historically and culturally specific forms of conceptualising selfhood and otherness. Notably, several other scholars recognized the productive poetics of the trace in (female) body and its literary configurations. Thus, Saverio Tomaiuolo from Cassino University in Italy interpreted the "freak body" as the vehicle for constructing the past to reflect the present. Focusing on one of the most notable freaks of the Victorian Age - Julia Pastrana "the Ape Woman" - Tomaiuolo demonstrated how Pastrana's story has been re-worked in different cultural circles and literary genres, complicating the notion of cultural memory and precluding the possibility of a unique and coherent reconstruction of Pastrana's life. Along similar lines, though within a different cultural context, Patricia Álvarez (University of Cádiz, Spain) approached the scarred female body in J.M. Coetzee's *Waiting for the Barbarians* (1980), interpreting the marks

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[1] Quoted from the conference website: http:/thetraceinliterature.com/project/conferences/2015/materialtraces/

[2] This and all the subsequent quotations come either from the abstracts or the speakers' contributions.

of brutality engraved on the body of the barbarian girl as tangible signs of destructive imperial history which cannot be redeemed. The trope of the body as the palpable record of one's life story resurfaced in Laura Lojo's paper (University of Santiago de Compostela, Spain), concerned with the mother/daughter relationship in Michèle Roberts' short fiction. Drawing on the psychoanalytical theory of psychological development as well as Paul Ricoeur's understanding of trace, Lojo showed how the process of constructing the past and thus recovering the maternal body becomes a means of coming to terms with oneself in Roberts' "Charity." While Lojo's paper posited a necessary coherence between body and mind, Marie-Luise Kohlke (Swansea University, UK) was concerned with exactly the opposite - bodily traces, such as hair, teeth, and skin, which become detached, dehumanised, and anonymised to serve as forensic evidence, archeological artefacts, and mementos, to name but a few. Kohlke's contribution delved into the ethical implications of the above and other uses of bodily traces, asking about the role artists and audiences play in what the scholar termed "a questionable politics of consumption."

The fetishisation of the trace alluded to by Kohlke was central to Maria Grazia Nicolosi's study (University of Catania, Italy), which exposed how Angela Carter's appropriation of certain iconic nineteenth-century figures for her short fiction opens up an imaginative space in which these "fetishised phantasms" become "resurrected as reflective surfaces of fantasy projections and affective investment by the readers." In other words, Carter's present-day exploration of the "embodied historicity" of these figures is not just a form of mediating between past and present, but rather a way of creating new meanings, shaped by the culturally-sanctioned representational frameworks and individual desires - those of the writer and readers alike.

The trace's capacity to illuminate and create meaning came to the fore also in Patricia Pulham's paper (University of Portsmouth, UK) in which the eponymous material trace of the past assumed the form of a photograph. Speaking in the year which marks the 150th anniversary of Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Pulham shed light on the disturbing subtext of this literary classic - Carroll's nude studies of young children, dramatised in Gaynor Arnold's *After Such Kindness* (2012). In doing so, she posed questions about the uneasy relationship between photography, literature, and pornography in the Victorian period, while also reflecting upon our contemporary perceptions of the author and his work.

As two papers notably demonstrated, physical locations may provide insights into the past, but also complicate our relationship to it. This was well visible in Elodie Rousselot's paper (University of Portsmouth, UK), which focused on the once renowned, but now vanished, military hospital fictionalised in Melissa Pritchard's 2011 novella, exploring the presence-absence dynamics inherent in this particular trace, and, in a broader perspective, contemplating the hold and significance that absent object may exert on the present. For her part, Patricia Duncker (University of Manchester, UK), in her paper on Patrick Modiano's *Dora Bruder* (1997), took the audience to the streets of Paris, demonstrating how the author's auto-fictional search for the past - the process of tracking the story of the Jewish girl who disappeared during the Occupation - is a meditation on the nature of remembering.

While literary texts often function as traces of the past themselves, reanimating or constructing the past for the reader, several speakers focused on the "thingness" of textual material and its narrative potential. Particularly Victorian and neo-Victorian fiction exhibits a fascination with the book as an artefact/cultural object. In this connection, Kym Brindle (Edgehill University, UK) delved into the significance that handwriting assumes in Andrea Barrett's historical fiction, particularly when juxtaposed with today's pervasive digital culture. The materiality of the book was also tackled by Mariaconcetta Constantini (D' Annunzio University of Chieti-Pescara, Italy), who pursued the question of authenticity of archival manuscripts (and their role in (re)interpreting the past) in relation to Dan Simmons's *Drood* (2009) and Charles Palliser's *Rustication* (2014). Also Roberta Gefter Wondrich, from the University of Trieste in Italy, addressed the trope of the artist's/writer's secret papers in neo-Victorian and postmodern fiction and its potential for retrieving and reviving the past, as well as its relationship to the broader question of the commodification of cultural memory. Finally, text as a material object, but also an imaginative site for exploring the self was approached by Akira Suwa from Cardiff University, UK, in connection with Sarah Waters's neo-Victorian works *Affinity* (1999) and *Fingersmith* (2002).

The ambivalence of the textual trace, which is at once an artefact and a space for enacting various scenarios, underlay the contribution of Leonor Martínez (University of Córdoba, Spain). Martínez demonstrated how, in Tim Bowling's *In the Suicide's Library. A Book Lover's Journey* (2010), a single book (Stevens's poems) triggers off an intensely lyrical journey into the American literary past, but also the quest for the answers to some of life's most fundamental questions.

While the above scholars all hinted at trace as a form of intertextuality, some speakers turned this issue into the focal point of their contributions. Thus, in her analysis of the literary representations of "the naughty kid," Lea Heiberg Madsen from the University of Málaga revealed the uncanny connection between two neo-Victorian novels and the world famous book of children's rhymes, *Struwwelpeter* (1845), while Jessica Cox from Brunel University in the UK traced the legacy of Victorian popular fiction in the neo-sensation novel, exploring the implications of this inheritance for contemporary culture. An interesting transnational connection between the worlds of art and literature was proposed by Mario Jurado (University of Córdoba, Spain), who recognized a common pastoral mode in the artistic output of Joseph Cornell and Alain Fournier's *Le Grand Meaulnes* (1913). Finally, Megen de Bruin (Cardiff University, UK) introduced the audience to the twenty-first century concoction of contemporary and historical texts and contexts - the mashup - pointing to how ironic distance complicates reading the past in the present, but also serves to generate new meanings.

It comes as no surprise that the trope of the historical/cultural object as the embodiment of the past came up several times in the contributions. Specifically, Celia Cruz Rus and Juan José Martín González from the University of Málaga delved into the double significance of museum exhibits as a means for interacting with the past, but also as a dark trace of colonial history, through their reading of some lesser known late-Victorian and Edwardian tales. In a similar vein, Dany Van Dam (Cardiff University, UK) discussed the piano in Jane Campion's famous film of 1993 and Daniel Mason's 2002 novel *The Piano Tuner*, indicating its diverse colonial connotations, as the bridge between cultures on the one hand, and the material trace of European domination on the other. Through her elegant analysis of the glove in the neo-Victorian fiction of Michel Faber and Sarah Waters, Danielle Norman (University of Portsmouth, UK) foregrounded the sartorial as a fundamental tool for accessing and re-thinking the genre's relationship to the past.

More theoretical approaches to the materiality of the trace were delivered by two plenary speakers: Roberta Maierhofer (University of Graz, Austria), and Bran Nicol (University of Surrey, UK). In her thought-provoking lecture, Maierhofer employed Derrida's notion of the trace to track changes of perception in the academic discourse. Focusing on Simone de Beauvoir's work on age and aging, the scholar directed the audience's attention to the fluctuations that theoretical approaches and ideas undergo in time, reflecting not only cultural, social, and political changes, but also functioning as "material evidence of our own identities in flux." Bran Nicol's compelling keynote contribution took a close look at the implications and productive potential of the crime scene in literature, film, and the visual arts. Exploring the relationship between trace and materiality which the crime scene embodies, Nicol addressed the crime scene's role as a significant narrative device in literature and other arts, but also proposed to view it as a framework for exploring broader ethical and philosophical issues.

The conference culminated with the round table held by the members of the research project "Material Traces of the Past in Contemporary Literature", Rosario Arias (University of Málaga, Spain) Carmen Lara-Rallo (University of Málaga, Spain), and Marta Cerezo-Moreno (UNED, Spain). The scholars presented their current research and opened up a round-up debate during which various strands of discussion were brought up and new lines of research suggested. The participants pointed out the remarkable interconnectedness of the contributions, their high quality, as well as the lasting academic (and interpersonal) trace which the event was bound to leave. Lastly, one cannot forget about the special treat prepared by the main organiser, Rosario Arias: the first international reading of Patricia Duncker's latest novel *Sophie and the Sibyl* (2015), delivered by the author with her trademark charm and panache.

REVIEWS

Lívia Körtvélyessy 2015. *Evaluative Morphology from a cross-linguistic perspective.* **Newcastle upon Tyne: Cambridge Scholars Publishing**, 277 pp., ISBN-13: 978-1-4438-7160-0, ISBN-10: 1-4438-7160-5

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The field of evaluative morphology is a relatively new one, basically inspired by Scalise's idea of 'third morphology' (1984). While Scalise was not right in all of his assumptions, his work instigated vivid interest in this area of linguistics. Körtvélyessy's work is one of a series of publications that try to penetrate to the nature of evaluative morphology. Its significance lies in its innovative approach: it is the first work on this topic that is based on extensive cross-linguistic approach, covering 200 languages; then, it comes up with a new, original theory of evaluative morphology, based on an onomasiological theory of word-formation (Štekauer 1998, 2005). This is most evident in her cognitive model of evaluative morphology that offers a brand new perspective on the theoretical foundations of evaluative morphology.

The book is divided into two main parts, examining evaluative formations from two different, however, complementary points of view. Each of the main parts provides theoretical considerations supported by relevant empirical and experimental research.

Part one of the monograph concentrates on various aspects of evaluative morphology. Since it is intended as a contribution to Whorf's (1956) concept of Standard Average European (SAE), extensively studied in recent decades, primarily within the Eurotyp project, the first sections discuss various methodological problems and theoretical approaches to the idea of SAE, including those by Haspelmath (1998, 2001), van der Auwera (1998a, 1998b) and Heine and Kuteva (2006). Körtvélyessy aptly notes that Euroversals (characteristic and universal features of SAE languages) as well as borders of the SAE linguistic territory can only be identified by comparing two samples – a sample of languages that potentially belong in the SAE territory and a world sample of languages. In this way, one can determine the borderline between languages which have selected European features and those in which these features are absent or are less characteristic. Importantly, this borderline can change with features under examination and, therefore, each research of this kind should delimit the SAE borderline tentatively only. It is an analysis of the (non)occurrence of specific features that can only decide on whether or not a particular language is a part of SAE. Given the feature-dependence of the borderline and the core of SAE, Körtvélyessy argues for more comprehensive and complementary examination of SAE, ranging over all main fields of linguistics (phonetics/phonology, inflectional morphology, word-formation and syntax). Conclusions drawn from an analysis of only one or a few features may lead to distorted results.

Based on her own research, Körtvélyessy demonstrates that this observation also applies to the determination of the core languages of SAE. Evaluative morphology is viewed by her as a single, although fairly complex, feature that can provide further refinement to the diverse questions of SAE. However, being a fairly complex area, evaluative morphology – before any empirical research – must be defined as a field. Körtvélyessy reveals numerous pitfalls accompanying this kind of research. They are primarily related to the delimitation of the field of evaluative morphology. She provides a range of fuzzy cases from various languages. This is a serious obstacle to any objective data analysis and makes a researcher concentrate on prototypical cases.

In order to arrive at a theoretically justified conception of the field of EM and the basic nature of morphological evaluatives, Körtvélyessy provides an in-depth analysis of major EM theories, including Jurafsky (1996), Dressler and Barbaresi (2001), Grandi (2005, 2011), Grandi and Körtvélyessy (2015), Prieto (2015) and Mutz (2015). Then, she proposes her own approach to the nature of EM, embodied in two models which, in my view, represent one of the most valuable contributions of this monograph to the field in question: a model of evaluative formation, interrelating evaluative morphology to extra-linguistic reality and to the cognitive level represented by four fundamental cognitive categories (SUBSTANCE, ACTION, QUALITY and CIRCUMSTANCE). In addition, there are two other important interrelations, that between the quantitative and the qualitative aspects of EM, and that between the langue and the parole levels.

In this way we are provided with a comprehensive and well underpinned model of evaluative formation. This model is a point of departure for another crucial model, a cognitively founded onomasiological model of EM semantics. It is based on the postulation of a quantitatively defined default value as a central reference point. Evaluatives are then viewed as deviations from the prototypical value in any of the cognitive categories.

The empirical research itself is based on analysing and comparing two samples, an SAE sample counting 71 languages and a world sample with 132 languages. An important methodological innovation of this part is introducing the parameter of saturation value that reflects the productive use of morphological evaluatives in a language in terms of cognitive categories, word-classes and word-formation processes. This kind of data is projected onto a saturation map that facilitates the identification of the core and the external borders of SAE. Körtvélyessy's observations give support to her initial idea that the internal SAE structuring and the external borders are heavily dependent on a linguistic feature explored. For this reason, it is only a complex of features that can provide us with an unbiased and objective picture of SAE.

Furthermore, her analysis of more than 200 languages shows that morphologically formed evaluatives are not a self-evident and inherent feature of all languages of the world. There are languages without morphological diminutives and even many more languages without morphological augmentatives.

The second part of the study is devoted to iconicity, in particular, to phonetic iconicity. How is phonetic iconicity related to evaluative morphology? It has been observed that in some languages, and especially in that of young children, certain sounds indicate the meaning of smallness and largeness, respectively. Körtvélyessy responds to Payne's (1997: 110) assumption that this kind of semantic capacity of certain sounds is a universal feature of languages. Her extensive language sample provides her with ample evidence that this phenomenon is rather of areal nature.

Inspired by Berko-Gleason's (1958) experiment, Körtvélyessy undertook her own cross-linguistic experiment in order to verify the hypothesis that iconicity is primarily bound to the language of small children – in contrast to the language of adult speakers who prefer to express evaluation by way of morphologically complex words. She 'tested' five age groups (from the age of 4 up to above 18) in four languages (Spanish, Hungarian, German and Slovak). The experimental results make her conclude that there is a correlation between an EM saturation value of a particular language and phonetic iconicity, on one hand, and that there is unambiguous preference for iconic expression of evaluative meaning in lower age groups of language speakers. Körtvélyessy is aware of the fact that her observations must be taken provisionally. Given the fact that this field has been more or less unexplored, she points out the role of other factors that may affect experimental results, including education/profession, the role of bilingual environment, gender differences, cognitive types of language users, etc. In this respect, her Conclusions indicate directions of future research.

Körtvélyessy's monograph is a valuable contribution to both theory and empirical/experimental research in the relatively young field of evaluative morphology. It is innovative both methodologically (saturation value) and theoretically (EM models). Consequently, the work brings a lot of interesting observations worthy of further development.

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Bénédicte Guillaume 2014. *A Corpus-Based Study of SINCE-Clauses in Contemporary English***. Toulouse: Presses Universitaires du Mirail,** 207 pp., ISBN 978-2810703234.

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Bénédicte Guillaume's study, *A Corpus-Based Study of Since Clauses in Contemporary English*, is an analysis of the subordinator *since*, introducing both causal and temporal clauses in contemporary English, based on a selection of more than 500 occurrences extracted from its almost 26 000 uses listed in the British National Corpus.

It can be debated whether we are faced with a single or two different markers. The etymology of the word does not give a clear-cut answer. It is mainly argued that *since* comes from *siþþan* (Old English) and has temporal origin (Molencki 2007). Some linguists (De Cola-Sekali 1992) still put forward that two meanings have co-existed from the start, while others consider that *since* has evolved into two different markers.

The purpose of the current analysis is to take into account the various parameters within an enunciative context and to assess their relevance for a temporal or causal interpretation. This corpus-based analysis, resorting to graphs and charts, confirms some of the results of previous analyses, but also questions some former conclusions. The author mainly adopts an enunciative approach (Culioli 1985, 1990, 1999a,b, Adamczewski and Delmas 1982), but varies her theoretical approaches, resorting to the concept of subjectification (Traugott 1989, 1992), or that of the remainder ("parts of language that no grammar can ever reach", Lecercle 1990). She also pays tribute to linguists who have studied this field more closely (Deléchelle 1989, 1993, De Cola-Sekali 1992, Bourdin 2008, 2011).

The first chapter of the monograph is devoted to the causal *since* clause, the more numerous and complex type, its relation with the main clause and its position in the sentence. The *since* clause has a relation of cause and effect with the main clause, which the author discusses referring to Huddleston & Pullum (2002), Halliday and Hasan (1976) and Quirk et al. (1985). She also studies the semantic specificity of *since* (given information not open to debate) in comparison with other causal subordinators, like *because* (new debatable information) or *as* (given information, but, still remaining mainly a marker of identity). Syntactically, it is shown that causal *since* clauses are not prototypically fronted and that both causal and temporal *since* clauses tend to be postponed. The postponed position is more typical of the temporal *since* clauses, but no direct link can be established between the syntactic position and the nature (causal or temporal) of the clause. This is proved with the help of chi-square tests, backed up by a study of the presence of punctuation, and put into perspective in examples where the internal textual cohesion accounts for the placement of *since* clauses. The concept of presupposition may explain the preference for one or the other of the two positions of causal *since* clauses. When fronted, the subordinate is taken for granted to be a starting point. When postponed, it tends to correspond to a reminder. The position of the causal *since* clause might also be dictated by the emphasis laid on the constituents of the causal relation, either by focusing on the main clause, and fronting it, or by fronting the *since* clause and focusing on the cause-effect relations and underlying a strong reasoning. This tends to be the case in scientific texts, where simple present tenses are often used.

Indeed, tackling the difference between causal and temporal relations might be less elusive if one considers the use of tenses, aspects and modality. The author refers to M. De Cola-Sekali's hypothesis that there are aspectual constraints both on the causal and the temporal *since* clauses and that the encoding of the meaning of *since* as a coordinator takes place within the matrix clause. She shows on charts that the matrix clause has strong compatibility with simple tenses and modality (from root to epistemic) for a causal reading. The interpretation of the *since* clauses in relation to the presence of aspect in the main clause is less clear cut and is therefore debated according to Culioli's theory on the prototypical notional domain, applied to the uses of verbs. In the few examples in which the perfective aspect is used, it occurs with discrete or dense continuous verbs, never with compact continuous verbs or with the progressive aspect. Precise analyses of examples eventually lead to the following question: what are the regularities within the combinations between the *since* clauses and their matrix clause? The most common association is that of the present with the present and that of simple tenses used with an aoristic value.

The second chapter tackles temporal *since* clauses, which are less numerous than the causal *since* clauses. To put forward a hypothesis regarding the nature of *since*, the author takes into account a number of syntactic as well as semantic characteristics of both types of *since* clauses. Temporal *since* clauses are quite homogenous and mainly tend to be postponed and give a temporal locator, usually corresponding to new information added to the verb phrase contained in the matrix clause. The closeness of the link between the two clauses is such that no punctuation is necessary, so we can speak of mutual dependency. In rare cases, the temporal *since* clause is fronted, separated from the main clause by a comma and we have mixed examples, the hybrid *since* clause being both a temporal locator and an explanation. The fronting can also be accounted for by contrasting purposes between a former situation and a new one.

After studying the overall distribution of tenses, aspects and modality in temporal *since* clauses, Bénédicte Guillaume concludes that the range of verbal markers compatible with such clauses is more limited than that of the causal clauses. The presence of the perfect in the main clause, with preterite in the *since* clause represents the main pattern. Two special temporal *since* clauses are eventually added to the category. The author first deals with clauses where noun phrases contain an ordinal or a superlative, putting to the fore a salient element (*n years since* or *the first time since*) or designate a span of time. Both configurations are modified by a postponed temporal *since* clause, where the simple preterite is the most frequent tense and indicates a starting point. An analogy is suggested between postponed temporal *since* clauses and restrictive relatives (from a semantic perspective) or *that*-complement clauses (from a syntactic perspective). The author also deals with cleft sentences of the type *it is ... since* that is used to highlight the length of time elapsed between the event and the speaker's time reference. We notice the fronting of the period of time that is thus emphasised, which is very reminiscent of cleft and pseudo-cleft sentences.

The third chapter examines ambiguous and hybrid remaining cases, reassessing the unicity of the marker. After a detailed report on the etymology of *since*, it is clearly stated that the two meanings of *since* have not always existed, with the causal use dating no earlier than Middle English. Still, in current English the meanings have a complementary syntactic repartition. Ambiguous or polysemic *since* clauses have more than one meaning and the conditions for this ambiguity are to be found both at the syntactic and at the semantic level. The fact that *since* itself is polysemic accounts for the ambiguity of the *since* clauses and then for that of whole sentences. Disambiguation criteria, such as the endophoric context or the internal syntactic features of the sentence can be resorted to. Such tools are used on invented examples quoted from Aarts (1979) and Wyld (1993). Punctuation, the place of the *since* clause, the use of tenses, aspects and modality tend to combine toward one interpretation. Elements from the corpus are thus analysed. There still remain hybrid examples, in which components of different origins combine and where both syntax and semantics are not reliable enough. The same event can be considered both as the cause and as the temporal locator of the main clause and the two interpretations coexist. Such examples can be considered as part of the remainder, which is produced by language, such as it is developed in Lecercle's theory.

To conclude, this book gives a comprehensive corpus-based analysis. It mostly confirms already existing hypotheses, but the use of examples and statistics makes it a very well researched and reliable account that enables to target and explain some irregularities. The analyses are also backed up by various theories and are very well documented. The fact that the author limits herself to written examples makes it possible to present a comprehensive overview of the phenomenon with its regularities, as far as punctuation is concerned. No doubt, a study containing oral occurrences of *since* clauses would be most welcome, with tone units being quite revealing of the nature of *since* clauses.

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John Eppel and Togara Muzanenhamo, *Poems*. **Bulawayo: ´amabooks, 2014.** 91 + viii pages, ISBN 9 780797 494985 (soft cover).

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In material terms this small volume of poetry by two Zimbabwean poets, John Eppel[1] and Muzanenhamo, appears modest in its scope. Its title is unpretentious: simply "*Poems*". There are a fair number of them, 43 in all, numerically speaking a majority of them by the elder poet, Eppel, in contrast to the sixteen by Muzanenhamo, although they vary in length, and several of Muzanenhamo's are more expansive and perhaps more demanding than Eppel's.

Inevitably, a number of too easy contrasts can be drawn up between the poets themselves. Eppel is a Zimbabwean whose South African roots were transplanted in early childhood into Bulawayo soil, a city – and its gardens – a location that has grown and sustained him for many decades, a place where he continues to teach literature in English to a schoolboy clientele whose ethnicity is now 90 per cent black. As other commentators have noted, Eppel's rootedness in Bulawayo has given him access to a full range of references to the natural environment, in particular the abundant flowers and birds that frequently find their place in his poetry. Muzanenhamo, for his part, is a full generation younger, and grew into young adulthood along with the emergence after 1980 of the liberated Zimbabwe. To some degree, in contrast to Eppel, his subsequent education has been acquired in the First World, and unlike Eppel's, his writing has more readily achieved recognition both within Southern Africa and also further afield – although since the 1960s Eppel has undoubtedly produced a wider range of poetic and prose writing, much of the latter subtly satirical, that would deserve wider recognition from an international audience, including one that has sometimes resorted to over-simplistic categorizations.

The generational shift represented in this collaborative volume of poems through the voluntary yoking together of two such poets – one ostensibly bearing the memory of the world of white, colonial and post-colonial "privilege", the other perhaps a voice of contemporary Zimbabwe, with its all-too-familiar litany of implicit fractures – has been nicely subverted by the layering of their poetry into eight alternating sections, although none of them is headed, and there is no clear progression or comparison to be inferred from the selections of poems, other than the final "Epilogue" of Muzanenhamo's fourth section.

The volume itself has been usefully introduced by a fellow Zimbabwean, Drew Dash, who points out that both poets are "dedicated to excellence in form" and to a "meticulous attention to the craft of poetry" (ii); Dash also points out the domestic, inward-looking quality of much of Eppel's writing, in contrast to "the more international Muzanenhamo" (iii).

It might also be of value to consider the ways in which such a volume of poetry by two poets can be read: my own approach was initially to read each poem and each alternating poet

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[1] A small selection of John Eppel's poetry appeared in *The European English Messenger* 18.1 (2009).

consecutively, noting small details of composition and thematic focus, and considering the similarities and differences predicted by Dash. But a later reading of each poet's work in its entirety, first Eppel's and then Muzanenhamo's, more strongly emphasized some of the craftsmen's brush-strokes that make up their connections and differences.

Eppel's writing is very much that of an older generation, and for a reader of similar age (as this reviewer is) there is the pleasure of recognizing Eppel's subversion of over-quoted "classics" such as the sonnet titled "Beauty is Truth, Truth Death" ("So: put down your pen and take a deep breath") (9), and the melancholic recognition of the failure of so many hopes for a better post-colonial world, contained in the echo of Doris Lessing's first novel: "grass has forgotten to sing" ("Giving up on the Rains in Curious Rhyme") (10). In somewhat more mischievous vein, in "Dorothy Recollects [a pastiche]", he has the physically degenerating Dorothy Wordsworth repeatedly distracting her brother away from his newly-acquired bride Mary Hutcheon on their wedding-day: "I gave him the wedding ring …/from my forefinger where I had worn it the whole of the night before" (48).

Eppel's poetic vision is also shaped by an accumulated awareness of ageing and the failure of the individual voice; poem after poem rests on an awareness of this failure – "I put down my pen, give up on the rains" (10), and "I chose to solve it, not by talking/but … by walking" ("*Solvitur Ambulando*") (3). From the very start of Eppel's selection, relationships fail ("A Suburban Night in August"), and even when walking his dog he notes: "At the Upper Dam we'll rest/where the dead bodies of platanna bloat,/and two discarded beer bottles float" ("Looking for You") (11).

Muzanenhamo's work draws on a range of reference that, whilst also meticulously crafted, expresses a bitterness and a tenderness that are more generalized than Eppel's. "Gondershe", for instance, depicts simultaneously the innocence and unwitting victimhood of a child soldier: "Having never fired a gun before, he held the rifle/as though the weapon were a dying child about to say something/only they could share", a poem that ends with the inevitability of the child's death: "Come the dawn there would be no escape./He would die. Even the sea would burn." (13). The world is a place that victimizes the young. But some, in their innocence, resist: in "The Battle of Vågen, Bergen, Norway – August 3, 1665" a young Dutch soldier who has "never seen real war,/and had no will to die", recalls "fucking/a shy local girl", a youthful vision that motivates him to desert his national army despite "the shame of running, the fear/of loving" (36-37).

Muzanenhamo's writing is, if anything, more conscious of suffering, physical corruption, and death than Eppel's. His "Zvita" invites the reader to "Study the bone" of a corpse, "The waxed coat stiff with flies./… The back's awkward/arch parting rigid legs, pushing the pelvis forward/to give birth to death's black oozing grease" (63). A vision of something of the horror that seemingly inevitably accompanies the struggle for both love and freedom.

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'A Mind at once so enlighten'd, and so ridiculous':
Eighteenth-Century Quixotes

The topic of Dragoş Ivana's book is generous, exciting and thought-provoking: the appropriation of the figure of Don Quixote in eighteenth-century British novels. In seven Chapters and a Coda devoted to texts that invented a variety of Quixotes for the delight and instruction of English readers in the second half of the eighteenth-century, Ivana shows us that what may look like a strictly literary topic lies in fact at the intersection of literary with moral-philosophical, religious, economic and political thought. The interesting thing that happens when such a complex perspective is adopted is that it allows us to understand anew analytical concepts like 'genre', which we tend to treat as confined to literary history. Indeed, the interplay between the cross-disciplinary approach and the analysis of the vagaries of such generic labels as 'romance' and 'history' during the chosen period is one of the noteworthy aspects of this book. But behind all this

theoretically stimulating apparatus there lies the conundrum of the Don's figure, one that is possibly the trans-historical core of his so many historical incarnations: in the words of a character in Charlotte Lennox's *The Female Quixote* (1752), it is the conundrum of 'a Mind at once so enlighten'd, and so ridiculous' (qt. p. 209), one that inhabits the liminal realm between what is wise and what is unreasonable, between the morally refreshing and the outrageous.

This double liminality of the Quixote figure, at once epistemological and moral, is the master theme of the book. Ivana pursues it through his texts with the aid of two critical authors who are his constant theoretical guides: Michael McKeon, who in *The Origins of the English Novel 1600-1740* (Johns Hopkins University Press, 2002) advanced the idea of the interplay between 'questions of truth' and 'questions of virtue' in the rise of the novel, and Wendy Motooka, whose *Quixotism, Sentimentalism and Political Economy in Eighteenth-Century Britain* (Routledge, 1998) argued for the relativizing effect of Quixotic 'unreason' in the context of eighteenth-century moral and political thought. Armed with this perspective, the author proceeds to anatomize the English Quixotes by first setting the scene (in Chapters 1 to 3) with two texts by a canonical author: Henry Fielding's comic play *Don Quixote in England* (1734) and his 'comic romance' *Joseph Andrews* (1742). These are followed by two chapters on relatively well-known, although hardly canonical, authors: Sarah Fielding with her *Adventures of David Simple* (1744) and its sequel, *Volume the Last* (1753); and Henry Mackenzie with *The Man of Feeling* (1771). It is in these chapters, which comprise half of the book, that the main themes of the study are established and developed in detail: the scandal of reason and morality figured by the Quixotic characters, put forth by these texts as exemplars both of human folly and of the possibility of human renovation; their indebtedness to the eighteenth-century culture of sensibility, understood to rest both on an empiricist epistemology and on the theory of moral sense; relating to the latter, their promotion of the values of benevolence, which are read here not only in a moral, but also in an economic-political sense; and encompassing all of this, the grounding of their portrayal in the new ethical-aesthetic-political endorsement of (Whiggish) amiable laughter, which gradually superseded the older (Tory) cultivation of biting satire in the first decades of the eighteenth-century.

The second half of the book brings in much less known texts, by marginal authors, but whose contribution to both the shapes of Quixotism and the generic and political shapes of the novel is defended by the author. Chapters 6 and 7 discuss Charlotte Lennox's *The Female Quixote* (1752) and Richard Graves' *The Spiritual Quixote* (1773), while the Coda closes the book with Charles Lucas' *The Infernal Quixote* (1801). These are more evidently political Quixotes, in both the broad and the narrow sense of the term: the first two filter Quixotism through what we today call the politics of genre and of religious identity, respectively, while the third is a participant in squarely political events. These chapters are thus concerned with explaining the place of these Quixotes within ideological struggles, between gendered attitudes, between Methodism and the established Church of England, between Jacobin radicalism and British conservatism.

One might think that this group of texts is distinguished from the former precisely on account of its political-ideological thrust, yet it becomes clear that the analysis adopts an ideological tone early on. Indeed, the main thrust of the argument, as Ivana announces in the Introduction, is that the English Quixotes are 'marked out as political tools or reformers engaged in both satirizing and renovating an ethically corrupt society' (14). The author is thus engaged in unraveling the 'Quixotic ideology' (15), which should be understood as 'an alternative ideology' (243), opposing, criticizing and aiming to renew established cultural norms. While the first half of the book seeks to go back to eighteenth-century intellectual sources so it can explain empiricist epistemology and such moral and economic concepts as 'sensibility', 'sympathy', 'benevolence', 'charity' or 'interest' (via Locke, Shaftesbury, Hume, Smith and Mandeville), this potentially intellectual-historical endeavour is in fact subsumed under an ideological, cultural-studies inflected agenda. Which is, of course, fine, but then Ivana's claim that his study 'has been substantiated by a history-of-ideas approach' (267) is less convincing.

The Quixotes' reformist ambitions come in a variety of shapes. It is only in the two Fieldings' and in Lennox's novels that we find successful Quixotes who, although 'cured' of their madness, are ultimately recognized as carriers of heart- and mind-lifting values. The others fare less well: Mackenzie's is an exemplar of the failures of excessive sentiment, and is thus more of a Quixote *raté*; Graves' is prey to religious 'enthusiasm' (not a word of praise in the eighteenth

century) and is himself the butt of (admittedly ambivalent) criticism; and Lucas' is simply a political villain. Quixotic 'ideology' seems thus uneasily poised between positively and negatively portrayed reformism, which is in itself a political issue that would have warranted some more pointed discussion.

Overall, the author's analysis gives us a good sense of the interplay of madness and alternative/reformist reason in the novelistic depiction of the Quixote characters. However, while the reformism is well grounded in the core stance of the book, this reviewer was left wondering how best to understand their madness. To see it in a relativist key (via Motooka), as the author generally does, is perhaps less than helpful, since the reformism appears thus rather implausible. Ivana gestures towards two other possibilities: a Foucauldian perspective (in Chapter 6) and one rooted in an intellectual-historical inquiry into the religious-philosophical-medical phenomenon of early modern 'enthusiasm' (in Chapter 7). While the book does not solve the problem, it certainly opens up the question and may well inspire further research.

Liliane Louvel 2011. *Poetics of the Iconotext***. Ed. Karen Jacobs. Trans. Laurence Petit. Farnham, Surrey, UK, and Burlington, Vt: Ashgate,** 206 p. ISBN 978-1-4094-0031-8; (eb). ISBN 978-1-4094-3116-9.
Liliane Louvel 2010. *Le Tiers pictural. Pour une critique intermédiale.* **Rennes: Presses Universitaires de Rennes, coll. "Interférences"**, 300 p. ISBN : 978-2-7535-1030-2

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Poetics of the Iconotext undertakes to introduce the work on text/image relations of prominent French iconographer Liliane Louvel to the English speaking audience. Editor Karen Jacobs entitles her Introduction to the volume "Infinite Dialogues" to highlight the major organizing principle of Louvel's theoretical agenda that pursues a systematic study of a series of intricate interactions rooted in the complex crossover between the literary and the pictorial form. Besides the dialogue between Louvel's major fields of expertise, the British novel and Western painting, the multifocal perspective of the Louvelian oeuvre also establishes an innovative interface between the French and the Anglo-American semiotic schools, the formalist structuralist and the more ideology critically oriented post-structuralist approaches, as well as canonized mastertexts of the *ut pictura poesis* tradition (from Aristotle to Gombrich) and lesser known francophone semiographers' voices from the 1980s (from Fontanier to Garagnon). The kaleidoscopic methodology fuses insights of art criticism with those of phenomenological philosophy, the psychology of perception and the physiology of vision to explain the reading/viewing experience in terms of Greek -Roman myths of representation, ranging from Medusa and Orpheus to Narcissus; hence it is applicable to both old and new literary and visual media. As a result, this cutting-edge analytical take is worthy of the attention of scholars of classic illuminated medieval manuscripts and hypertext-enhanced digital e-books alike, as the editor rightly points out. In fact dialogism surfaces on the volume's structural organizational level too, given that the collection offers a synthesis of Louvel's two most seminal theoretical works which together constitute her poetics: chapters 1, 2, 3, 5 are derived from *L'oeil du texte: Texte et image dans la littérature anglophone* (Toulouse: Presses Universitaires du Mirail, 1998), while chapters 4, 6, 7 were extracted from *Texte/image: Images à lire, textes à voir* (Rennes: Presses Universitaires de Rennes, 2002).

The polyphony of dialogues is meant to overturn fossilized binary oppositions by breaking down barriers between image and text, space and time, form and content, false and true sense, manifest and latent content. The three parts of the book clearly uncover how Louvel's iconotextual "typology of the in-between" succeeds in resisting rigid classificatory schemata to foster creative critical reflection. Part I begins with explaining the function and the nature of image, focusing on intersemiotic rhetorical practices like ekphrasis or hypotyposis. Key terminological notions are contextualized within the most significant and current debates of text/image studies, as Louvel enters into a productive dialogue with critics of arts and literature from the Antiquity to

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Postmodernism, from Horace, Lessing and Burke to Merleau-Ponty, Didi-Huberman, Barthes, Derrida and W.J.T. Mitchell.

Already the first definition of the most basic concept, "iconotext", is illustrative of Louvel's unique style, distinguished by the presentation of theoretically challenging ideas in a highly enjoyable, poetic, metaphoric manner. Tellingly, iconotext is described as a pluriform fusion of text and image, reminiscent of the rhetorical trope of the oxymoron that conveys a desire to converge two irreducible objects into one new, ambiguous, aporetic, in-between object, while allowing each term to maintain its difference in the text's pictorial subconscious vibrating with a fruitful tension. The "poetics of the iconotext" indicates the project to circumscribe a typology of modes of image insertion within texts, which produces new hybrid iconotextual artifacts whose *modus operandi* needs to be scrutinized. The discussion of iconotext is placed under the sign of two mythical circular forms, ekphrastically including a work of art within a text: Achilles' and Perseus' shields, "mirrors laden with ancient knowledge," are compared by Louvel to representation itself, emblematized by an apotropaic shield protecting both artist and reader/viewer against death.

This vision is inspired by psychoanalytically and phenomenologically informed poststructuralist theoretical approaches, suggesting that representation reduces the distance between the viewer/reader and the flesh of the world, but it necessarily implies absence, a feeling that the thing it-self and its meaning are inevitably slipping away, too. This simulated presentification, the immortality of the artwork, reminding us of our own mortality, generates an ambiguous experience, leading to self-reflexive insights concerning the metamediality of any representational practices. Perhaps one of Louvel's most instructive conclusions is the following: artworks do not only represent the world, but also signify the way they/we perceive and conceive of it. Moreover, this inherent self-reflectivity is enhanced by the image that functions as "the eye of/in the text" mirroring – in an analogical or oxymoronic manner – artistic creativity itself.

The following chapters of the book put forth a series of exciting questions regarding the constitutive aporia in the dialectic between seeing and being seen, the interplay of the powers of the image, the roles of figures as figuration of the real, the strategies of reproduction, mimesis, and phenomenological experience. Part II tackles the modes of inserting pictorial images within literary texts. Besides studying the narrative figures that the pictorial can take as well as the different pragmatic functions, modulations, and productions of the iconotext, Louvel's text/image typology distinguishes degrees of pictorial saturation so as to provide an efficient tool for measuring the formative influence of figurative and literal images upon writerly and readerly textual spaces. Part III explores variations on the pictorial, focusing on image-substitutes, ranging from mirrors and maps to *tableaux vivants* and tapestries – all semiotic mediators, ocular prolongations, which render the text vulnerable to both the referential and the imaginary. The final, 7th chapter challenges the assumption of spatio-temporal division by arguing for the coexistence of arts of simultaneity and arts of continuity. Outlining a poetics of pictorial rhythm, Louvel differentiates between four categories: the image in the text can be "seen from the perspective of the figuration of time as it is represented through the journey of the eye or the body," it can be "envisaged through its relation to rhythm, or as time in the form of movement ," the image can be conceived "as the flesh and voice of the text, a supplement of being in a synaesthetic mode," or as speed provoking emotional movement and figures as an acceptance of the other (171).

From an infinite variety of word/image interactions, Louvel chooses to concentrate on "the opening of the image's eye within the visible/legible text" (13), instances when visual representations generate a verbal representation, or if inserted within the text, disrupt the narrative flow causing a cinematographic freeze-frame effect. Her concern with images translated into words or embedded as props to fiction sticks with the literary texts' incorporation of two dimensional artworks and vision-related artifacts, ranging from painting to photographs and mirrors, all kinds of reflection. She claims to deliberately exclude works in which text and image have been produced together as a homogeneous work by a single multimedially talented mastermind like William Blake or through the fertile co-productive exchange between two artists (even if unmentioned, the creative partnership of Lewis Carroll and John Tenniel comes to mind here).

However, despite Louvel's deliberate delimiting her conceptual categorizations to pictorial moments in verbal texts, I believe that many of her insights are also applicable to the illustrated

literary texts she excludes from the scope of her analysis. Hence her work is worthy of the attention of scholars of picturebook studies too, and, by means of an exciting addendum to classics like Perry Nodelman's *Words about Pictures. The Narrative Art of Children's Picture Books* (1988) or Hillis Miller's *Illustration* (1992) or the more recent *How Picturebooks Work*, co-authored by Maria Nikolajeva and Carole Scott (2001, 2006), and *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, edited by Lawrence R. Sipe and Sylvia Pantaleo (2010), which propagate a new spelling of "picturebooks", serves to emphasize the word/image interdependence. For example, one of Louvel's particularly inspiring insights that gives food for thought for further research on a larger spectrum of textual/pictorial relations is her distinction between a "paternal" and a "maternal" model of image-generation. On the one hand, paternal images trigger a text referentially to establish a space of the real authorizing a documentary character, while, on the other hand, maternal images' gestation self-reflexively poses questions about its own falsehood, represents the suspense of interpretation, and opens up gateways to the imaginary, embracing tautological, antithetical, transgressive counter-narratives. In my view, Louvel's models can also be useful when trying to make sense of postmodern picturebooks' challenging image/textual gambits from Hannah Höch's dada photomontages and Melinda Gebbie's art comics, to Harriet Russell's visual nonsense or Su Blackwell's movable papersculptures.

Since Louvel celebrates iconotexts as "textual events" involving the inscription of visual representations within verbal ones, the volume seems to slightly prioritize texts over images; especially because the collection, alas, remains short of actual ocular stimuli, as it entirely lacks illustrations. However, the absence of pictures is compensated for by a delightful variety of literary texts in English, which provide examples for the various stages of pictorial saturation. These range from Virginia Woolf's visual writing, fuelled by the memory of a dolphin's fin cutting through the surface of the ocean, a mental image that creates the whole system of thought and experimental narrative structure of her "mystic playpoem" *The Waves*, to further exciting cases, such as the transgressive force of the repressed image disrupting the text in D.M. Thomas' *Pictures at an Exhibition*, a hypopictorial novel that describes paintings by Munch, while tracing a verbal montage of Holocaust scenes located in Auschwitz and their traumatic repercussions in the psyche of survivors living in England – just to mention two examples.

This latter iconotext, like many other literary examples Louvel analyses, raises important pragmatic questions of an ethical nature, including historical dilemmas related to collective memory burdened by cultural trauma, like "How to pose the question of aesthetics when it coexists with horror and unspeakable cruelty?" (132) Such queries add up to the greatest merit of Louvel's endeavor: her interpretation of the apotropaic shield of representation "may protect us from harm of political blindness or indifference" (10).

Editor Karen Jacobs – specialized in contemporary American literature, visual culture studies and critical theory, author of *The Eye's Mind: Literary Modernism and Visual Culture* (2001) – does justice to Louvel's oeuvre: the excerpts selected from Louvel's five books and four edited collections published on the subject clearly add up to a unique iconotextual poetics. Laurence Petit's English translation of Louvel reads well despite some minor problems pointed out by reviewer Claus Clüver (in *H-France Review*, Dec. 2012. Vol. 12/No. 161): namely, a number of texts Louvel translated into French from an English source have been retranslated from the French by Petit and hence inevitably their original meanings got distorted.

In place of conclusion, I wish to briefly mention Louvel's book *Le Tiers pictural. Pour une critique intermédiale,* published a year earlier than *Poetics of the Iconotext*, but containing a follow-up to the ideas presented in the volume edited by Jacobs. Louvel revisits *ut pictura poesis* to challenge the preeminence of language as a consensually privileged means of communication assimilating visual signs. Besides reading images, she emphasizes the significance of picturing texts and exploring an economy of the visible within the verbal regimes of representation. "*Voyure,*" a porte-manteau of contemplative *la lecture* (reading) and rebellious *la vision* (seeing), akin with transgressive voyeurism, denotes her tactics of deciphering text/images. "Intermedial, interartistic transpositions" replaces the term "intersemiotic transpositions" in order to stress the incommensurability of different media dialectically coexisting with each other in a single artwork, and to foreground this dynamics' material, affective, sensorial effects upon the recipient. The titular "pictorial third" tackles what images in/of text do to the reader's corporeality, how in-between impressions are formed on the internal screen of the mind's eye. Louvel's intermedial typology takes into consideration the threefold factors of the internal or external presence of

pictorial reference, modes of manifestation on an integrated microtextual level, as well as the functions and patterns emerging on the macrotextual level. This volume is, yet again, full of inspiring insights containing innovative readings of well known images – enriched by twenty illustrations in color – which serve as examples for the iconotextual dilemmas problematized: eg. anamorphosis in Holbein's ambassadors, graphic signs by Paul Klee preceding the separation of painting and writing, the double vision of Jastrow's duck/rabbit figure. We can also learn about textual pleasures of art criticism, the functions of paintings' titles and the grammar of artistic signatures, as well as the sensorial reactions incited by the pictorial third, interpreted as a moving event sprung from the passage between the two media. The reinterpretation of the text/image relation within the context of hegemonic domination (sexism, colonialism, imperialism) is particularly rewarding. Louvel's latest book convincingly reveals how/why "Art is the outside where the inside exiles to make itself visible" as "a return with no return", as the motto by Bernard Noël claims. I really hope that the exciting explanations of this *bon mot* as presented in *Le tiers pictorial* will soon be made available to English speaking audiences, too.

***Thomas Durfey.* 2014.** *The Marriage-Hater Matched.* **Edited by Manuel J. Gómez-Lara, María José Mora, and Paula de Pando. Barcelona: Publicacions i Edicions Universitat de Barcelona,** 245 pp., ISBN 978-84-475-3829-4.

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Since 1997, with Thomas Shadwell's *The Virtuoso*, the Restoration Comedy Project of academics, based at the University of Seville, has been painstakingly producing fully annotated critical editions of important but unrecognized comedies. Shadwell's *Epsom Wells* (2000), Joseph Arrowsmith's *The Reformation* (2003) and the anonymous *The Woman Turned Bully* (2007) are notable instances of a project that in a modest but systematic manner amounts to a reconsideration of the Restoration comedy canon, since it addresses the academic demand for [re]viewing neglected comedies. Its valuable contribution to Restoration scholarship lies essentially in the crucial albeit implicit questioning of the prevalent criteria with which, for example, *The Marriage-Hater Matched* (1692) has been deemed a second-rate comedy, and, at the same time, Thomas Durfey's work in general has been neglected presumably for its inferior quality. With the notable exception of John Mc Veagh's book that has the salient subtitle *Thomas Durfey and Restoration Drama. The Work of a Forgotten Writer* (Aldershot: Ashgate, 2000), there has not been a book-length consideration of Durfey's drama since Robert S. Forsythe's study in 1916-17. Furthermore, the availability of only a handful of Durfey's comedies shows the neglect of a prolific and successful dramatist. In this sense not only does the present edition successfully "contribute to a reappraisal of his work" (21), as the editors rightly claim, but it also fully achieves an equally challenging aim, namely, "to offer a text that may permit the reader to visualize the action" (47).

This edition displays the thorough, systematic and all-inclusive quality characteristic of the Restoration Comedy Project. It consists of a lengthy introduction to the dramatist and his time, a general discussion of the classic antithesis of wit versus humor in a genre that at the turn of the century heads towards more moralist forms, such as the exemplary comedy where the editors set the play. Finally, it reads *The Marriage-Hater* in connection with Restoration performance. Carefully edited with rich, though not exhaustive annotation, the text consistently offers a panoramic view of the historical conjecture through a variety of topical allusions, ranging from contemporary warfare, psychological traits to cultural trends and manners, with numerous useful cross-references to contemporary plays. The atmosphere of the period produced synthetically by the annotation as well as the modernized spelling and capitalization are conducive to a truly delightful reading in that they convey a vivid sense of immediacy. The edition closes with a chronology of Durfey's life and major works in the historical context and the bibliographical references. Finally, the appendix with the songs in the play is a novel and important contribution to a possible theatrical production.

In the very informative section on Durfey's life (15-21), it would have been worthwhile to introduce a more nuanced image of the contemporary political complexities and heated conflicts,

culminating in the Exclusion Crisis (1678-81) and the Glorious Revolution (1688) that determined his affiliations as a Tory and a Whig respectively. Such an approach would, on the one hand, problematize his party opportunism, exposed solely as a personal trait, namely his "adaptability and capacity for self-fashioning" (17), in the context of the embattled terrain which the theater was in its effort to accommodate multiple and contradictory socio-political demands. On the other hand, it would help to shift the emphasis from two diametrically opposed positions sustaining either his Whiggism (Hughes) or his staunch Toryism (Canfield), both equally convincing, depending on the play considered, to a different kind of politics, that borrows elements from both positions: an essentially syncretic discourse that extols libertinism and mocks puritan morality while, at the same time, containing their opposites: the disappearance or rather the extenuation of libertinism and a measured promotion of marriage. As Laura Brown suggests, Durfey's "moral or partially moral plays, scattered though a large corpus consisting predominantly of farce and intrigue, … reflect the kind of disunity that characterizes the moral invasion of social form" (109).

This disunity inscribes *The Marriage-Hater* in a frankly amoral manner and this is precisely what completely destabilizes its position within the new model of exemplary comedy in the relevant section (24-28). Insofar as a basic criterion of the genre is how the heroes are placed vis-à-vis marriage, the play's glaring ambivalence as expressed, on the one hand, in its glorification by Lady Subtle as a divine institution and, on the other, in Sir Philip's obsessive hatred of matrimony is only superficially resolved in its eventual acceptance as a work of Providence by the eponymous hero. The rather vicious rake is not reformed (27) by means of marriage in which he is finally entrapped, because his own tricks backfire. The seven marriages that provide the closure, all of them involving deception and mercenary interest, mark in a grotesque manner the lack of a stable moral framework on which both the reformation of the rake and companionate marriage could be grafted. Consequently, the idea that *The Marriage-Hater* is an exemplary comedy is questionable, despite the concession that it basically lacks a moral "message" (28).

In the relevant section (28-32), there is a meticulous presentation of the humour characters, whose eccentricities make them highly entertaining. One would expect, however, amongst the carefully annotated oaths, a commentary on truly novel tags and oaths, such as Lady Bumfiddle's "as I'm a Protestant" and Sir Lawrence's "by the parliament" respectively. Do they signify Whiggery "as a Jonsonian or Shadwellian 'humour' " (195), as Susan Owen comments on *Sir Barnaby Whigg*, or, surprisingly, its opposite, royalism, as suggested by one of the characters with regard to Sir Lawrence's oath (90)? Therefore humour has to be addressed as yet another slippery area, where clear-cut notions and practices seem to collapse into absurdity. This is the case with the main characters too. Although Sir Philip is correctly seen as verging on humours for his abhorrence of matrimony, Berenice is left out of the category for all her "freakishness" (Charles Gildon, *Letter to Mr. Durfey*, 62). But it is because of this, rather than "love," that the tortuous love test to which she submits her suitor Darewell is essentially a self-destructive gesture.[1] Excessive humour in the protagonists simply plunges the world of the play into chaos from which no sustainable social value is salvaged.

This morally disturbing sense is further reinforced by casting Anne Bracegirdle, usually enacting passive and innocent femininity, in the part of the fallen woman and simultaneously a plotter. The prologue, which expresses her "outrage" for being "forced" into the immodest breeches, theatricalizes precisely the disruption of the conventional expectations of the identity between actress and role. However, a chaste actress in breeches might linger as a contradiction, especially in view of the rumour that William Mountfort, cast as Sir Philip, and Bracegirdle were lovers, and that the actress after all was not as chaste as she claimed (Holland 143). This would further obfuscate the moral affiliations of the play while, at the same time, increasing the sexual dynamics of the protagonists.

The Marriage-Hater hesitates on the verge of moral form, but for this reason its formal and ideological contradictions and ambiguities pose a true challenge to Restoration scholarship to reconsider the canon. Combined with the enjoyable reading of the text, this reconsideration is a

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[1] "Character as Jonsonian humour becomes obsessive and inescapable. … Even Phaebe, who recognises the irrationality of her love for Sir Philip, cannot stop" (Holland 1979: 149).

most substantial contribution that we owe to the tradition that the valuable research of the editors has painstakingly established for nearly twenty years.

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Anna Despotopoulou, 2015. *Women and the Railway, 1850-1915.* Edinburgh: Edinburgh University Press, 202 pp. ISBN 978-0-7486-7964-1

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Anna Despotopoulou's recent book *Women and the Railway, 1850-1915* is a perfect illustration of the boundless seduction exerted by the analytical category of gender. Viewed within the framework of the impressive series of the Edinburgh Critical Studies in Victorian Culture, it embraces an interdisciplinary approach *par excellence*, bringing to the fore a strongly revisionist stance, and challenging received wisdom, clichés, unreflective and uncritical perceptions of Victorian culture. The railway as space of transit becomes a metaphor for the ceaseless renegotiation and reimagining of the ideologically construed boundaries set between the private and the public, inner and outer, male and female. Iconic among the impactful changes ushered in by the 19th century and an epitome of the modernist age of mobilities, the train is seen by Anna Despotopoulou as a gendered space fraught with ambiguities that not only shed light on the misconstrued and artificial public/private divide, but also circumscribe a whole range of opportunities, a space of freedom from social constraints, where women can give free vent to their long repressed desire to explore, to transgress, to probe geographical, emotional and mental boundaries. Victorian and early modernist representations of women's experience of such spaces, of locomotion, velocity and unprecedented mobility point out the transformative potential of such experiences. Women's conquest of this liminal and transitory space will undoubtedly help to destabilize their domestic confinement and dismantle Victorian gender ideology, accelerating their participation in public life; yet this is no triumphal march, but an advance into uncharted, beleaguered territory, stimulating yet disorienting, exhilarating yet terrifying, a powerful symbol, as Rita Felski remarks in her seminal study *The Gender of Modernity* 'of both the dangers and the promises of the modern age'.

    In the context of the literature on the topic, the novelty of Anna Despotopoulou's study of women and the railway, compared to those authored by Amy Richter, Ana Parejo Vadillo or Wendy Parkins, consists in her thorough exploration of texts, fictional and non-fictional, by and about women, texts that deal primarily with women's experience of the space of the railway as a gendered space 'within a British, European and Imperial context in the Victorian and early modernist period' (9), with one exception only, in chapter 4, where she considers an American railway journey undertaken by Edith Wharton. Aptly titled 'Geographies of Fear in the Age of Sensation', the first chapter deals with women's vulnerability in the confined space of the train compartment, an erotically charged space, whose very architecture with a corridor-less compartment at first encouraged sexual predators, the women being conceived of as the 'weaker link' in the accelerated race of urbanization, enhanced mobility and technological progress. The train compartment is an ambiguous space, both *locus amoenus*, an extension of the domestic haven, intimate and secure, and *locus suspectus*, the site of the unfamiliar, of the dangerous and of libidinal licence. A spate of newspaper and journal articles, as well as short stories and sketches by Marcia Whiteside, Ellen Wood or Rhoda Broughton represent both this socially constructed

version of femininity as vulnerable, weak and sexually gullible and a more complex response to the train, including a reflection on the potentially dangerous sides of women's tentative appropriation of public spaces. At the turn of the previous century, The New Woman is bound to leave her mark on such representations of vulnerability, displacing the 'damsel in distress' trope and imposing a heroic womanhood version, complete with detective skills, pistols and extreme physical prowess. In this context it comes as no surprise that some important sensation novels of the second half of the 19th century have the railway as a setting and as an important catalyst of the plot, speed, liminal spaces, and fast transitions featuring prominently in the prose of Mary Elizabeth Braddon, Ellen Wood, Margaret Oliphant or Wilkie Collins. I would also comment that particularly in the second chapter of the book - 'Railway Speed' - the train compartment becomes a truly *maieutic space* for women, a space of self-questioning, self-realisation and reinvention.

I find the third chapter, 'Breaching National Borders: Rail Travel in Europe and Empire', particularly convincing, as it takes the narrative of the exploratory and transgressive woman, conqueror of interstitial spaces and shatterer of paradigms, beyond local and national borders towards the appropriation of cosmopolitanism and of an 'international geographical consciousness' (101). Women become tourist gazers, appropriating and consuming landscapes and spaces, and Anna Despotopoulou gives us a brilliant analysis of texts by Anthony Trollope and Henry James, pursuing the emergence of this 'consumer mentality of female tourists' (103). I think that the author rightfully underscores the worth of an unduly neglected and one of the most 'understudied British authors of the colonies' (127), Flora Annie Steel, a most prolific and interesting Anglo-Indian writer, who, although displaying the arrogant pride and cultural righteousness of the colonizer, shouldering the 'white woman's burden', gives us, nonetheless, many instances of empathetic identification with the natives in her prose, and an impressive degree of cultural openness. Jenny Sharpe argues in her famous study, *Allegories of Empire*, that Flora Annie Steel 'embodies the memsahib in all her contradictions' (93), as she lived for twenty-two years in India, gaining a very good knowledge of the country, its history and culture and even becoming conversant with one of the main languages of the subcontinent - Punjabi. Colonists and disenfranchised subjects of the Empire share a common ground, and imperial feminists such as Mary Carpenter, Josephine Butler or Christabel Pankhurst, Harriet Taylor or Flora Shaw had no difficulty envisaging themselves as the Other in the imperial discourses. She is also an interesting example of the ambiguities riddling the Raj matriarchs, who went to India with a sense of mission to uplift Indian women, the post-Mutiny India providing them with a vast socio-political laboratory and a testing ground for their feminist agenda, with significant opportunities for intervention in the field of education and socio-political advancement of Indian women. Four of Steel's short stories are analysed and, in their economy, the train journey is seen as a space of both chance and meaningful encounters, a trope meant to destabilize seemingly monolithic narratives of fixed identities, sometimes openly challenging the legitimacy of British rule.

The author could not fail to consider her topic in the light of the neurosis of modernity, the 'alienating and dehumanising effects of mechanised mobility' (148), the modern woman's experiences of displacement and relocation that sever ties between the self and the world, between an individual perception of time and standardized time. Railway contributed crucially to the emergence of disciplined and standardized time; after all, even in the 1850s, a most chaotic concept of time prevailed, with practically every town having its own time. It was precisely the dramatic expansion of the railway that changed all that, and it was in 1884 that representatives of twenty-five nations met in Washington, DC for the International Meridian Conference, where almost unanimously Greenwich was accepted as the site of the Prime Meridian and the base from which the world's mean time should be measured. A short story by Margaret Oliphant 'A Railway Junction: or the Romance of Ladybank' of 1873 masterfully explores the tension between wild and tamed time, whereas Mona Caird's *The Daughters of Danaus* of 1894 links temporal and spatial perceptions to the flow of consciousness, to imagination and subjectivity, thus undermining the uniformizing and ordering principles of standardized time.

From geographies of fear to resistance, empowerment, agency and unbounded imaginative forays, the gendered literary railway spaces as they are configured in Anna Despotopoulou's study will, no doubt, engage the interest of gender studies and Victorian studies specialists as well as that of the general reading public.

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